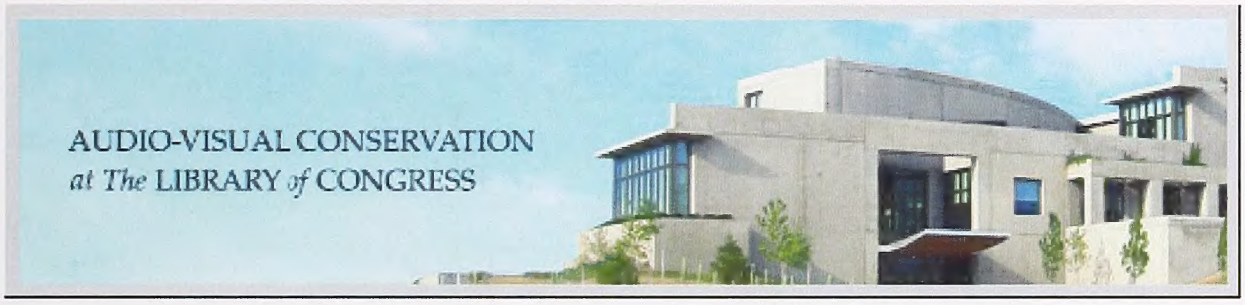
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MOTION PICTURE HERALD

Jn 1-42-19

FEATURES REVIEWED:

The Invisible Woman

Keeping Company

Romance of the Rio Grande

Bowery Boy



KEEPING THE FAITH

¶ If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.

¶ It is like that, too, with journals of business. Publications that matter have many of the attributes of personality.

¶ MOTION PICTURE HERALD is happy in the consciousness of, and responsibility to, a good name.

JANUARY 4, 1941
VOL. 142 - NO. 1

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SOMETHING FOR A RAINY DAY!









Let M-G-M be your umbrella during 1941 and there'll always be sunshine at your box-office! All the folks of Metro-Goldwyn-Mayer Pictures from coast to coast take this means of saying to friends the world over: "Friendly wishes for health success and good cheer all year from the Friendly Company."









YOU CAN'T KNOW WHAT WE'VE GOT

...UNTIL YOU CALL!



Call Warner Br

FLIGHT FRO

Brother we've got another! The makers of 'Santa Fe Trail' are ready to blaze another boxoffice trail. It's the biggest "something different" that's come out of Hollywood this year. They're still talking about the preview but don't take their word...

SEE FOR YOURSELF!

(You may as well get used to the idea of seeing 'em before you play 'em!)

...s. about
...M DESTINY

NOW IN EXTENDED PRE-RELEASE RUN AT 4-STAR, LOS ANGELES AND A SOLID SMASH!



Thanks to Them!

Warner Bros. take this public opportunity to extend a hearty handshake to these fine artists. They knew they had a great story—and they poured all their great talents into making it the outstanding production it is!

Following their four big successes—one big triumph for all!

GERALDINE FITZGERALD *Of 'Wuthering Heights'*

THOMAS MITCHELL *Of 'G W T W'*

JEFFREY LYNN *Of 'A T A H T'*

JAMES STEPHENSON *Of 'The Letter'*

Also **Mona Maris** • **Jonathan Hale** • Directed by **VINCENT SHERMAN**

Screen Play by Barry Trivers • From a Story by Anthony Berkeley

117,165

Paid admissions
in the first 6 days
of "CHADDHANNA"
at the Roxy...

The highest mark for a similar holiday period in the past 11 years!

HELD OVER
of course!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 1 — January 4, 1941

SELLING SUCCESS

BY now you will have been observing in your local paper some phase of the broad national press attention to the vote of the showmen of America on the "Ten Biggest Money Making Stars", as polled, recorded and transmitted by Motion Picture Herald. This has become, down the years, the classic poll of polls, despite all imitative endeavours, with basic authority because it records the voice of the whole people through the box offices at which they cast the vote in dollars.

The Herald's "Money Makers" poll is not opinion, not controlled by critical impression or whim, not who likes what, but by what the most of everybody likes most.

This story now, and annually, takes the lead in the photoplay pages of the American press, because it has the authority of the whole people. It is the honour and privilege of Motion Picture Herald, in behalf of its audience and subscriber patronage of the showmen of the land, to be the instrument of this ticket selling service to the screen, its picture makers and its exhibitors.

A considerable amount of the attention of the press, as witness the year-end editions, is to what is wrong with the motion picture. Outstandingly, the story of the "Money Makers" poll purveyed by the Herald is a story of success and the winners.

Month in and month out, inescapably, these pages must record the problems and issues, along with the story of what is good and progressive. Happily, this story of the year's end, every year, carried from the Herald to all the press of the land and its consumer readers, is positive and plus—the story of what they like as decided by those who like it and pay for it.

This, we like to feel, is rather better, as the year's big news story to the daily press, than parleys about trade practices, Government suits and internal matters that seem to do the industry no good. The box office sells success—and to the public that's "all the news that's fit to print". The Herald gives it out—by authority of the showmen of America.

△ △ △

"ULTERIOR!"

FOR some years now, one known and signed as Louella O. Parsons has been operating in Hollywood under the title of "motion picture editor, International New Service". Through most of those years, annually, about this time, she has sought by many and various devices to get exclusive prerelease to her, for purposes of her appearances on printed page and radio, of the results of Motion Picture Herald's poll of theatre showmen on their judgment of the "Ten Best Money Makers" of the box office for the preceding season. This story has never been released exclusively to any person or publication.

This year, again as usual, the Parsons' column has been speculating with rumor items about the poll. In the December 16th issue of the New York Journal-American it says, " . . . We like to think these polls are really judged according to the standing of the players and not for any ulterior reason."

Miss Parsons chooses to pose the question of "ulterior" motives, thereby presenting to the industry, which has long been the scene of her activities and ours, the choice of deciding where it wishes to repose its confidence in face of the question that has been presented. That suits the Herald perfectly.

△ △ △

THE INEVITABLE

NOW it appears both by threat and promise out of the Department of Justice in Washington we are to have the Government quite as deeply into sound as picture—with the announced plan of the Attorney General to set Mr. Thurman Arnold about starting a criminal anti-trust action against The American Society of Composers, Authors and Publishers, Broadcast Music, Inc., National Broadcasting Company and the Columbia Broadcasting System.

Plainly enough, the defendants-to-be, according to the listing of the Washington announcement, have been racing to this eventuation, if not indeed asking for it.

There has been time enough and opportunity enough for either composing their differences, or at least devising the methods and machinery of setting about it. Instead, each has been sitting pat saying "Woof, woof!" at the other.

In passing, it may be observed that these pages have pointed out the inevitable consequences of the course and the advisability of a peace by conference and treaty. No longer ago than week before last on this page under a heading "For Peace" it was urged that to avoid the "clash and disaster that threatens" resort be had to an endeavour at a constructive arbitration.

That course might have kept the problems concerned within the industry. It is obvious in these militant days that if a business does not tend to its business the job will be attempted from the outside with typical consequences that need no illustration or elaboration here.

In the main, it appears there must be regulation, human and corporate nature being what it is.

A discreet choice is self-regulation.

The Herald has said that before, too, and perhaps will have to say it again, many times.

△ △ △

SILVERMINE NOTES -- There is to be another spring. The first garden catalogue, complete with beguiling promises, has arrived. Our best flowers are always raised on a desk in January. » » » The grey fox up the hill is still making monkeys out of the neighborhood dogs, which have more breeding than brains. » » » The ridiculous muskrats are crazy about pussy willows. » » » Indications are for a bumper crop of skunk cabbage. » » » Last year the Christmas tree bore Scotch 80%, Brandy 10 and Rye 10; but this year Scotch 50, Rye 40, Bourbon 10—so Americanization is making progress. » » » Mint is our favourite hardy perennial.

—Terry Ramsaye

This Week in the News

WAR SUBJECTS off taboo list in Hollywood; studios preparing 29 of them Page 12

ATTACK by U. S. against all parties to battle over music royalties confuses broadcasters as ASCAP tunes are barred by networks Page 13

HOLLYWOOD going farther afield and oftener for location settings Page 17

GEORGE FORMBY again heads Motion Picture Herald - Fame poll of British exhibitors for favorite son and international Biggest Money Making Stars Page 21

BRITISH exhibitors prepare for war on distributors over abrogation of product contracts for closed theatres Page 24

CONGRESS adjourns 76th session without passing industry control measures, although many were proposed Page 28

PRIMER of arbitration; the how much and where of costs and procedure Page 29

HEADLINES of the year; industry news of 1940 as told in the Herald Page 36

STOCKS of film companies on New York Exchange valued at $539,852,000; a review of the year Page 40

SERVICE DEPARTMENTS

Asides and Interludes Page 26
Hollywood Scene Page 35
Managers' Round Table Page 51
Release Chart Page 61
Reviews Page 31
What the Picture Did for Me Page 48

Clearance First

THE American Arbitration Association's first cases under the consent decree in the film industry probably will be on clearance problems, it was anticipated in official quarters in New York this week. Most of the requests for arbitration thus far have had clearance disputes as their bases. Additionally, it was pointed out, exhibition problems which may arise from operation of the consent decree, under which the functions of the Association are a main prop, will not begin to appear until most of the decree selling provisions become effective, late in Summer and early in the Fall. The problems which the Association will arbitrate, until then, are those affecting exhibitors and distributors under the existing selling system; and it is generally conceded clearance problems are now most numerous.

The Association will begin functioning February 1st, after settling in its new Rockefeller Center offices, in New York. Until that date, letters requesting arbitration may not even be filed; they are being held to be filed after that date.

By the end of next week, names of the arbitration clerks in 31 arbitration centers, will be disclosed, it was predicted at Association offices this week.

It was announced by the Association, Thursday, that local arbitration boards would have panels of from 20 to 30 arbitrators in class C cities, 40 to 50 in class B cities, and from 50 to 60 arbitrators, the largest number, in New York.

Film Finances

REVIEWING the state of the film industry at year's end, the *Wall Street Journal* in New York Thurdsay observed that it is in a stronger position today as a result of the adjustments it has made in the year just concluded.

Sydney B. Self, financial writer for the financial daily, wrote: "The moving picture industry . . . is looking forward to this year with a good deal more cheer than when it surveyed the world outlook a year ago.

"Then, Hollywood was faced with two major ominous uncertainties, one of which, the war abroad, had cut heavily into income; the other, Thurman Arnold's (U.S.) anti-trust suit, held unknown terrors but threatened possible disruption of the industry.

"Now that both have taken concrete form, the industry has found itself able to cope with them a great deal better than had been hoped."

Mr. Self observed that Paramount, Warner and Loew's were reporting profits far ahead of last year and predicted that this trend would continue.

Universal's first preferred stock, which of late has had some spectacular performances on the New York stock exchange, Thursday, soared another 12 points to a new high at 140. In 1940 the stock hit a low of 59.

New Color Coming

A PROCESS that develops color motion picture film in a single operation, developed by Dr. C. E. K. Mees, director of research at Eastman Kodak, Rochester, was reported before the annual convention of the American Association for the Advancement of Science in Philadelphia last week.

The result of the new Kodak color, Dr. Mees stated, is better quality and less risk of damage to the film. The emulsion on the film is in three superimposed layers, taking three images, one directly over the other. When the film is developed, all the layers are plain black and white. Each layer then has to be dyed the compliment respectively of blue, green or red, the primary colors. The dyes have to be put on separately and under the old process, required a separate developing and drying for each color.

The new process has been in quiet development more than a year, its existence known in the main to the technologists only. Along with a new Technicolor process also now being prepared, the development in motion picture color has been the subject of recent discreet and cautious inquiry from Wall Street. In certain quarters it is felt that it may have significance in the progress of color on the screen, economically and otherwise.

That Decree

MITCHELL WOLFSON, head of Wometco Theatres in Florida, called some 50 Wometco theatre operators, and film persons visiting Miami, to a luncheon, Tuesday, to socialize and speak their minds on the state of the industry. It brought out one of the severest lambastings of the consent decree ever given that highly controversial document, by Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, who called the decree "bugaboo."

"How can you call it a consent decree when you can find no one who has consented?" he inquired. He said he feared arbitration by outsiders, as the arrangement stipulates. "It is fallacy calling on the Government to control the industry," he declared. The decree, he continued, will burden independent exhibitors with costs so high that it will be prohibitive for them to arbitrate their trade practice complaints.

Thurman Arnold, trust busting Department of Justice attorney, told Mr. Kuykendall that it would take 12 years to get the decree working properly, the MPTOA chieftain said.

Louis Nizer, Broadway film attorney also basking in Miami's sun, urged Mr. Wolfson's colleagues and guests to cooperate with the Government, explaining that in his opinion the decree would work, probably with revisions. He said that sabotaging the new plan would work against the Government, not against the decree. "If the decree fails on its own, then the Government would realize it failed." Federal legislation is a bad thing, he observed.

An Odlum Lot

PART of the M. J. Meehan preferred stock in the Keith-Albee-Orpheum Corporation—which is generally believed to be about 30,000 shares—was acquired on Monday by the Atlas Corporation, which at the same time took a short-term option (reported at 90 days) on the remainder of the Meehan Keith holdings.

It is estimated that the entire transaction will cost $4,000,000 to Atlas, which now owns much of the outstanding stock of RKO, the KAO parent.

The portion of the Meehan stock acquired Monday is believed to be less than half his total in KAO. The Rockefeller interests reputedly had an eye on it for purchase.

It is subject to a voting trust, in which Mr. Meehan's representatives continue to have voting rights for about five years, if Atlas does not fulfill its option on the remainder of stock. These representatives control the trust.

In the deal, Atlas has strengthened its interest in RKO, especially important in event of consolidation. The RKO board has rejected a move for such consolidation, whereby the First National Company of Boston would have underwritten the merger.

Sound Standardization

WITH its own experiments for which a Beverly Hills theatre has been equipped, the Sound Track Control Standardization committee of the Research Council of the Academy of Motion Picture Arts and Sciences, in Hollywood, will report in about three weeks on the several new sound systems being prepared by the various studios as previously reported in MOTION PICTURE HERALD.

The committee, headed by John Aalberg, RKO sound director, has been making the studies for some time into all new sound track developments with a view toward obtaining a common denominator, according to Gordon S. Mitchell, manager of the Council, in order to effect a single standard and thus prevent the chaos which would come with several different sound tracks.

In addition, it is making its own experimentation at the specially provided theatre, he said.

Meanwhile, decision whether to use the Carthay Circle Theatre, or the El Capitan there for the showing of Walt Disney's "Fantasia" with its new Fantasound, will be made this week. The El Capitan theatre has been used only for legitimate stage productions and the other house is a deluxe roadshow theatre.

RCA Photophone's sound reproducer sales in 1940 were considerably ahead of 1939's high, according to Edward C. Cahill, Photophone manager, in New York. "Thanks to generally improved business conditions and an apparent understanding on the part of thousands of exhibitors of the need for modernizing their houses, the outlook for 1941 continues favorable," he added.

Box Office 'Pull'

THE best movie box-office attractions and the greatest money-makers in film acting are not the featured child stars or the oldtimers of the silent screen days. In a report delivered last Saturday before a psychology section at the annual convention of the American Association for the Advancement of Science, meeting in Philadelphia, Dr. Harvey C. Lehman, of Ohio University, Athens, O., declared that the incomes, "best performance" attainments, and "pull" of movie actors are those of performers between 30 and 34 years of age, while the young "glamour" and "oomph" girls—the screen starlets and newer arrivals to the screen—have to give place in appeal to the female acting veterans of from 25 to 29 years of age. Dr. Lehman, in his report, gave formal recognition to Quigley Publications' MOTION PICTURE HERALD, *Fame* and *Motion Picture Almanac* as sources for much material in his report.

Dr. Lehman, who has made analysis of the peak periods of achievement of singers, bankers, industrialists, college professors and others, declared that a study, allowing for all factors of error, showed that if a girl hopes to gain fame on the screen or stage, she should be at her best by the time she is 23 years of age and can expect to be on the way to oblivion by the time she is 27. He indicated that actresses should begin to look for a husband during these years and get ready to settle down before they lose their box-office appeal "and the natural color of their hair."

Gibbons' Will

RACONTEUR on radio and in print and films, traveler, lecturer, and war correspondent; and, even a screen actor—Floyd Gibbons, of the rapid voice, who died in September of 1939, left a net estate of $236,000, it was revealed by estate tax appraisal papers filed in New York Monday.

Mr. Gibbons lent his name to, and appeared in, a series of short subjects for Warner Brothers, entitled "Your True Adventures," produced in 1937 and 1938. Previously, in 1931, he had appeared in a series, also of short subjects, made by A. P. Waxman for RKO-Pathe. These were titled, "Floyd Gibbons' Supreme Thrills."

Of the $236,000, $187,269 was found, at Mr. Gibbons' death, in 20 bank accounts.

After payment of $17,896, chief beneficiaries were two brothers, Edward T., Jr., and Donald, and two sisters, Mrs. Zelda Mayer, and Mrs. Margaret Chapman.

Double Taxation

ON behalf of 20 exhibitors and circuits, representing about 60 theatres, the Associated Theatre Owners of Indiana, affiliate of Allied States, has brought suit in Marion County Superior Court, Indianapolis, asking that the Indiana state gross income tax division be required to reimburse the houses because of an alleged "double tax."

The suit claims that on receipts from percentage films both the theatre and the distributor pay gross income tax on the same box office admissions.

Jacob Weiss, attorney for the ATO organization, asserts that Indiana exhibitors are paying $100,000 annually which they should not be assessed.

The organization and the office of the Indiana attorney general have agreed that whatever the decision is in the case, it will go from Superior Court to the Indiana Supreme Court for a final settlement in order that a definite ruling may be established.

Axis Grinds

CHARLES CHAPLIN'S United Artists' release, "The Great Dictator" was to have opened Thursday at the Opera, Normandie, and Suipacha, Buenos Aires; but, it appeared on that day that the ban of last week by that city's Mayor would stand—and that the film would be unseen in the Latin-American metropolis, partly as the result of a Nazi-Fascist-inspired newspaper and political campaign against, and chiefly as the result of the request to the Argentine foreign office by the Italian Ambassador to that country, Raffaele Boscarelli.

That request was relayed by the Argentine foreign office to the Buenos Aires Mayor, Carlos Pueyrredon. Previously, the Muncipal Motion Picture Advisory Commission had passed the film.

The commission last week banned Warner Brothers "Confessions of a Nazi Spy".

Meanwhile, in Mexico City, at the Palacio Chino, "The Great Dictator," opened on Wednesday, after the Ministry of Foreign Relations rejected an official German protest against showing the film. Police have warned that they will not permit a repetition of the ruffianism that marked the recent showing of "Pastor Hall," at the same theatre.

In spite of protests by the Nazi Minister, who sought to have the film banned, it will be shown in Colon, Panama, according to Mayor Praxedes Vasquez.

The Superior Court in Los Angeles, last week, held that showing of Nazi-made motion pictures is a "means for fomenting hatred, criticism and enmity," and upheld the right of two theatre owners to cancel their leases.

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THIS WEEK IN PICTURES





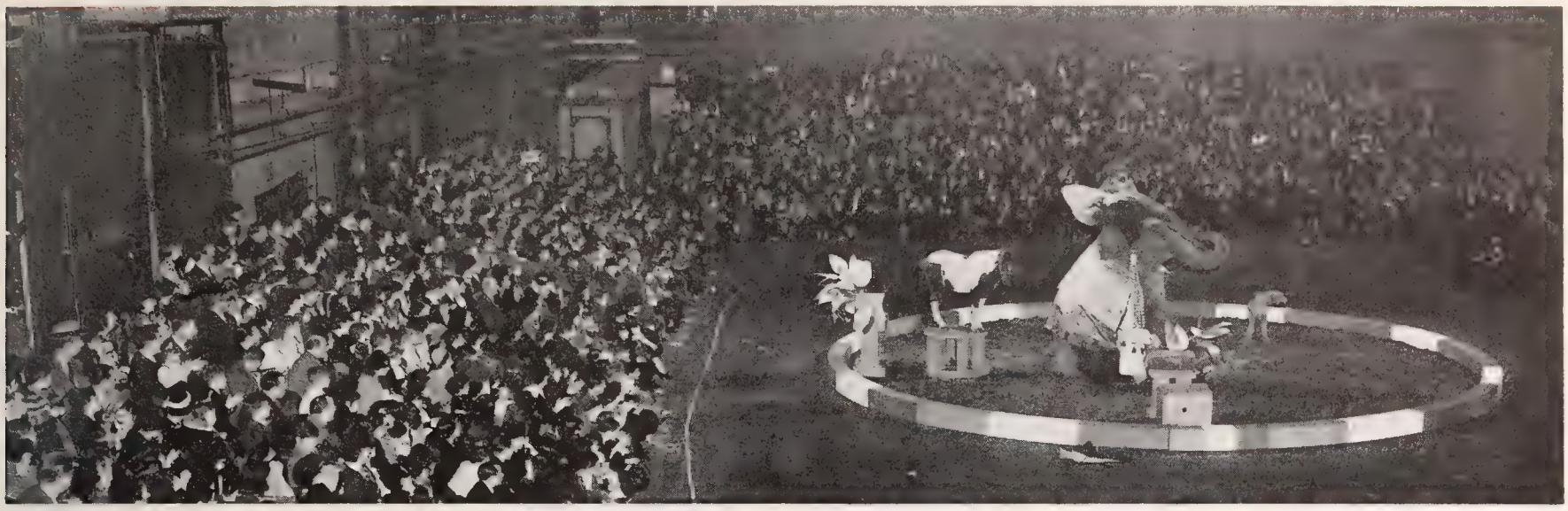
By Cosmo-Sileo

THEATRE OPENING, left. Monsignor Arthur Scanlan, pastor of St. Helena's Roman Catholic Church; Charles C. Moskowitz, operating head of the Loew circuit, and Bronx Borough President James J. Lyons at the formal opening of Loew's new American theatre near the Bronx housing development, Parkchester, operated by the Metropolitan Life Insurance Company and designed for more than 10,000 families.

ON VACATION. Errol Flynn, star of Warners' "Santa Fe Trail," arrives in New York for a New Year's holiday.

WAR AND BOMBS notwithstanding London crowds demand their entertainment. Below is part of the audience and bystanders who gathered for the opening of Cecil B. DeMille's "North West Mounted Police" at the Carlton in the bombarded and besieged British capital.





By Cosmo-Sileo

A ONE RING CIRCUS was one of the program features of the annual Christmas party for 3,000 Warner Club members, their children, grandchildren, brothers and sisters, held on the sound stage of the Brooklyn Vitaphone studio. Other numbers on the program, arranged by Ralph Budd, included a reception for a group of British refugee children, a Santa Claus Work Shop with miniature animated figures, and a "Santa Fe" pageant complete with cowboys, stage coaches, shooting and Indians.



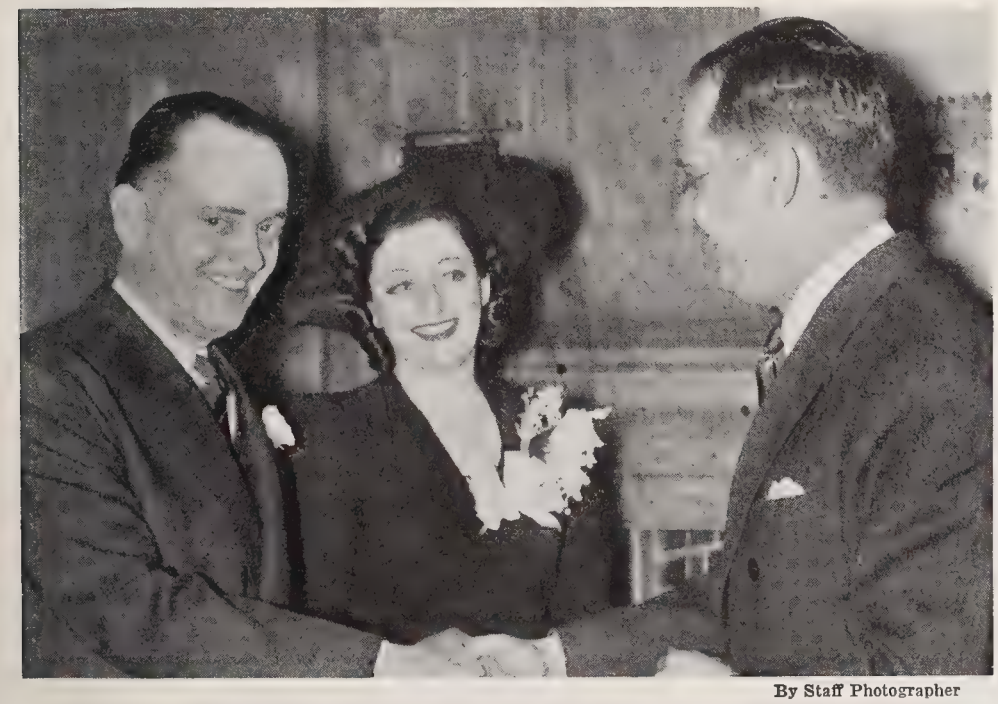
By Staff Photographer

NEW OFFICE. O. Henry Briggs, new president of the Producers Releasing Corporation, at his desk in the company's offices in the Paramount Building, New York.



By Staff Photographer

AIDING THE GREEKS is Miss Venus Dipson, 22 year old daughter of Nikitas Dipson, western New York State circuit operator. She is seen here, above right, with a co-worker in the headquarters of the Greek War Relief Association, where she is a receptionist.



By Staff Photographer

MARRIED, December 27th, and now on a southern honeymoon, Lester Isaac, chief projectionist for the Loew Theatres, and June Glassberg are being congratulated, immediately after the ceremony, by Rabbi Nathan A. Perilman, in whose study at Temple Emanuel, New York, the ceremony was performed quietly before only a few friends.



By Staff Photographer

NEW COMPANY. At his New York office desk is George S. Jeffrey, president and general manager of Jeffrey Pictures Corporation, formation of which was announced last week. The company's first release will be "Cavalcade of Faith," in four languages.

WAR SUBJECTS DEFINITELY OFF THE 'TABOO' LIST, COAST LINING UP 29

Stories Dealing with Conscription and Armed Forces of U. S., England Being Prepared by All Studios; Comedies Up

War and conscription themes, shunned as material for films at the start of the European conflict, are now coming into their own in motion picture entertainment, it was revealed this week. A check-up of Hollywood producers showed 29 pictures dealing with conscription, armed forces of England, Canada and the United States, in work or in various stages of preparation.

The length of the war and the introduction in the United States of the nation's first peace-time selective service, with the resultant psychological reaction on the American public, loom as the reasons for the about-face in the attitude of the studios.

Significant to note is that most of the stories about the selective service of the United States will be comedies.

Warners and 20th Century-Fox each have six military stories scheduled; RKO has four, one, having been made in England, ready for distribution; Paramount, Columbia and MGM each have three; Universal has two, one a serial; Republic and United Artists, one each.

Warners last week announced the purchase of "Dive Bomber," an original story by Commander Frank Wead, U.S.N., retired, and the decision to star James Cagney, George Brent and Ronald Reagan in it. A high budget production, it will be directed by Lloyd Bacon. It deals with the Naval bombers.

Two Comedies Set

Meanwhile, Stephen Morehouse Avery is working on the script of "Sergeant York," to be produced by Jesse Lasky and Hal B. Wallis with Gary Cooper enacting the role of the World War hero. Two draft stories, both comedies, are "Captain Ulysses Smith," original by Robert Buckner and Robert Hunt, and "Mother's Boys," original story by Fred Niblo, Jr., in which William Lundigan, William Orr and Lucile Fairbanks will be featured, are in preparation.

Others at Warners are "Night Hawks," a story taking place entirely in a London bomb shelter, and "Navy Blues," Arthur T. Horman original which Sam Perrin is adapting.

Twentieth Century-Fox has producer Lou Edelman preparing Hollywood's first announced conscription story, "Arise and Shine." First planned as having a background of the Army maneuvers at Plattsburgh last spring, the story will now have a conscription background. The studio last week purchased "Flight Surgeon," a story by Cameron Rogers and A. G. Holland which deals with training for stratosphere flight and combat. Negotiations are under way with Navy authorities for permission to film part of the picture at the Pensacola Naval Training field.

Henry Fonda, Betty Grable will be co-starred in "The Eagle Flies Again," announced as a film of the training of fliers in Canada for combat work in Europe. Producer Fred Kohlmar is pushing activity on "The 14th Regiment," the new title for the proposed picture formerly called "Sergeant Sam Dreben" and "The Fighting Jew." It tells the story of the life of the Texan who fought in the Philippines, China and in the World War. Jack Jungmeyer, Jr., is writing a story of the Great Lakes Naval Training School, as yet untitled, and Tom Reed and Malvin Wald are adapting the latter's original, "Ten Gentlemen from West Point."

RKO will release "Convoy," starring Clive Brook, Jan. 3. The film, produced and directed by Michael Balcon in England, was purchased jointly by RKO and Edward Small, with funds "frozen" in England.

Captain John Fite, of the U. S. Army, arrived last week to work with writer John Twist on the technical angles of "Parachute Squadron," to be produced by Howard Benedict at RKO. Dave Butler has "In the Army Now," as a musical for Kay Kyser. It deals with the draft.

Lloyd May Return

Harold Lloyd may return to the screen in his own production "My Favorite Spy," original story of conscription by M. Coates Webster. Lloyd, who does not have a release deal for the film, in all probability will have RKO distribute it.

Paramount, now shooting "I Wanted Wings," starring Ray Milland, William Holden, Brian Donlevy and Wayne Morris in a Naval training film, has in preparation "Caught in the Draft," which will have Bob Hope, Dorothy Lamour, Eddie Bracken and Lynne Overman in the cast. B. G. DeSylva will produce, with shooting scheduled by Jan. 6. A recent purchase is "The Baby Had a Hard Day," comedy dealing with West Point, to be produced by Sol C. Siegel.

Columbia has borrowed Earl Baldwin from Warners to develop "He's My Uncle," a conscription story which Sam Bischoff will produce.

"He's My Uncle" will be a musical.

Change in locale will be supplied by Bischoff's "Burma Road," treating of the current controversy over the military road by which China is getting war supplies. Also on that studio's schedule is "Trinidad," original by Sy Bartlett, the back ground of which is the establishment of a United States naval base there.

MGM, now releasing "Flight Command," Navy flight film, has two others in the preparation stage. They are "Combat Car," story of United States mechanized calvalry, which will be produced by J. Walter Ruben and will star Wallace Beery, "and 30,000 horses." The latter will tell of the transportation of American-made airplanes to Canada for shipment to England.

"Buck Privates," starring the Andrews Sisters and Abbott and Costello, is a musical comedy being filmed at Universal. That studio also is shooting "Sky Raiders," a serial dealing with aerial defense of the United States. In the cast are Donald Woods, Billy Halop, Robert Armstrong and Kathryn Adams.

Republic is negotiating with the Ritz Brothers to appear in "Rookies' Roost," conscription comedy, to be produced by Albert J. Cohen.

Story of Volunteers

John Ford and Merian C. Cooper's Argosy Productions, which will release through Walter Wanger's United Artists' connection, has priority on the title "The Eagle Squadron," tale of American volunteers in the Royal Air Force. Cooper last week moved over to the Samuel Goldwyn lot to begin preparation on the story, designed as a high budget film.

A system of cooperation with the film studios desiring technical information and use of military equipment of the Army, Navy and Marine Corps has been worked out by the National Defense Commission. Dr. Leo C. Rosten has been named liaison officer, stationed in Hollywood, to clear ideas, suggestions and equipment cooperation with the studios.

The general practice is that the ranking officers of the armed forces first approve the scripts for technical details and also see that no military secrets are depicted. Following the finish and editing of the picture, it is then submitted for approval to the officers. Most recent example of the checking by Naval authorities is that given MGM's "Flight Command," which, before its preview in Hollywood and premiere in Washington, had to undergo approval of the Navy.

OKLAHOMA TENT 22 AIDS HEALTH CENTER

The Oklahoma City Variety Club, Tent No. 22, is financing the construction of a modern community health and recreation center in that city.

For fifteen years a building on the lot upon which the new center is being constructed was used for the Church Women's Community house. When the group offered the plot up for a child's museum it was decided that a health and recreation center was the primary need.

The Variety Club, headed by L. C. Griffith, chief barker, and president of the Griffith Amusement Company circuit, developed the plans with other welfare organizations.

Rose Bowl Tieup for Film

The Stanford-Nebraska football game at the Rose Bowl, on New Year's Day, was used to exploit United Artists' world premiere of "Cheers for Miss Bishop," which takes place simultaneously on January 14th at three theatres in Lincoln, Nebraska—the Stuart, Nebraska and Lincoln.

Martha Scott and Mary Anderson, leading members of the cast were the only occupants of the Nebraska float in the grand parade at the Tournament of Roses. During the game, they sat on the Nebraska players' bench and were interviewed between halves, over an NBC coast-to-coast hookup.

U.S. ATTACK MUDDLES BROADCASTS, AS ASCAP MUSIC IS SHUT OFF AIR

Monday Set for Filing of Department of Justice Suit Against All Parties to Battle Over Royalty Payments

Broadcasters this week were hopelessly confused as to their position in the music row between ASCAP and Broadcast Music, Inc., as the Department of Justice prepared to swing into action against both groups in Milwaukee with in the next few days.

Probably within a week, it was indicated at the department, the Government will be prepared to indict both music societies and the National Broadcasting Company and Columbia Broadcasting System for violation of the Sherman anti-trust act in criminal proceedings to be launched in the Wisconsin city.

At the stroke of midnight, Tuesday, some 600-off radio stations ceased using ASCAP music, as five-year contracts with the Society expired. Neither the radio industry nor the public appeared overwhelmed by the "shock"; though various newspapers commented on the absence of certain old favorites, ASCAP properties.

Announcement last week of the department's plans came as a shock to the broadcasters, who theretofore had seen the Government as interested only in the alleged monopolistic practices of ASCAP, against whom it was pressing a six-year-old suit in New York.

Efforts to reach a compromise settlement of that case had been going on for a number of weeks and less than 48 hours prior to the department's announcement it had been expected a consent decree would immediately be perfected.

In fact, it was understood in Washington, Assistant Attorney General Thurman Arnold, in charge of the anti-trust division, had reservations on a plane to carry him to New York to submit a decree to the court, so that the case might be settled before the turn of the year. The canceling of that reservation and issuance of the department's announcement followed what is said to have been a hectic scene when it was disclosed that a rift in the ranks of the music organization made a consent decree impossible.

"Lawyer Trouble" Seen

It had long been known that ASCAP was suffering from what was termed "lawyer trouble," with two factions in the association differing as to the desirability of a compromise settlement of the New York case. Proceedings in Milwaukee had been threatened for some time, but had been postponed so long as there appeared to be a possibilty of reachng an agreement on the issues in the eastern case.

The department's announcement of its intention to institute criminal proceedings against the two music and two chain organizations immediately after the first of January was taken in Washington as evidence that Mr. Arnold had given up all hope that the two warring cliques in ASCAP would be able to reconcile their differences.

It was revealed that an indictment of the four organizations would be sought on eight charges, as follows:

Illegal pooling of most of the desirable copyright music available for radio broadcasting in order to eliminate competition and to monopolize the supply;

Illegal discrimination against users of copyright music;

Illegal discrimination against composers who are not members of ASCAP or Broadcast Music, Inc.;

Withholding music from publication in order to exact fees not permitted by the copyright laws;

Illegal price fixing;

Restraining composers in their right to bargain for the sale of their own music;

Requiring users of music to pay for tunes on programs in which no music is played; and

Mutual boycotts by ASCAP and by the broadcasting chains (through Broadcast Music, Inc.) in an attempt by each of these conflicting groups to obtain for themselves control over the supply of music by depriving the others of control, which boycotts threaten to restrain and obstruct the rendition over the radio of about 90 per cent of the desirable modern copyright music.

The department disclosed that complaints also had been received against the Society of European Authors and Composers, which were being investigated, and in other circles it was said that the Government was prepared to probe the whole music situation, including the activities of publishers, in an effort to clean it up "once and for all time."

Broadcasters Confused

Broadcasters were literally in the air as to where they stood under the new proceedings, but there were indications that the department has no intention of bothering them, realizing that they were under the necessity of signing up with one or the other music society. However, this does not entirely relieve the situation because of the copyright law provision for a $250 penalty for infringement in the event they should use the wrong music, although it is not likely either music organization will have the time or desire to take any action against the victims of their controversy so long as both are facing possible conviction on anti-trust charges, which would subject them to liability of triple damage suits from licensees.

However, both ASCAP and BMI representatives on Wednesday and Thursday were declared "policing" the air waves. While they may not drag infringers into courts until the Federal suit is settled, they were apparently "at least making records."

TACOMA COURT RULES ASCAP IS A TRUST

The American Society of Composers, Authors, and Publishers last week received a legal blow, couched in direct language, from the Federal statutory court in Tacoma, Washington, denying its plea for an injunction against the state anti-ASCAP law. Said the court, in part: "There can be little question that the Society has the power to fix prices for the right to publicly perform compositions for profit. Likewise, it has restricted, substantially, all competition in the sale of such rights, because it has all such rights. . . . The Society clearly violates the Act in question [the Sherman anti-trust Act], unless the right to publicly perform for profit is not embraced within the Act." The Washington copyright law of 1937 specifically held it unlawful for separate copyright holders to pool interests to fix prices, collect fees, or issue blanket licenses.

Miller Sees Arnold

Following the announcement of the department's plans, Neville Miller, president of the National Association of Broadcasters, founder of BMI, is understood to have conferred with Mr. Arnold in an effort to convince him that the broadcasters' music group is not in the same category as ASCAP. Neither made any comment on the conference, nor could any confirmation be secured that the Milwaukee action might be broadened to include the NAB itself and the regional networks.

The situation which led to the determination to initiate new proceedings was explained by Mr. Arnold in an official statement in which he said:

"For a number of years the anti-trust division has received constant complaints against the activities of ASCAP. The original purpose of ASCAP was one which the department recognizes to be legitimate, i.e., collective action to protect its members from piracy of their copyrights. Activities which further this purpose have not been questioned by the department, and are not attacked in these proceedings. However, the department for many years past has frequently called to the attention of ASCAP practices which went far beyond the necessity of protecting its members in their copyright privileges—practices which were designed solely for the purpose of eliminating competition in the furnishing of music, and securing a monopoly control over the supply.

"Recently, through Broadcast Music, Inc. (an association controlled by the major broadcasting chains), the National Broadcasting Company and the Columbia Broadcasting System have engaged in, and threaten to continue on a larger and larger scale, restrictive practices similar to those which the department charges were illegally instituted by ASCAP. It is claimed that these activities were necessary to protect the broadcasting chains from the illegal activities of ASCAP.

"The department is not concerned with the question as to which organization was the aggressor. Each of these groups today is charged with using illegal methods to wrest the control of copyright music from the other. The threatened conflict is already in its first stage. The mutual boycotts already begun will hamper and obstruct the rendition of all copyrighted music over the radio and deprive the public of the privilege of hearing that music except on terms dictated by the victor in the contest. In such a struggle the public is in the position of a neutral caught between two aggressive belligerents.

"This department cannot sit by and see ASCAP and the broadcasters engage in a private war at the expense of the public, using violations of law as their weapon in order to fight fire with fire. We have tried to obtain voluntary agreement to form the basis of a working peace which would eliminate the illegal activities and allow the associations of composers to continue their legitimate function of protecting their members from piracy. Those efforts, which a few days ago appeared to be on the verge of success, have failed. Now we have no choice but to proceed with a criminal prosecu-

(*Continued on following page*)

ASCAP, BMI FACE TRUST SUIT

(Continued from preceding page)

tion to protect the interests of the public in orderly competition in the distribution of music."

Anent the reported conference between Mr. Miller and Mr. Arnold, BMI spokesmen in New York said this week they would again try to talk with Mr. Arnold "to clarify the situation in Washington." At the same time, it was admitted the Government's announced intention of suing BMI was so sudden that a definite policy of resistance or appeasement had yet to be charted. It was added, however, apropos of rumors that the Government's unusual precedent in announcing its intention to sue, instead of merely suing, was intended as a measure to make ASCAP and the broadcasters resume negotiations—that any negotiations with the Society would have to be on a business basis, and that the first move would have to come from the Society.

Expected by ASCAP

Meanwhile, ASCAP officials, admitting they expected the Government suit, made no secret of their jubilation that BMI had been included in it; and they also officially held out their hand for negotiations.

John G. Paine, general manager of ASCAP, declared: "Even up to the last minute, if the chains show the inclination, something can be worked out to contiue the music." He was referring to the virtual abolition of ASCAP music from chain radio, an abolition which became official and stringently enforced on Wednesday.

Remarking upon the report that the Government move was made to force agreement between the Society and the broadcasters, Mr. Paine said: "We've been wanting to get together—even in a courtroom.

Gene Buck, president of ASCAP, took the position that the Society, having refused the consent decree, would now await the court battle; and, hence, did not intend to confer with Mr. Arnold or his assistants before the suit is filed.

In Milwaukee, it was said by Federal Grand Jury officials that a jury might be impaneled early next week, for the case.

However, on Wednesday in that city, U. S. District Attorney Hustings intimated there might be no grand jury; merely a filing of an information by the Government.

Mr. Buck asserted: "Possibly this suit may be a good way to clarify the whole question; it will bring everything out into the open. Mr. Arnold may be able to do what we haven't been able to do—to get the broadcasters to sit down at a table and straighten the matter out."

The Federal move is not so "new," even though the anti-trust suit against ASCAP is years old, spokemen for the Department have revealed, noting that plans for a survey of the entire music-radio situation were made some eight months ago, when BMI began operating.

Little Public Reaction

Reactions on Thursday to the absence of ASCAP music from a majority of the nation's stations seemed sparse and rather in a pattern. Newspapers culled opinions at random, the New York *Times* conducting, for instance, an informal telephone survey and finding most radio listeners not aware of the ASCAP-BMI war. They also noted that in the broadcasting of New Year's Day football games, the radio stations did not allow band music from the field, most of the football songs being ASCAP properties. This was said by some to spoil the "atmosphere" of radio football broadcasts. The Cooperative Analysis of Boardcasting, in New York City, an opinion surveying agency for broadcasters, asserted it would be several weeks, if at all, before listener reaction to the absence of ASCAP music would be evident, if at all evident.

In New York City, nub of radio listening, in points of listener total an aprogram origin, seven stations on Wednesday had signed only with BMI; three with ASCAP; seven with both; and one, WEVD, declared it would attempt to survive with music from the public domain. The three stations signed with ASCAP play dance music, chiefly; those signed with BMI are, mostly, affiliated with the networks.

There was no lack of tunes popular for the occasion, on New Year's Eve. Most of them are in the public domain. Only one is copyrighted, "There'll Be a Hot Time in the Old Town Tonight" and BMI holds the copyright; so it was heard on the air.

In a printed letter on Tuesday, directly to all ASCAP composers, Neville Miller, NAB president, once more presented the NAB-BMI side of the current controversy, emphasizing that the broadcasters were not quarreling alone with the rates in the new ASCAP contract, but with the *idea* in the contract, that of paying for music without necessarily using it. The boardcasters want a "per use" contract, he said.

To Enlist Public

Songwriter members of ASCAP will shortly campaign for public sympathy, Gene Buck, Society president, said on Monday, without, however, revealing details.

He did say that ASCAP members knew showmanship, and would use it. The Society had been dignified thus far, he added.

Concerts by aggregations of composers are expected to be part of the campaign according to observers. There may be personal appearance tours, and stage appearances, by individual composers. Also, there may be picketing of radio stations.

A committee of ten educators, secretary of which is Douglas Moore, director of the Columbia School of Music, reported this week that 10,000 persons had affixed signatures to a petition that the Federal Communications Commission intervene. The FCC has already noted that it has no power to intervene; nor is intervention in such a dispute its desire.

Has 139 Publishers

Meanwhile, both ASCAP and BMI this week and last issued public statements noting their strength and the weaknesses of their opponents.

ASCAP announced re-signing of six more music companies, bringing to 139 its total, out of a possible 140. The latest are the Robbins, Miller, and Feist companies, controlled by MGM; the Movietone Music Company, an affiliate of Twentieth Century Fox; the Sam Fox Publishing Company; and Hollywood Songs, Inc. This leaves as the only "holdout" the Edward B. Marks Music Corporation, which signed with BMI, but a goodly proportion of whose catalogue is still ASCAP's because of the ASCAP affiliation of its composers.

BMI meanwhile, stated there is "plenty of music" available from it to broadcasters, noting that it can market 250,000 compositions directly, and that more than 400,000 are available from SESAC. It also pointed out that published 300 new popular songs within nine months, and has contracted for 150 more; and that it is producing about 14 new songs weekly.

Last week, BMI sheet music sales totalled 32,446, it noted. In a resume of songs and types of songs available, the company asserted that the M. M. Cole and United Music catalogues, which it acquired, have 20,000 cowboy, hill-billy, and folk songs; and that other affiliates control 65,000 Latin-type songs.

Ninety per cent of the all records and 95 per cent of all such songs, are included in these groupings, BMI said, adding that 4,000 records and 9,000 transcriptions will be available to broadcasters.

The firm this week has 621 radio station subscribers, a great majority of the country's stations, and a number far over those subscribing to ASCAP.

However, also this week, serious defections to the broadcasters' front appeared, notably in New York and Philadelphia, among stations the programs of which are primarily devoted to dance music, and the popularity of which is definitely for that reason.

Thus, WHN, controlled by the Loew interests, which also control the Miller, Robbins and Feist ASCAP music companies, has signed. WNEW signed on Friday, December 27th. WNYC, the New York City owned station, followed suit, adding in statement by Morris Novik, station manager, that it would increase use of ASCAP music as well as use it.

Mr. Novik said the public would demand ASCAP music. However, he also said the station would use BMI music, too.

Word from WMCA, another New York station using much music, and of that, much dance music, was awaited this week, with the expectation, by Broadway observers, that it would resign with ASCAP. An indistinct ownership situation was preventing early action.

In Philadelphia, four non-network stations signed with ASCAP: WDAS, WTEL, WCAM, and WIBG. WCAM is in Camden, nearby. The owners of the stations said they did not feel the money question considered important by the broadcasters, as important as the necessity for maintaining popular music. The stations use much recorded music. The owners also said that the cost of additional personnel to "clear" numbers under a non-ASCAP policy would cost more than possible increases in cost under the new ASCAP contract.

Appealing Washington Law

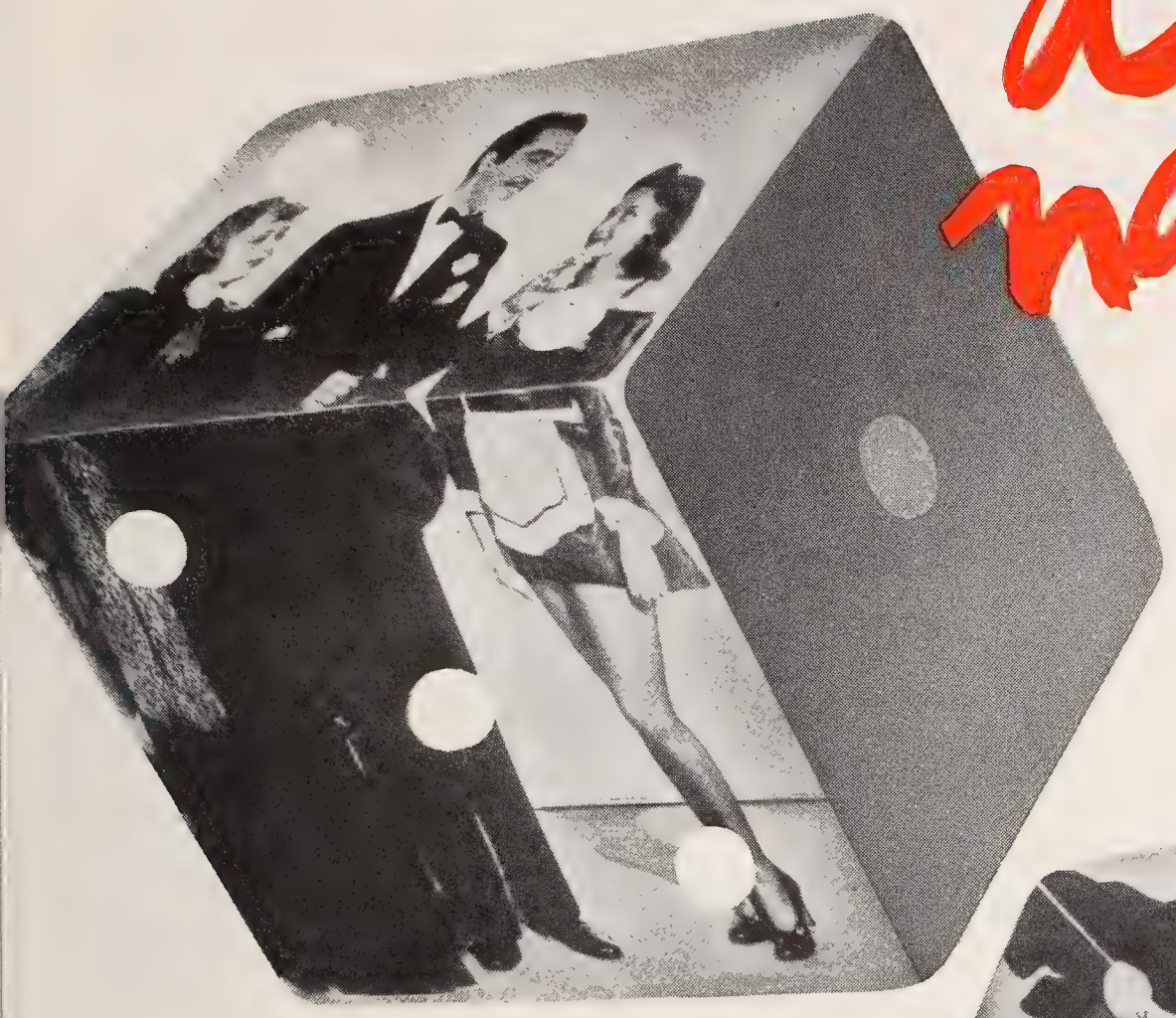
Schwartz and Frohlich, New York City, attorneys for the Society, said last week that the Society would appeal to the United States Supreme Court, from the Tacoma statutory court ruling that the Washington anti-ASCAP law is constitutional.

Now before the Supreme Court are similar appeals from the Nebraska and Florida anti-ASCAP laws.

A lengthy article in a December issue of the music industry magazine "Music News," and entitled "To Be or Not To Be," remarked, of the ASCAP-BMI controversy, that its "ramifications are myriad, and the most impartial analyst would find it difficult to decide upon an equitable arrangement. Both sides, in presenting their case to the public, follow the venerable practise of 'putting their best foot forward,' which does not give the outsider the complete picture."

The Sheboygan Press, Sheboygan, Wisconsin, whose editor, Charles E. Broughton, has championed the cause of the Tavern Music Protective Association, of that state, last week approved the Federal suit in Milwaukee against the Society, BMI, and the broadcasters. The newspaper's editorial said, in part:

"No one can object to the composers and authors receiving a fair return on their writings; but ASCAP has gone too far in its rigid enforcement of conditions which have proven burdensome upon taverns and places of amusement. To tax radio stations, and then insist that reception of music going out over these stations shall bear another license or tax, is one of the things we have complained of . . ."



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Associate Producer Fred Kohlmar
Original Screen Play by Karl Tunberg and Darrell Ware
Music and Lyrics by Leo Robin and Ralph Rainger
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N. Y. Critics' Awards Go to 'Wrath', Chaplin

The New York Film Critics chose "The Grapes of Wrath" as the best motion picture of 1940 in their sixth annual vote, and awarded their scrolls for the best male and feminine performances of the year to Charles Chaplin as "Phooey" Hynkel in "The Great Dictator," and to Katherine Hepburn as Tracy Lord in "The Philadelphia Story," it was announced Monday, in New York.

Wins on 23rd Ballot

Mr. Chaplin was named on the 23d ballot after the closest, see-saw race of the voting session, Thomas Mitchell and James Stephenson scoring four and one respectively in the final count.

Miss Hepburn found the going easier, winning in the third round with 12 votes to Martha Scott's four and Joan Fontaine's one. Miss Scott was nominated for her work in "Our Town" and Miss Fontaine for "Rebecca." Others in the race included Bette Davis, who led in the first ballot for her work in "The Letter," and Greer Garson for "Pride and Prejudice."

John Ford, after 20 ballots, was voted the year's best director on the basis of "The Grapes of Wrath" and "The Long Voyage Home," marking the second successive year in which he has been singled out by the critics. In 1939 he was named for his work on "Stagecoach."

The crtics' special award, omitted last year, was restored and, after slight competition, was assigned to Walt Disney, Leopold Stokowski and their associates for "Fantasia."

"The Baker's Wife," starring Raimu in a French film based on a Marcel Pagnol story, was named on the first ballot as the best foreign-language film of the year.

Twelve of the 17 voting critics from Manhattan and Brooklyn daily newspapers gave the necessary two-thirds majority to Nunnally Johnson's adaptation and production of John Steinbeck's novel of "Grapes of Wrath" on the seventh ballot. "The Philadelphia Story" and "Night Train" received two votes each on the final ballot, and "The Long Voyage Home" received one.

The best-film placque and the five additional scrolls for individuals will be presented in ceremonies—Sunday (January 5) at the Rainbow Room atop the RCA Building in Radio City. The presentation will be broadcast from 6:05 to 6:30 over Station WJZ and the coast-to-coast Blue network of National Broadcasting. Bosley Growther of the New York *Times,* 1940 president of the Film Critics, will make the awards.

Seventeen Critics Voted

"The Grapes of Wrath" drew 7 votes on the 1st ballot, 10 on the 3d and dropped back to 9 on the 5th and 6th tallies before accumulating the necessary 12 votes on the 7th count.

The critics who participated in the voting were Cecelia Ager of *PM,* Howard Barnes of the *Herald-Tribune,* William Boehnel of the *World-Telegram,* Kate Cameron of the *Daily News,* Herbert Cohn of the Brooklyn *Eagle,* this year's secretary of the group; Bosley Crowther of the *Times,* the 1940 president; Robert W. Dana of the *Herald-Tribune,* Wanda Hale and Dorothy Masters of the *News,* Leo Mishkin of the *Morning Telegraph,* Lee Mortimer of the *Mirror,* Rose Pelswick of the *Journal-American,* David Platt of the *Daily Worker,* Edgar Price of the Brooklyn *Citizen,* Thomas M. Pryor of the *Times,* Irene Thirer and Archer Winston of the *Post.* Theodore Strauss of the *Times* was absent.

More Go West for Product Conferences

With the first third of the motion picture season already past executives of film companies are huddling and preparing, in conference, mid-season releases and consent decree product.

Joseph Bernhard, general manager of Warner theatres, left Monday for California for conferences with Harry and Jack Warner.

Sidney R. Kent, president of Twentieth Century-Fox, left Friday, December 27, by train for Hollywood to participate in production conferences at the studio.

Lou Pollock, Universal's Eastern advertising and publicity manager, also left last Friday for a visit of several weeks at the studio where he will confer with John Joseph, director of advertising and publicity, on forthcoming product.

Meanwhile, Producers Releasing Corp. has announced that it will make no changes in its Hollywood offices, following the naming of O. H. Briggs as president of the company. Mr. Briggs, who recently resigned as president of Pathe Laboratories, Inc., is scheduled to arrive in New York within a few weeks to confer with the various producers of the company.

Al Lichtman, vice-president of Loew's and MGM studio executive, and Bernard H. Hyman, production executive, arrived in New York on Monday to confer on product plans with Nicholas M. Schenck, president, and other home office executives.

Montana Group Organizes Club

Film men in Butte, Montana, have formed an organization which they have named the Montana Screen Club. The club was formally organized at a luncheon in that city on December 14th last, and is to be known as "The Biggest Little Screen Club in the World." Charter members include:

Clyde Anderson, Al Shepperd, Cardell Enrooth, Bert Hensen, Joe Kracher, Howard Godfrey, Jack Casey, Dan Kalen, Clare Swonson, Harry Swonson, Harold Fuller, Joe Tipple, Frank Berryman, Bill Braden, Dan Clancy, Frank Larsen, Russell Swonson, Sam Appleman, Bucky Harris, Hank Young and Ed Loy.

The following officers have been elected to serve for 1941: Ed Loy, president; Bert Hensen, vice president; Harry Swonson, secretary-treasurer and Clyde Anderson, publicist. Directors are Clyde Anderson, Frank Berryman, Sam Appleman, Joe Kracher, Cordell Enrooth and Frank Larsen.

The club was formed primarily to bring all film folk living in Montana together socially and to promote a better understanding within the industry.

Walter Camp, Jr., Dead

Walter Camp, Jr., former president of Inspiration Pictures, Inc., died at his Los Angeles home, on Tuesday, December 31st, after a long illness. He was 49 and had been inactive since his retirement from the film company, several years ago.

After a career in railroading, shipbuilding and banking, he entered actively into the motion picture business in 1924, when he became president of Inspiration Pictures.

Coast Owners Diffident on Consent Decree

Although both the Pacific Coast Conference of Independent Theatre Owners and the Allied States Exhibitors Association of Southern California have expressed their opposition to the consent decree, the majority of independent exhibitors on the west coast appear diffident.

The Pacific Coast Conference has gone so far as to appoint Albert S. Law, Department of Justice investigator who had spent two years on Los Angeles Film Row perusing distributor's books, as its legal counsel. This indicates what some term a militant attitude of the Conference toward the consent decree. Allied States headed by Seth Perkins and James Quinn have made no open statement, although in the past they have strongly backed the Neely Bill.

Mr. Quinn, has indicated that Allied is planning to appoint a general secretary who has no theatre interests, therefore no axe to grind with the distributors. This general secretary's job will be to launch a drive for Allied membership. Considered in line for this position is David Hanna, young freelance publicity man.

Myers To Address Allied

Abram F. Myers, Allied States general counsel, will address the annual meeting of Eastern Pennsylvania Allied to be held in Philadelphia on Jan. 14. He will speak on arbitration and the consent decree. A plan for a banquet in conjunction with the meeting was abandoned since many of the members expressed their inability to get away for both functions. Sidney E. Samuelson, Allied business manager, is chairman of the committee for the meeting, assisted by Charles Stiefel, Joseph Conway and David Milgram.

James Shepard, former manager of the Drive-In theatre in Cincinnati, Ohio, has been appointed business manager of the Greater Cincinnati Independent Theatre Owners Association.

In this capacity Mr. Shepard will take steps to remedy bingo competition in that city and handle other matters affecting theatres in Cincinnati.

New ATOI Secretary

The Associated Theatre Owners of Indiana have announced the appointment of Miss Christine Kirk to the position of secretary in that organization. Miss Kirk has been for some years connected with various theatres and theatre circuits in that state.

The standing committees for 1941 for the Associated Theatre Owners of Indiana have been named, with Roy E. Harrold of Rushville, association president, as chairman of the advisory committee.

Other chairmen include: Harry Markun of Indianapolis, finance; Marc J. Wolf of Indianapolis, legislative and legal; H. H. Johnson of Madison, membership; I. R. Holycross of Anderson, tax; Percy H. Dickson of Wabash, public relations, and Ernest L. Miller of Indianapolis, publicity and magazine.

Connecticut Allied To Meet

The Allied Theatre Owners of Connecticut will meet in New Haven on Jan. 7 at the Hofbrau Haus. As the meeting is on the eve of the opening of the state legislature, it is expected that the discussion of legislation will be the major portion of the agenda.

HOLLYWOOD GOING FARTHER AFIELD AND OFTENER FOR LOCATION SCENES

Stars and Technicians Away from Studios from 1 to 30 Days as Producers Seek New Backgrounds for Product

Filming of pictures on location sites typically far removed from studios has become another order of the day in the new order in production in Hollywood.

Spurred by the necessity of cutting ever deeper into the domestic market in an effort to compensate for lost profit opportunities abroad, and recognizing the advisability of creating new backgrounds and scenery in pictures, the studios, especially Paramount and Twentieth Century-Fox, report more location work on films produced since the start of the current film season than at any time in recent years; and, all six other majors are either maintaining former levels now, with plans afoot to increase location work in the near future, or are sending units farther afield than formerly in an attempt to give film stories the hallmark of authenticity.

Costs Increased

In addition to the obvious inconvenience locations cause studios, these trips may increasingly be counted on as among the reasons given for increased rentals, extended playing time or preferred playdates on certain pictures, for location trips send production costs skyrocketing..

The individual studio is, of course, responsible for feeding and sheltering all members of the cast and crew on a location, a task coordinated by the location departments regularly maintained by each major studio. However, pay for the large technical crews required on a location site accounts for increases of close to 100 per cent over regular studio pay in some instances. Such a one is the pay differential on the part of the sign and picture painters, who receive $12.67 for a six hour studio day, but get $24.64 a day while on location.

Under the aegis of the International Alliance of Theatrical and Stage Employes, top makeup men, who receive in the neighborhood of $125 a week at the studios, draw approximately $185 a week while on location. Studio sound men get $127.70 for a 54 hour week at the studio, $172.70 a week while on location, and drivers whose scale is $37.80 for a 36 hour studio week get $65 a week on location. This latter group benefits most from location work in that extras are taken to location sites by bus, and stars and directors by limousine. The Screen Actors' Guild forbids its members from driving their own cars to location, in an effort to spread work.

With location activities over the past few months greater than at any time in the history of the company, Paramount's longest recent location was the nine weeks spent shooting flying sequences at Randolph and Kelly Fields, in Texas, and March Field, near Riverside, California, for "I Wanted Wings."

For "Virginia," Paramount producer-director Edward H. Griffith took an entire company to Charlottesville, Virginia, for eight weeks, while John Wayne, Betty Field and the rest of the "Shepherd of the Hills" company spent seven and a half weeks at Big Bear, California, which was used to double for the Missouri Ozarks country.

Six weeks in automobile factories and foundries in Detroit and Chicago was spent by a second production unit of "Reaching for the Sun," which will star Joel McCrea and Ellen Drew. "North West Mounted Police," while completed some time ago, was not released until after Christmas, and a De Mille second unit spent a total of eight weeks on various locations ranging from Mt. San Jacinto to the Sacramento River. The Harry Sherman western pictures are of course almost perpetually on location, mostly at Lone Pine, California. And as with all studios, Paramount has many one or two day location trips, latest of which was at Baldwin Lake for "The Ladv Eve," which Preston Sturges is writing and directing.

Although, generally. Twentieth Century-Fox policy has been against locations because it was believed the money could be better spent in other phases of production, there have been more location trips made on pictures produced since the start of the current film year than at any time in the last five years.

Covering 3,200 miles in location trips to Utah and Arizona, 32 days were spent on location for "Western Union," while a second unit spent another 10 days away from the studios. This was second only to the 52 days spent at Big Bear and Lone Pine for "Brigham Young." However, a unit has been cruising Mexican waters for five weeks to obtain whaling shots for the forthcoming "Down to the Sea in Ships."

Exclusive of background location work, as on "Down to the Sea in Ships," and using principals in each case, 17 days were spent on location at Payette Lakes, Idaho, for "Hudson's Bay"; the same number of days at Lone Pine for "The Gay Caballero"; 18 days at Agoura, California, near San Francisco, for "The Return of Frank James"; 14 days at Pomona and the Hollywood Park Track for "Golden Hoofs," and 12 days at the Warner Ranch for "The Mark of Zorro."

Frequent One Day Trips

Besides these locations, which add up to a total of 208 days, Twentieth Century-Fox has had some 30 days of shooting taken one or two at a time away from the studio for various pictures made since September. Then, too. Howard Hughes' "The Outlaw," which will be released through Twentieth Century-Fox, is now being shot at Moencopi, Arizona, with more than 200 people on the location under the direction of Howard Hawks.

Now completing final arrangements for a Flagstaff, Arizona, location on behalf of "Billy the Kid," is director Frank Borzage. It is planned to send a crew of more than 100 to the location, as well as the picture's cast, including Robert Taylor. Victor Fleming is to make a flying trip to Florida before starting work on "The Yearling" in the spring, and Jack Conway will go to Palo Alto and Berkeley to look over University grounds at Stanford and the University of California for possible scenes in "Mr. Co-Ed," William Powell-Myrna Loy comedy.

For "Flight Command," MGM sent a camera crew to San Diego and Pensacola for six weeks, although, as in the two weeks of location work at Boys Town, near Omaha, Nebraska, this was for atmospheric background to be cut into the picture, and the players were not used on the location.

Warner Longest Nine Days

While Warners has had numerous one day locations, usually within a 100 mile radius of the studio, its largest trip of the new season was a nine day location at Lone Pine, California, for "High Sierra." Ida Lupino, Humphrey Bogart, director Raoul Walsh and head cameraman Tony Gaudio also spent four days at Big Bear with a crew, for the same picture, as well as one day at Arrowhead Springs.

Bette Davis, Mary Astor, director Edmund Goulding and a company of 75 players and technicians spent four days at Victorville for the forthcoming "The Great Lie." George Brent, male star in the film, does not appear in the desert sequence and thus did not make the trip.

For "The Sea Wolf," a second unit under the direction of Byron Haskin will shoot exteriors off Catalina Island. The Warner ranch of some 300 acres is of course used continually, since on it are many permanent sets. At Calabasas, less than 25 miles away from the studio, work there is done on a daily basis.

Largest location of the current season on the part of Columbia was that undertaken at Tucson, Arizona, for Wesley Ruggles' "Arizona." Almost the whole picture was shot there, with all cast and crew members on the location for several months. Prior to that, the town used in the picture had been constructed by 650 men working for two months.

For "The Howards of Virginia," three weeks were spent at Williamsburg and one in the Santa Cruz Redwoods, with the principals. Columbia's 80 acre ranch in Burbank is used for westerns and also has New York street sets and other permanent backgrounds.

RKO Has Permanent Set

At RKO's 80 acre ranch in Encino, permanent exterior sets are constantly in use, as with Warners and Columbia.

Reporting a slight increase in location work, Universal spent three weeks at Red Rock Canyon, near Mojave, California, and at Lone Pine, for its recently completed "million dollar serial," "Riders of Death Valley." The two units embraced all the principals and a troupe of 100.

Because the boat carrying it was sunk in the English Channel, necessitating the re-taking of some 30,000 feet of film, most of the footage taken in Amsterdam for backgrounds in Walter Wangers' "Foreign Correspondent" was not used in the picture. Cameraman Osmond Borrodaile had spent three months on the job.

"The Thief of Bagdad," released on Christmay Day, while shot largely in England, had Zoltan Korda and the film's principals on location for two weeks on the floor of the Grand Canyon. The recently completed "So Ends Our Night," Loew-Lewin production formerly titled "Flotsam," had a second unit in the Northern California mountains for three weeks of background shots. Similarly, Richard Rowland's "Cheers for Miss Bishop," also to be released through United Artists, had a company taking background shots for 15 days at the University of Nebraska, in Lincoln, Nebraska.

MAY SHOW FILMS IN MISSISSIPPI COURTS

Mississippi courts may admit motion pictures as evidence, the state supreme court has ruled, in reversing a circuit court decision against the Metropolitan Life Insurance Company. The company had sought to screen films showing the person suing it for disability allowance shoveling gravel. The circuit judge refused permission. The supreme court said: "Motion picture evidence, while novel, is admissible when the accuracy with which they will reproduce the scene photographed is proven. . . ."

"NIGHT TRAIN" IS A SLEEPER!

Chosen One Of The Best 10 Pictures Of The Year By N. Y. World-Telegram, Herald-Tribune, Journal-American!

"Must be ranked among the year's best pictures!"
—Kate Cameron, N.Y. Daily News

"The picture isn't a sleeper. It's a solid train-load of sleepers!"
—Lee Mortimer, N.Y. Daily Mirror

MARGARET LOCKWOOD and REX HARRISON in "NIGHT TRAIN" with PAUL VON HERNREID

MAURICE OSTRER, In Charge of Production • Produced by EDWARD BLACK • Directed by CAROL REED • Based on an original story by Gordon Wellesley • Screen Play by Sydney Gilliat and Frank Launder • A 20th Century Production made at the G. B. Studios, London

NOW BREAKING RECORDS AT THE GLOBE ON B'WAY!

. . . AND THESE ARE THE ADS THAT DID IT!

STARTS TODAY 1st N. Y. SHOWING

THIS PICTURE IS SO EXCEPTIONAL WE PREDICT YOU'LL FIND IT ON EVERY CRITICS "10 BEST PICTURES" LIST!





BETTER THAN "LADY VANISHES"



YEAR'S BEST THRILL



"NIGHT TRAIN"

with MARGARET LOCKWOOD • REX HARRISON

GLOBE B'WAY 46 ST.

A LETTER TO A GREAT MOVIE STAR

MARGARET LOCKWOOD



Dear Miss Lockwood:

Thanks for your letter. I think it is the first time I ever received a letter marked "opened by the censors." Strange — a letter from a movie star, not from the centre of wood, but from the centre of the war, London. Boy!—that part where you wrote "Lon- ... being ... are

CHOSEN ONE OF THE 10 BEST PICTURES OF THE YEAR BY WORLD-TELEGRAM—HERALD TRIBUNE—JOURNAL AMERICAN

"NIGHT TRAIN"

with MARGARET LOCKWOOD REX HARRISON 1st N. Y. SHOWING

GLOBE B'WAY 46 ST.



"MUST BE RANKED AMONG THE YEAR'S BEST PICTURES" ★★★★ KATE CAMERON DAILY NEWS

...N-I-T-E-L-Y ...

...S OPEN 8:15 A. M. ...NTINUOUS ...ORMANCES ...FIVE A. M.

Please ... cere when I say that I ... even better than "Arise, My Love" or "Escape"—and they were two grand pictures

So far, we've had exactly eleven previews of "Night Train" in ... rooms ...

MADE FOR THRILLS

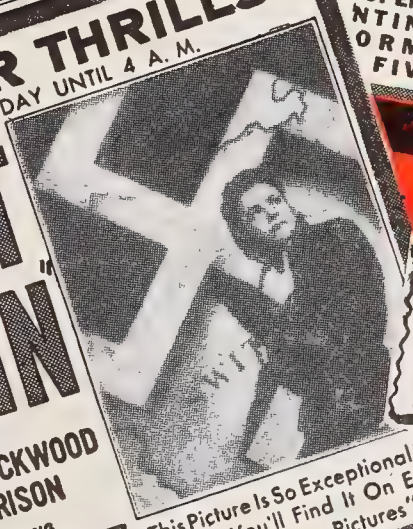
CONTINUOUS TODAY UNTIL 4 A.M.

"NIGHT TRAIN"

with MARGARET LOCKWOOD REX HARRISON

1st N.Y. SHOWING

GLOBE B'WAY 46 ST.



This Picture Is So Exceptional We Predict You'll Find It On Every Critic's "10 Best Pictures" List!

Will be on every critic's "10 BEST" list

"NIGHT TRAIN"

D-E-F-I-N-I-T-E-L-Y • GLOBE B'WAY 46 ST. • SATURDAY



...y, that the only thing ... most deter- ... be to show "Night ... at the Globe ... reserved seat ... his argu- ... s report ... not ... single ... al ... per ... pitc ... to a ... possib ... popular ...

MADE FOR THRILLS

"NIGHT TRAIN"

D-E-F-I-N-I-T-E-L-Y • GLOBE B'way 46 St • SATURDAY

...dea is ... people as ... ne picture at ...

I read in the newspapers ... few days ago that a Nazi ... narrowly missed hit- ... you. Thank God for ... safety. At this time it ... sincere wish that you ... happy and safe new ... may it be a vic- ... one. You'll hear ... again, immediately ... t Train" opens at ... Saturday.

Kindest regards,

Louis Brandt

THIS PICTURE IS SO EXCEPTIONAL, WE PREDICT YOU'LL FIND IT ON EVERY CRITIC'S "10 BEST PICTURES" LIST

"NIGHT TRAIN"

D-E-F-I-N-I-T-E-L-Y STARTS SATURDAY AT GLOBE THEATRE

20th CENTURY FOX

MATS OF THESE ADS ARE AVAILABLE AT YOUR LOCAL 20TH CENTURY-FOX EXCHANGE!

Rockefellers Further Use of Classroom Film

Details of a three-year program of evaluation of 16mm. educational films being produced and shown in schools and colleges throughout the country, were disclosed, this week, in a report made by Charles F. Hoban, Jr., director of the motion picture project of the American Council on Education, of Washington. The project is one of five said to be financed by the Rockefeller Foundation, whose purpose is to popularize the use of motion pictures in classrooms.

Centers Established

In 1937, the Council's motion picture project organized panels of teachers to review films. Then evaluation-demonstration centers were established at the Tower Hill School, Wilmington; the General College, University of Minnesota; the Denver public schools and the Santa Barbara city schools. A year later, other centers were established in the public schools of Minneapolis, Rochester, N. Y., Pittsburgh and in a group of schools and colleges in the southeastern states.

The committe in charge of the survey has collected more than 7,500 appraisals of teachers and 12,000 opinions of students on hundreds of educational, non-theatrical films.

Data has also been gathered from the field and compiled, edited and published, to assist teachers and administrators in utilizing motion pictures to the best advantage in the school curriculum.

"Students Make Motion Pictures." This tells how Denver high school students produced their own 16mm. films and evaluates their educational value.

"Motion Pictures in a Modern Curriculum," a report of film use in the Santa Barbara schools.

"Motion Pictures in the General College," (tentative title) a research report.

The organization has worked in close collaboration with the general educational film program of the Motion Picture Distributors and Producers of America, under direction of Arthur H. de Bra, assistant secretary.

The committee on motion pictures in education includes the following:

Ben G. Graham, chairman, superintendent of schools, Pittsburgh; W. W. Charters, director, bureau of educational research, Ohio State University; Frank N. Freeman, dean School of Education, University of California; Mrs. B. F. Langworthy, former president, National Congress of Parents and Teachers and former editor, *National Parent-Teacher*.

Also, Mark A. May, director, Institute of Human Relations, Yale University; J. C. Wardlaw, president, Association of School Film Libraries, Inc., and director, division of general extension, University System of Georgia (operating one of the most complete educational motion picture circulating libraries in the United States) and George F. Zook, ex-officio, president, American Council on Education.

Committee's Aim

Recognizing that American education has in the motion picture an instructional tool of tremendous power, the Committee on Motion Pictures in Education was established in 1935 as one of the standing committees of the American Council on Education. The broad aim of the committee is to consider the national and international problems of educational films.

Newsreels' Cavalcade of History

The motion picture newsreels, except Paramount, at the year's end, this week, unreeled for the American public and for the comparatively small parts of the foreign public still available, special yearend issues, a veritable cavalcade of world history, repeating pictures of what each reel's editors thought to be the most significant events of 1940. The events pictured, as listed by the newsreels, follow:

Fox-Movietone News

War in England, Norway, Belgium
Churchill Succeeds Chamberlain
Battle of Dunkirk
Roosevelt Flays Italy
Fall of France
French Fleet Destroyed
Air Raids in London
War in China
Roosevelt Reelected
Pan-American Conference
Destroyers for Bases Deal
Selective Service: Draft Drawings
Preparedness Here
Bishop Spellman Appointed Archbishop
Byrd in Arctic
Dionne Quintuplets
"Miss America" for 1940

RKO-Pathe News

Peace-Time Conscription
Triple (Axis) Alliance Signs Pact in Tokyo
Mussolini Launches War on Greece
Destroyers to Britain
Greeks Repel Italians
Petain Sues for Peace
Nazis Unleash Air War on Britain
Fall of Poland
Grand National Races at Aintree
Soviet Invades Finland
Invasion of Norway
Fall of Holland, Belgium
Mussolini Enters War
Britain Drives Italians Out of Egypt
Steps for Hemisphere Defense
Roosevelt Re-Elected
National Defense Advisory Committee
Britain Bears Brunt of Destruction

Universal News

Invasion of Norway
Battle of Narvik
Fall of Belgium and Holland
English Army Evacuates Dunkirk
Fall of France
Declaration of War by Mussolini
Battle of Britain
Destroyers for Britain
Il Duce's 'Blitzkrieg'
Roosevelt Signs Draft Bill
Third Term Campaign
Tacoma Bridge Collapse

MGM News of the Day

France Asleep
Norway Invasion
Battle of Flanders
Evacuation of Dunkirk
Fall of France
Battle of Oran
Britain at Bay
London Takes It
America Awakens
United We Stand

To Seek Dismissal Of Oklahoma Case

Edward C. Raftery, of O'Brien, Driscoll & Raftery, counsel for United Artists and Universal, will seek a dismissal of the Government's Oklahoma City anti-trust suit within the next few days against United Artists, Universal and the Griffith Amusement Co.

The five companies which are parties to the consent decree in the Government's New York suit recently were dismissed as defendants in the Oklahoma City action in accordance with an agreement with the Government in the New York suit settlement. Mr. Raftery's motion to dismiss the Griffith suit, which is now in preparation, will be based on the contention that the Little Three control too small a portion of the business to constitute a monopoly as alleged in the Oklahoma City action.

Dismissal To Be Test

The motion to dismiss the suit will be in the nature of a test case. If successful, it would be followed by similar motions in the Government's Buffalo and Nashville anti-trust actions, from which the Big Five also will be dismissed as defendants in the near future.

In Kansas City, Federal Judge Merrill E. Otis has overruled motions to dismiss by defendants in the anti-trust suit of Eugenia and Frank Cassil of the Rialto theatre, St. Joseph, Mo., against Dubinsky Brothers and major distributors. The trial is set for February. Meanwhile, Mr. Cassil has taken over the Rivoli theatre in St. Joseph and has announced that he will spend $10,000 remodeling it.

Federal Judge James Wilkerson, in whose court in Chicago, Ill., important film litigation has been aired over a period of years, has resigned.

Fox Renews Leases

Twentieth Century Fox has renewed leases of its Indianapolis and Calgary offices. The former is a 10 year lease; the latter, a five. Both offices will be renovated, and re-equipped. The Calgary office will be enlarged.

Manfre to Des Moines

J. T. Manfre will go to Des Moines in mid-January, as branch manager for Paramount. He is now in that post for the company, in Kansas City. Ray Copeland is expected to replace him there.

THE MONEY MAKING STARS IN BESIEGED ENGLAND

British Exhibitors Vote in Favorite Son and International Polls

by AUBREY FLANAGAN
in London

THE gilded halls of motion picture Fame in Great Britain have had, this year past, their fiercest rival in history, the grim but glorious field of battle. Fame the transient, the elusive, the incalculable, has other fields to range.

Yet, tracing the year which has gone, a year more difficult and fragile than any other on the nation's record, searching the archives and calculating the achievements and the net assets, setting it for comparison with the year which preceded it, it is almost incredible that so much should have been done, so little fundamental difference registered, in twelve months during which the motion picture historian of fifty years hence looks back on Britain in 1940, sees the record of studios work as normally as makes no difference, examines the motion pictures turned out by them, analyzes the figures of picturegoing in a country threatened with invasion, subjected constantly to death from the skies, finds the Box Office Champions of 1940 were very much the same as those of 1939—he must surely rub his eyes and wonder.

Last year we posited the belief that in this country the fame of Alexander the Great and Adolph Hitler is as nothing beside the fame of George Formby and Gracie Fields. We suggested that, come wars, come Peace, the box office ticker goes on as contentedly as ever. After twelve months of intensive battle the statement is exactly true. George and Gracie are still in front—with Robert Donat to keep them company.

The British exhibitors selected in the following order their "ten biggest money making British stars" of the year 1939-40: George Formby, Robert Donat, Gracie Fields, Arthur Askey, Lucan & McShane, Charles Laughton, Will Hay, Conrad Veidt, Gordon Harker and Anna Neagle.

For the third year in succession George Formby, the Lancashire Loon, wearing the same sheepish smile, twanging the same ukelele and cracking the same old family jokes, remains the Number One favorite of the British public among their native sons.

This season Gracie Fields, while keeping a high place in public esteem, dropped to third in the list of champions, yielding to Robert Donat who held the third rank a year ago. Charles Laughton climbed from seventh to sixth place on the ladder of Fame.

Fourth place went to a newcomer, well deserving homage, Arthur Askey, who was unknown to motion picture Fame a year ago. Lucan & McShane rose from a place in the 15 honor stars to number five among the most popular of British film performers. Will Hay, fourth last year, finished seventh this season. Conrad Veidt was placed eighth. A year ago he was way down in Group III, a sensational rise and tribute to his screen performances. Ninth place was taken by Gordon Harker who occupied previously the eighth position. Anna Neagle, fifth last season, was tenth this.

Results of the All British and International Poll conducted by MOTION PICTURE HERALD and *Fame* in Great Britain and Ireland confirmed at least as far as first place was concerned, that English speaking film audiences the world over have the same tastes in entertainment. This year Mickey Rooney, by a narrow margin, exchanged places with Deanna Durbin, moving from second to first in the vote recorded by British exhibitors.

George Formby, number one native British champion, finished fifth, the only one of his country-men to make the "first ten stars."

This year's complete list of International stars follows and the all-British winners are on the following two pages.

The Leaders

	Pointage
Mickey Rooney	1111
Deanna Durbin	1063
Spencer Tracy	794
Jeanette MacDonald	523
George Formby	478
Nelson Eddy	463
Errol Flynn	395
James Cagney	372
Gary Cooper	348
Bing Crosby	347

15 Honor Stars

	Pointage
Shirley Temple	332
Tyrone Power	283
Clark Gable	260
Robert Donat	251
Bette Davis	226
Wallace Beery	218
Dorothy Lamour	213
Greta Garbo	208
Gracie Fields	175
Alice Faye	172
Myrna Loy	167
Judy Garland	151
Ginger Rogers	131
Laurel and Hardy	131
Victor MacLaglen	129

Group I

Arthur Askey
Fred Astaire
Ronald Colman
Dead End Kids
Melvyn Douglas
John Garfield
Cary Grant
Sonja Henie
Charles Laughton
Jeanette MacDonald and Nelson Eddy
Anna Neagle
David Niven
William Powell
George Raft
Edward G. Robinson
Norma Shearer
James Stewart
Robert Taylor
Jane Withers

Group II

Don Ameche
Jean Arthur
Lionel Barrymore
Joan Blondell
Humphrey Bogart
Charles Boyer
Bobby Breen
John Clements
Claudette Colbert
Joan Crawford
Olivia de Havilland
Marlene Dietrich
Douglas Fairbanks, Jr.
Kay Francis
Richard Greene
Leslie Howard
Gloria Jean
Boris Karloff
Vivien Leigh
Lucan & McShane
Ray Milland
Robert Montgomery
Paul Muni
Merle Oberon
Laurence Olivier
Basil Rathbone
Ralph Richardson
Ritz Brothers
Akim Tamiroff
Conrad Veidt

Group III

Brian Aherne
Gracie Allen
Annabella
Edward Arnold
Fred Astaire and Ginger Rogers
Gene Autry
Lew Ayres
Barry K. Barnes
John Barrymore
Freddie Bartholomew
Warner Baxter
Joan Bennett
Elisabeth Bergner
Charles Bickford
Olympe Bradna
George Brent
Clive Brook
William Boyd
Jack Buchanan
Leo Carrillo
Madeleine Carroll
Lon Chaney
Charles Chaplin
Janet Chapman
Jackie Cooper
Constance Cummings
Frankie Darro
Andy Devine
Richard Dix
Irene Dunne
June Duprez
Leon Errol
W. C. Fields
Henry Fonda
Joan Fontaine
Preston Foster
Will Fyffe
Gladys George
Paulette Goddard
Ferdinand Gravet
Gordon Harker
Rex Harrison
Will Hay
Louis Hayward
Rita Hayworth
Katherine Hepburn
Wendy Hiller
Jack Holt
Bob Hope
John Howard
Al Jolson
Otto Kruger
Militza Korjus
Lupino Lane
Priscilla Lane
Lane Sisters
Gene Lockhart
Margaret Lockwood
Carole Lombard
Peter Lorre
Edmund Lowe
Bela Lugosi
Ida Lupino
Jeffrey Lynn
Fred MacMurray
Fredric March
Tony Martin
Marx Brothers
Ilona Massey
Joel McCrea
Adolphe Menjou
Max Miller
Frank Morgan
Moore Marriott
Chester Morris
Wayne Morris
J. Carroll Naish
Lloyd Nolan
Pat O'Brien
Edna May Oliver
Maureen O'Sullivan
Gale Page
Nova Pilbeam
Zazu Pitts
Dick Powell
Eleanor Powell
William Powell and Hyrna Loy
Sandy Powell
Robert Preston
Reginald Purdell
Claude Rains
Martha Raye
Michael Redgrave
Paul Robeson
Flora Robson
Mickey Rooney and Judy Garland
Rosalind Russell
Tommy Ryan
Sabu
George Sanders
Baby Sandy
Randolph Scott
Alistair Sim
Tod Slaughter
C. Aubrey Smith

BRITAIN'S MONEY



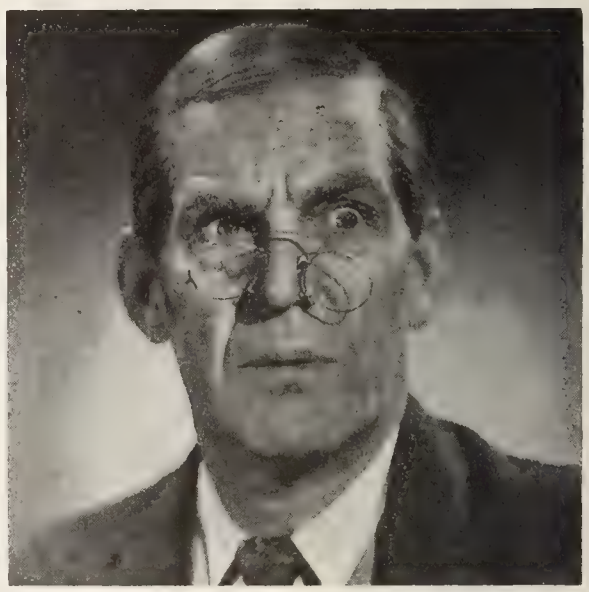
ROBERT DONAT



GEORGE FORMBY



GRACIE FIELDS



WILL HAY

The Leaders

	Per Cent
George Formby	2030
Robert Donat	764
Gracie Fields	695
Arthur Askey	559
Lucan & McShane	556
Charles Laughton	404
Will Hay	378
Conrad Veidt	329
Gordon Harker	318
Anna Neagle	314

15 Honor Stars

	Per Cent
Barry K. Barnes	309
Ralph Richardson	288
Jack Buchanan	272
Will Fyffe	248
Margaret Lockwood	242
Michael Redgrave	224
Rex Harrison	222
Leslie Howard	186
The Crazy Gang	169
Paul Robeson	163
Sandy Powell	160
Emlyn Williams	158
Leslie Banks	153
Merle Oberon	147
Clive Brook	140

Distribution of the votes showed the British theatre operators to be in substantial agreement on the ten winners and the honor stars who followed them closely in the balloting but beyond that there were over one hundred other stars mentioned with a frequency which makes them worthy of listing. Sectional and personal preferences are reflected in these selections by the exhibitors.

Group 1

Diana Churchill
Jack Hulbert
Lupino Lane
Stanley Lupino
Jessie Matthews
Ray Milland
Laurence Olivier
Basil Rathbone
Flora Robson
George Sanders
Alistair Sim
Tod Slaughter
Valerie Hobson
Vivien Leigh
Anton Wallbrook
Diana Wynyard

Group II

Annabella
Madeleine Carroll
John Clements
Cicely Courtneidge
Florence Desmond
Greer Garson
Edmund Gwenn
Sir Cedric Harwicke
Robertson Hare
Wendy Hiller
Sydney Howard
Bobby Howes
Boris Karloff
Wilfred Lawson
John Loder
Moore Marriott
Max Miller
Robert Newton
David Niven
Maureen O'Hara
Reginald Purdell
Rosalind Russell
Sabu
Hugh Sinclair
Binkie Stuart
Tommy Trinder
Douglas Wakefield

Group III

George Arliss
Jane Baxter
Charles Bickford
Chili Bouchier
Edmund Breon
Bruce Cabot
Jean Colin
Derek de Marney
Marlene Dietrich
Ellen Drew
Douglas Fairbanks, Jr.
Henry Fonda
Preston Foster
Leslie Fuller
Jean Gillie
Shaun Glenville
Sally Gray
Greta Gynt
Binnie Hale
Renee Houston
Claude Hulbert
Griffiths Jones
Judy Kelly
Kenneth Kent
Pat Kirkwood
Patric Knowles
Otto Kruger
Anna Lee
John Lodge
Marie Lohr
Edmund Lowe
Bela Lugosi
Paul Lukas
Betty Lynne
Victor McLaglen
Mary Maguire
Garry Marsh
Raymond Massey
Graham Moffatt
Robert Montgomery
Maureen O'Sullivan
Nova Pilbeam
Basil Radford
Elsie Randolph
Stewart Rome
Sebastian Shaw
C. Aubrey Smith
Sophie Stewart
Francis L. Sullivan
Sybil Thorndike
Arthur Tracy
Syd Walker
Tom Walls
Roland Young
Zorina

MAKING STARS OF 1940



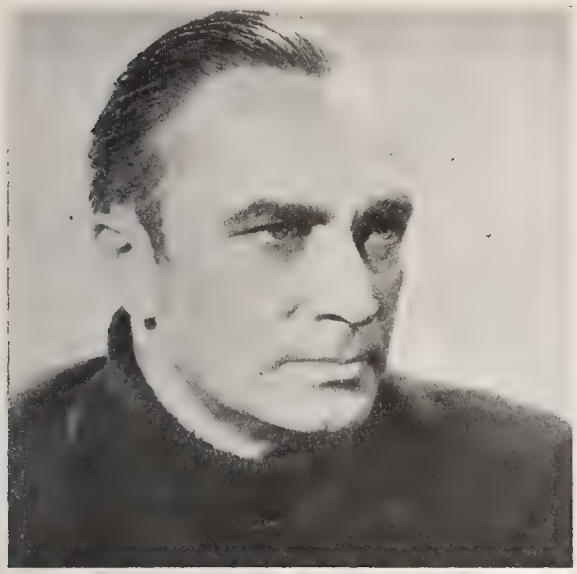
ARTHUR ASKEY



ARTHUR LUCAN (Lucan & McShane)



CHARLES LAUGHTON



CONRAD VEIDT



GORDON HARKER



ANNA NEAGLE

WESTERN MONEY MAKERS IN BRITAIN

ACTION, according to the most conservative school of cinematic thought is the prime and only constantly dependable material for screen story telling. The theory is borne out by the fact that although separated by several thousands of miles of ocean and separated even further in environment, the British exhibitors vote vociferously for almost the same ridin', shootin' stars the American favor.

The ballots this year show three newcomers to the list of the First Ten and one important change in position—Gene Autry, doubly in favor in the American balloting, replaces Bill Boyd in the Number One place. Charles Starrett, John Wayne, Johnny Mack Brown, move from honorably mentioned to fourth, seventh and eighth. They displace Ken Maynard, Tim McCoy and Tex Ritter.

The Leaders

		Pointage
Gene Autry	First	1160
William Boyd	Second	930
George O'Brien	Third	309
Charles Starrett	Fourth	267
The Three Mesquiteers	Fifth	164
Bob Baker	Sixth	162
John Wayne	Seventh	158
Johnny Mack Brown	Eighth	107
Buck Jones	Ninth	104
Dick Foran	Tenth	102

Honorable Mention

Ken Maynard	95
Roy Rogers	67
Gary Cooper	40
Tex Ritter	39
Randolph Scott	38
James Newill	35
Caesar Romero	26
Jack Holt	24
Russell Hayden	23
Fred Scott	19
James Stewart	18
Bob Allen	17
Warner Baxter	15
Robert Livingstone	14
Bob Custer	14

That action pictures possess universal appeal is shown by the fact that among the British First Ten were six who placed in that group in the American voting. They were Gene Autry, William Boyd, George O'Brien, Charles Starrett, The Three Mesquiteers and Johnny Mack Brown.

BRITISH EXHIBITORS PREPARE ASSAULT ON DISTRIBUTORS OVER CLOSINGS

With 320 Houses Shut Down, Operators Protest to KRS on Terms for Abrogation of Contracts for Product

by AUBREY FLANAGAN
in London

The likelihood, foreseen in these columns, that British exhibitors would find themselves, by war circumstances, forced to battle on a more domestic plane is rapidly being borne out by the swift march of events. Already, with but fiftteen months or more of War passed, British exhibitors are reaching into their armory for another attack upon the distributors. Occasion of the new battle is the policy of the Kinematograph Renters' Society on cinemas which have been closed owing to the War. Intense objection to the distributor attitude, particularly to their request for trading details, has burst out in various parts of the country. It will have been discussed and potential action taken, before this reaches print, at the December meeting of the Cinematograph Exhibitors' Association General Council in Llandudno, Wales. There it is likely that the London group, spearhead of the revolt, will have forced the General Council to approach the KRS for an adjustment, if not a complete change of policy on War reliefs.

320 Theatres Closed

Up to November 30th some 320 odd cinemas had been closed in Great Britain owing to bombing, military restrictions, evacuation, etcetera. The figure is naturally certain to increase and exhibitors are concerned now to call a halt to any situation which might prove an aggravation in the near future. The aggravation in this case is the KRS policy, already outlined in these pages, which calls for cinemas when they are reopened to take up unplayed films, or screen alternative films at the option of the renter; to agree to a barring clause against new business if any cinemas closes, and to supply certain and considerable information.

Many exhibitors contend that the closing of a cinema through war circumstances should render all contracts null and void. The chief bone of contention, however, is the KRS demand for information, not only in regard to the cinema affected but in regard also to the trading associates of that particular house. A form has been issued which calls for details of the company's capital, of the other halls associated with it, for the average weekly takings in the pre-war period, for last year, and for the broken period, also for the average weekly film hire for these periods, not only for the cinema closed but for the whole group of theatres associated with it. Also demanded are details of weekly operating expenses for the cinema and its associates on the same pre-war, last year and broken period basis. Recorded also must be the number of bookings to mature and the date of each booking. Likewise the terms. And so forth.

Local Meetings Refused

The London Branch of the CEA, who are, as already stated, leaders of the revolt, approached the KRS in an effort to have the matter discussed and adjusted. The Society flatly refused to meet the Branch, claiming they were empowered only to deal with the Association as a whole. The distributors say that it is unfair and illogical for exhibitor groups to ask the KRS to meet them locally. Exhibitors have, in the CEA, they contend, a main body with which the KRS are at all times ready to deal. They have done so before and are quite prepared to do so again, but if they are to be called upon to discuss with London and Leeds, Nottingham and Newcastle, Bristol and Birmingham, and every other branch of the CEA, then their time will be fully occupied with meeting the exhibitor representatives and there would be less likelihood of their settling the difficulties than there would be on a national basis.

Now the London Branch plead for the setting up of a negotiating committee, with representatives of both bodies on it, and the insertion in all forward contracts of a protective clause against war closing, which would render bookings null and void.

The renters contend that their trading figures are in general down 25 percent. Exhibitors in reply protest that what they may be losing in some areas they are certainly making up in others.

The provision of figures, such as are demanded by the KRS, would, even if the ethics were approved, call for auditors to work at least three days in drawing up the necessary details, claim certain sections.

Meanwhile the revolt, although it is led from London, is particularly stubborn in such areas as Leeds, West of England, Hampshire and the Isle of Wight, where the KRS policy has been declared to be unfair, unreasonable and unnecessary. Resolutions have been passed in several areas and are likely to develop into a fierce fight, with the December General Council the first corporate battle ground.

Censorship considerations debar detailed recounting of the areas in which houses have been closed, but it is notable that Coventry, Birmingham and Southampton figure highly on the list, with Coventry registering twenty closures.

Majors Sign British Plan for Money Export, But Differ on the Method

It was announced by Will H. Hays, president of the Motion Picture Producers and Distributors of America in New York December 27th, that the monetary agreement with the British Government by which eight American film distributors will withdraw $12,900,000 from that country during 1941, had been formally signed, but a difference of opinion was reported as to the method by which the funds would be allotted to each of the companies. At a meeting of the MPPDA directorate last Friday, it was agreed to submit the matter to arbitration as quickly as possible, with a decision expected before the end of February.

Decision to arbitrate the method by which each company's withdrawals were to be determined, was necessitated by MGM's contention that the amount each company has available for remittance to the United States, rather than the annual average gross business, should be the criteria for allotting each company's share. Executives of other companies, however, said they were satisfied with last year's method of determining each company's share of the withdrawals, which was based on gross business. They agreed to submit the matter to arbitration. While awaiting a decision, the distributors will figure November, December, January and February withdrawals on the same basis as last year. Should the arbitrated decision be in MGM's favor, the allotment would be retroactive and necessary adjustments would be made for withdrawals prior to the decision.

The newly-signed pact with Great Britain will be effective for 12 months ending October 31, 1941.

Present at the meeting, at which Mr. Hays presided were: Barney Balaban, Paramount; J. H. Hazen, Warners'; Major F. L. Herron, MPPDA; Sidney R. Kent, 20th Century-Fox; C. D. Prutzman, Universal; George J. Schaefer, RKO; Nicholas M. Schenck, Loew's; Abe Schneider, Columbia, and Murray Silverstone, United Artists.

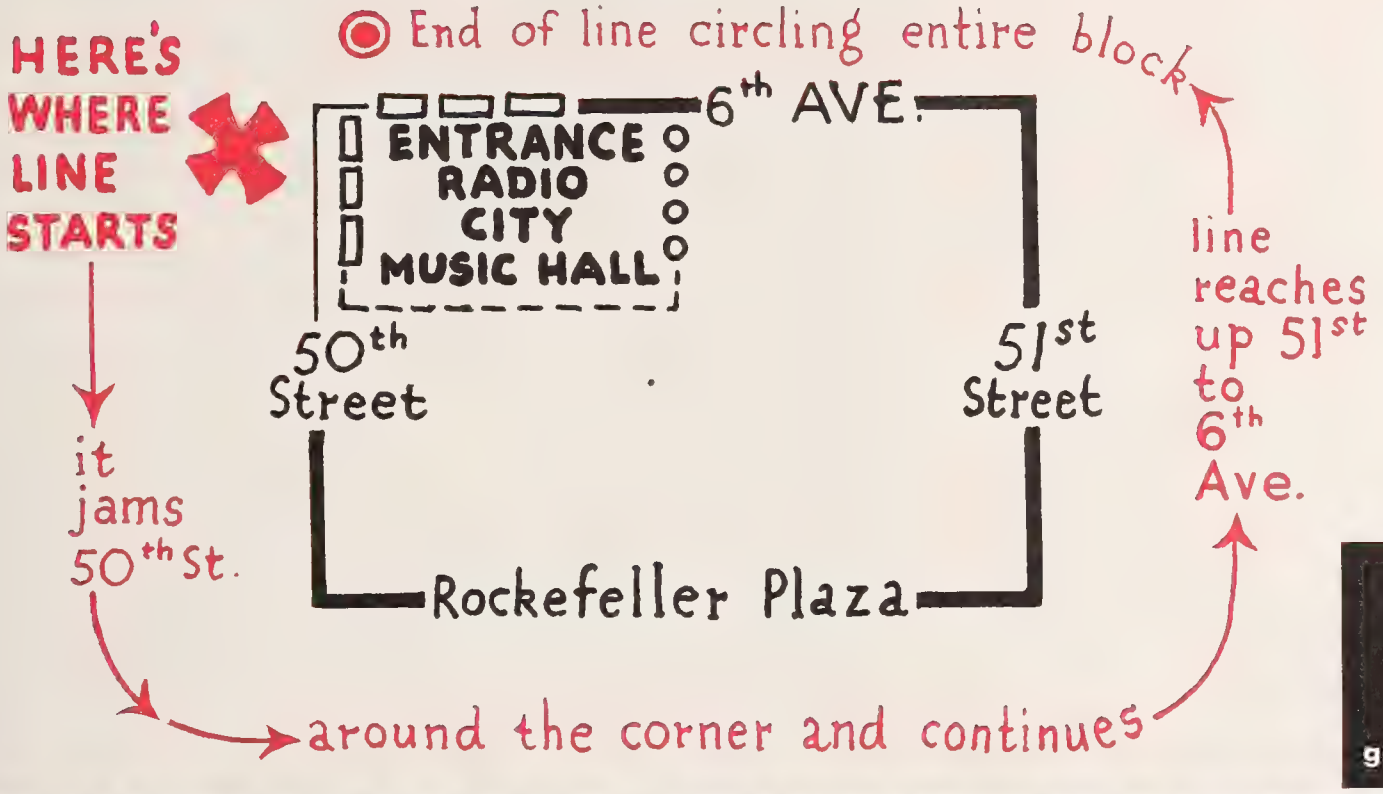
At the same meeting, the directors informed Joseph I. Breen, Screen Code Administrator that he had been "doing a fine job," in that post and they were eminently satisfied with his achievement.

Operating budgets for 1941 will be the same for the MPPDA as last year, according to estimates presented to the directors.

Radio City Music Hall Sets New Record!

"PHILADELPHIA STORY" LINES REACH COMPLETELY AROUND CITY BLOCK!

Sensational M-G-M hit creates unique street spectacle!



2d WEEK! and still going strong!





Inner lobby packed! Outside line starts here and waits patiently four abreast on East 50th Street.





Turning the corner at Rockefeller Plaza and continuing around on West 51st Street.





This is West 51st Street approaching 6th Avenue where circle is completed first time in history.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Streamlined Film Odors:

The first large-scale public showing of motion pictures with odor has been underway at the Vogue theater in Detroit since November 22nd. After four years of experimenting, the Aromatix Company, of Detroit, presented its system to determine the reaction of the public to such an innovation as odor—as dispensed in this new manner with motion pictures.

Odors were created for all situations and followed the action closely. For instance, in "Boom Town," the stimulating atmosphere of the open prairies was quickly replaced by the scent of fresh oil as the gushers came in, and these were followed by the atmosphere of saloons, odors at the horse races, and odors in Hedy Lamarr's boudoir, tra-la-la.

"Knute Rockne" was shown after odors had been used for four weeks, and reputedly many patrons switched to favorable comment after watching shows with odors for the second or third time. In "Knute Rockne" the scents were changed rapidly between the clear scent of fresh grass to the steam and rubbing linament in the locker rooms. The dominating scent of railroad trains provided novelty. The audience was described as having experienced "a definite emotional lift" during the hospital scene at the death of George Gipp and from the incense used during Rockne's funeral.

Public preferences in the variety of odors provided show that opposites attract favor, it was explained. Women seemed outspoken in favor of unpleasant odors, while men, industrial workers and others, said that they didn't care for the bad smells, but thought the sweet ones were swell.

▽

Londoners are about to have American movies in their bomb shelters, supplied by the United States Committee for Air Raid Shelter.

The sheltered are due for a wide mixture of reactions, some ironic, some sad, some humorous, when, as Nazi bombs burst in the dark overhead, the shelter projectors flash on the screens of the underground havens, such titles as "Boom Town" and "Who Killed Aunt Maggie," "They Drive by Night," "World in Flames," "The Villain Still Pursued Her," "This Thing Called Love" and "Victory," "Escape to Glory," "Chamber of Horrors," "The Bride Wore Crutches," "Give Us Wings" and "The Five Little Peppers in Trouble."

Or, "Never Say No," "Sky Murder," "One Crowded Night" and "No Time for Comedy," "I Married Adventure," "Fight for Life," "Who's Crazy Now," "You're Not So Tough" and "Gone With the Wind," "Millionaires in Prison" and "A Little Bit of Heaven," "Laughing at Danger" and "Ladies Must Live," "Invitation to a Murder" and "I'm Nobody's Sweetheart Now," "The Great Dictator" and "Here Comes the Navy," "Take Me Back to Oklahoma," "Down Argentine Way," "The Bad Man," "Blondie Has Servant Trouble," in, of all places, an air raid dugout.

▽

Paramount calls its one-reeler, "Ants in the Plants," a Color Classic. And then there's the new Warner titel oddity, "The Bride Came C.O.D." And Paramount's new one, "The Baby Had a Hard Day."

Charles Benedict Driscoll, whose newspaper beginning dates back to the old Wichita (Kansas) Eagle, in 1912, has followed a custom for many years, of greeting friends at holiday time with a little personal expression of something other than the usual. Those who have been on his mailing list down through the years have learned to look for some generous abuse of the wicked banker who, in 1933, took all of Driscoll's money and refused to give it back. But this year, instead, he wrote a song of New York, a 'Manhattan Broadside,' to which he appended this little jingle:

So here's to the town of Luchow's and Gilhuly's,
Of Chinatown's coolies,
Of ticker tapes and hairy apes,
Subways thundering,
And schoolteachers from Out There, popeyed and wondering,
Of Columbia and N.Y.U.
Fort Tryon, with its matchless view;
The town where you're at liberty to say
That Herbert Bayard Swope
Is O.K.
or a Big Dope,
The town where it's nobody's business where you were yesterday or last night,
Or what you said or sang when you were just a tiny bit tight—
New York—flibberty, gibberty,
City of Liberty,
hail, Hail, HAIL!

Pirates in the writing profession are plagiarists; Mr. Driscoll is a pirate in writing of another sort. For radio broadcasting, books and newspaper strips he writes about pirates and treasures, travels widely following treasure clues. One hundred newspapers carry his "Pieces of Eight" strip, his library towers high with books on these subjects, on which he is generally recognized as a leading authority. He picked up the McNaught Syndicate newspaper column, "New York Day by Day," where his friend, the late O. O. McIntyre left off, in 1938.

▽

If any promoters or purveyors of new product can beat the imaginative public introductions staged by those of picture promoters, we'd like to hear about them.

We have witnessed picture "premieres" under all kinds of conditions in a theatre, in airplanes, on battleships, on trans-oceanic liners moored to their piers, premieres that were staged inside the metal shell of the Statue of Liberty on Bedloe's Island in New York Harbor, at Army camps and U. S. Navy cantonments and in numerous other places to where the quirks of a press agent directed special press attention.

Now comes the press preview aboard an ordinary street car. In a trolley car skirting the city of Washington, last Saturday, Loew's, Inc., rode a carful of critics and pressmen about the nation's Capital to preview its "Comrade X," all because Hedy Lamaar, in the picture, runs a street car in Russia for Stalin, before Clark Cable, an American newspaperman in Moscow converts the pretty lady to running a home for him.

▽

Add Appropriate Appelation Department:— G. Pipitone is president of the musicians' union in New Orleans.

Gladwin Hill unearthed for the New York *Daily Mirror* some of the dizziest doings that made the daffiest news in 1940, highlighting the movie projectionist in a theatre in Hundred, West Virginia, who was so fed up with one double feature program that he shut down his projector half an hour before the end of the show.

He shared honors with the drunkenness case in Memphis, where the judge ruled that the defendant was sober and that one of the lawyers was drunk.

And with the Greenville, South Carolina landlord, who filed a complaint that a tenant had threatened to kill him—and a few days later withdrew the charge because "the tenant says he'll kill me if I don't."

▽

United Artists' Charles S. Chaplin sells motion pictures for United Artists' Charles S. Chaplin in Canada. The former is film sales manager for Chaplin films at the United Artists branch in Montreal, to where he has just been promoted from St. John, New Brunswick. He is two feet taller than Hollywood's Chaplin, is not related, has a reputation as a softball pitcher and is president of the Young Men's Hebrew Association in his sector. When Canada's Charlie Chaplin goes calling on an exhibitor to sell him Hollywood Charlie's "Great Dictator," and sends in his name, the prospective exhibitor customer in all likelihood will flutter from the belief that the Hollywood Chaplin is personally visiting him. The only thing they have in common is a moustache.

▽

"Recently," writes Asides contributor J. A. Tanney, head of S.O.S. Cinema Supply, New York, "we advertised in *Motion Picture Herald* a close-out sale of some technical books, among them one titled 'Public Address Systems'—$1.95."

"This morning, believe it or not, we received a rush order from a small town exhibitor who asked us to please rush him one of those Public Address Systems that we advertised for $1.95!"

▽

IDEA MAN SUES BERNIE, reads a headline in *Motion Picture Daily. . . !!!*

▽

Blushes, more blushes, excitement, amazement and great wonderment fused Gertrude Merriam, of our Managers' Round Table department, the other morning, when out popped the following card from a lady, who shall go unnamed, of Worcester, Mass.:

Mirriam-Gertrude,
West 51st St.,
New York.
Dear Mirriam:
You must wonder why I did not get back to your shop to fit my brassieres, and pay you for my girdle. I expect to be in New York shortly. Please keep the brassieres ready. Send me my old girdle. Send bill. Thanks.

When our Gertrude Merriam recovered and probed around a bit, she discovered that Mirriam-Gertrude is a corsetiere right around the corner from our Rockefeller Center office, and that the post office had placed the card with the MOTION PICTURE HERALD mail that morning.



1932: "'Hell Divers' is terrific!"



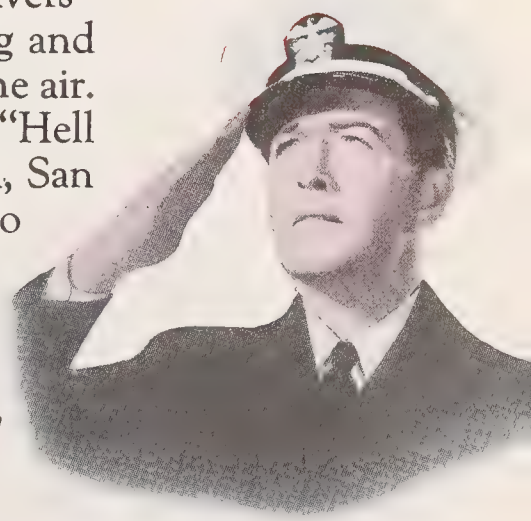
1938: "'Test Pilot' is sensational!"



1941:

"FLIGHT COMMAND TOPS THEM ALL!"

Ever since M-G-M gave to the public its memorable productions "Hell Divers" and "Test Pilot" this famed studio has sought a drama equally thrilling and romantic, with a spectacular background of America's fighting ships of the air. Here it is, surpassing highest hopes for a successor! It is the story of the "Hell Cats" of the Navy's Armada of the skies...excitingly filmed at Pensacola, San Diego and Pearl Harbor. . . a romance of air-devils and the beauties who love them . . . a picture that will electrify America with its breath-taking unfolding! Preceded by punch-ful promotion nationwide!



With the gratefully acknowledged cooperation of the U. S. Navy, M-G-M presents

ROBERT TAYLOR *in* "FLIGHT COMMAND"

with RUTH HUSSEY, WALTER PIDGEON, Paul Kelly, Shepperd Strudwick, Nat Pendleton, Red Skelton. A Frank Borzage Production. Screen Play by Wells Root and Commander Harvey Haislip. A Metro-Goldwyn-Mayer Picture. Directed by FRANK BORZAGE. Produced by J. WALTER RUBEN

INDUSTRY UNSCATHED IN 76TH CONGRESS

Repeal of Ban on Fight Pictures Only Film Bill Passed of 22 Introduced

Another United States Congress has passed into history, and summing up of its achievements from the standpoint of film legislation, shows many effort at control but only one specific piece of legislation, and that not a control but a liberalizing measure—the repeal of the ban on the interstate transportation of fight films which was imposed in 1912.

22 Introduced

Twenty-two motion picture bills were introduced during the two sessions which comprised the 76th Congress, one of which, the block booking bill, threatened to split the industry wide open.

The subject of bitter opposition right through, the measure was jammed through the Senate Interstate Commerce Committee and, later, the Senate by the sheer force of Senator Matthew M. Neely's demand for action, but its progress was halted when, after extensive hearings, the House Interstate and Foreign Commerce Committee decided not to accept the bill as passed by the Senate and postponed its rewriting until after the block booking issue was disposed of in the consent decree in the New York suit.

Senator Neely also had pending on adjournment a bill to divorce exhibition from other branches of the industry, on which he held preliminary hearings last Spring.

The repeal of the fight film ban, sponsored by Senator W. Warren Barbour (Rep., N. J.), was accomplished with no difficulty, neither Senate nor House members offering any opposition. The only other measure which received consideration was the resolution introduced by Senator Pat McCarren (Dem., Nev.) for investigation of schedules of fees imposed by Secretary of the Interior Harold L. Ickes for use of the National Parks and public lands by motion picture producers. This was approved by the Senate last May but no action was taken to put the inquiry under way.

Because of disturbed world conditions there was no effort to enact the copyright legislation which has been a perennial subject in Congress for a number of years. Several bills were introduced on that subject. Measures also were introduced calling for the establishment of a Bureau of Fine Arts, but interest in the project lagged after the untimely death of Representative William I. Sirovich (Dem., N. Y.), who had led the movement.

The New Congress

National defense will be the keynote of the 77th Congress, which on January 3rd met under the temporarily trussed roofs of the Capitol for what may be one of the most momentous sessions in the history of the Nation.

Because of its pre-occupation with problems of national defense, Congress is expected to have little time for consideration of less vital matters, although there are suggestions current in Washington that exhibitors opposed to the five-film block of the New York consent decree may make a new effort to secure a law flatly banning multiple-film sales.

Aside from this and possible extension or increase of the admissions tax, little legislation affecting the motion picture industry appeared likely as Congress met. Copyright legislation is believed to be definitely out of the picture, not only because the disturbed conditions in Europe make discussions of international copyright protection futile but also because of the recent action of the Department of Justice toward indicting both ASCAP and Broadcast Music, Inc.

While some effort may be made toward securing new consideration of block booking legislation, it is not believed anything definite will result. With Senator Matthew M. Neely (Dem., W. Va.), who, practically single-handed, forced block booking legislation through the Senate in 1939, resigning to become governor of his state, there is some question whether a sponsor could be found for the measure sufficiently strong to dent the resistance of members who believe the consent decree should be given a chance before new laws are considered.

More definitely threatening the industry is new taxation. Individual and corporation income tax rates will be increased materially, but in addition there is a distinct likelihood that the admission tax may be extended or raised when Congress explores ways and means of addition as much as a billion dollars or more to the Treasury revenues.

President Roosevelt, scheduled personally to deliver his annual message to Congress January 6, may discuss the tax question, although it is not expected that any definite legislation will be drafted until after 1940 returns are filed March 15, when the results of the two measures passed last year will become apparent.

Action Expected in New York Legislature

Non-election years usually signify both a long session and many suggested "improvements by legislation" for the motion picture industry and the arrival of the New York state legislature in Albany for its opening January 8 may presage developments of interest. While the members will be defense conscious, a new factor is at hand in view of the tremendous tax money received by the state from its first season of pari-mutuel betting.

Such bills as legalization of bingo, dog racing and lotteries, defeated in the past as impractical, will be weighed carefully this year in view of the anticipated cost of state defense measures. Brushed off in the past as uncertain means of revenue, they will receive more consideration in 1941 in view of the more than $5,500,000 revenue derived under the Dunnigan-Penny pari-mutual operation.

As already revealed by Motion Picture Herald, State Senator Phelps of New York, author of the famous wet-dry referendum some 15 years ago, has drafted legislation in Albany to be presented next Wednesday, seeking a change in the state constitution to allow state-operated lotteries.

Senator Phelps and Assemblyman Robert J. Crews of Brooklyn will also probably reintroduce the two-men-in-a-booth measure for IATSE forces. Crews got a vote on this bill two years ago after passing the measure out of committee and advancing it to third reading. At that time, however, exhibitor opposition was negligible but organizations which have been using eight and 16mm. films for non-admission-charge purposes swamped legislators with mail which caused defeat. However, last year bill was deleted of purposes which infringe on that status so that a new measure in 1941 will probably receive solid labor backing.

The State Federation of Labor, AFL executive committee, at its annual pre-session meeting in Albany, again endorsed a bill previously sponsored by theatrical employees which would make directors of any corporation responsible for payment of wages.

One defense conscious bill which may be hoppered here early in the session would overcome present inability of the Motion Picture Division to censor propaganda pictures. Section 1082 of the Education Law now limits Mr. Esmond and the division to rejecting pictures along immoral, sacrilegious, etc. lines. Likewise, something designed to bring newsreels under censorship—due to some companies using European government propaganda reels intact—may be proposed.

Civic improvement societies, garden clubs, etc. will probably spearhead a new drive to eliminate billboard advertising along highways. While theatres use billboard advertising as such in New York and upstate cities, the bulk of exhibitor opposition upstate comes in the fact that any such measure would also restrict the small handbills now posted along farm barns and roadside property advertising theatre bookings.

Exhibitors do not look for any new taxes on their product to be proposed but a new anti-ASCAP bill will probably be forthcoming in view of the impetus given the drive by broadcasting networks in the BMI fight.

'Battle of Signs' Ends on Coast

A battle of signs, existing for two years, has ended in the Los Angeles territory, with George Bourke, of Bourke & Baylis Enterprises, of the Tivoli and Nuart theatres in Sawtelle, West Los Angeles, announcing that he and his partner, "Scotty" Baylis, would break ground for a 1,000-seat house at Pico Boulevard and 34th Street, Santa Monica.

The battle began when Fox West Coast selected a site on Pico Boulevard and erected a sign which declared that a theatre was soon to be erected. Some days later, a larger sign was erected at Cotner Street and Santa Monica Boulevard by Bourke and Baylis. This sign announced the construction of a house by the independent exhibitors.

Virtually in the center of this proposed construction is the Pico Drive-In theatre in West Los Angeles, some five blocks from the proposed Fox West Coast theatre, which has a 35-cent run and which would be effected by the construction of any theatres which would charge a higher admission. Chester Black, manager of the Drive-In theatre decided to look into the matter of the announced theatres, when another announcement more vitally affected his establishment. This was the announcement of Paramount Studios to erect a new plant on a site which included the location of the Drive-In theatre. Subsequently Mr. Black received notice of the proposed construction of the new Paramount Studios, and he is operating at present under extensions from Paramount Pictures, Inc.

The new Bourke and Baylis house is to be built on a lot 190 feet deep and 160 feet wide and is to be named the Bundy, after a well known street situated one block away. There will be parking facilities for 500 cars. Built as separate units on either side of the theatre auditorium, itself, will be stores. Ground for the Bundy is to be broken on Wednesday morning, January 15th. Neon will outline the building and the marquee will provide for four lines of ten-inch letters. Plans have been drawn up by S. Charles Lee, architect.

Another unusual phase of the building policy of Bourke and Baylis is their decision to go ahead with the West Los Angeles house on Cotner Street and Santa Monica Boulevards. Here ground will be broken one month later on February 15.

THE HOW AND WHERE OF ARBITRATION, A PRIMER OF COSTS AND PROCEDURE

The Rules and Procedure of Filing Complaints and Appealing Awards as Set Forth in the Consent Decree

With the consent decree settlement of the Government's key anti-trust suit against the "Big Five" now six weeks old, and the distributors giving consideration to its application to new product and policy, exhibitors are turning most of their immediate attention principally to the procedure for arbitrating disputes over trade practices with the arbitration machinery set to start functioning on February 1st. The blocks-of-five and other provisions do not become effective until September 1, 1941.

In the following "Primer of Arbitration Procedure" the exhibitor will find the abc of arbitration approach, costs, time elements, provisions for appeals and an explanation of all of the general machinery set up to adjust grievances against the "Big Five" signatories to the consent decree."

Functions Through AAA

The arbitration machinery will be administered by the American Arbitration Association, a 15 year old organization which has a national panel of 7,000 arbitrators working in 1,600 cities throughout the country. The Association handles well over 1,000 cases of all kinds each year. The aim of the organization is to provide a quick, inexpensive and just settlement of commercial disputes.

Local arbitration boards, manned by a Clerk and necessary office help, and having on call the services of at least ten impartial arbitrators who have had no connection with the industry, will be set up in the following key cities: Albany, Atlanta, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Haven, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Portland, St. Louis, Salt Lake City, San Francisco, Seattle and Washington.

A three man arbitration appeal board, headed by Van Vechten Veeder, a former judge, is being set up in New York.

The arbitration system will be supervised by the administrative committee of the arbitration system of the motion picture industry, appointed by the American Arbitration Association, and consisting of the following: Paul F. Warburg, chairman; Hermann Irion, vice-chairman; Evan E. Young, vice-chairman; Frances Kellor, executive member; P. M. Haight, Sylvan Gotshal, Wesley A. Sturges, Lucius R. Eastman, S. D. Leidesdorf and C. V. Whitney. The administrative committee meets in New York.

The 31 local arbitration boards will be directed by J. Noble Braden, executive secretary of the American Arbitration Association, who is selecting offices for the boards and interviewing possible arbitrators. Final selection of the panels of arbitrators will be made by the Arbitration Committee of the AAA which is headed by Frank E. Parker, Jr., former president of the Association.

The various local boards or arbitration Tribunals, as they are called, are expected to be ready for operation sometime between February 1st and 15th.

From the time Judge Henry W. Goddard signed the consent decree on the afternoon of November 20th disputes over the following points are subject to arbitration: forcing of shorts, newsreels, trailers, serials, westerns, or foreigns; refusals to grant "some run"; cancellation of pictures locally objectionable on moral, religious or racial grounds; clearance and withholding of prints.

After September 1, 1941, the following points also will be subject to arbitration: charges of conditioning the sale of one block of five on other blocks, or conditioning the sale to theatres in one district with those in another district, licensing together theatres in different districts, disputes on runs (subject to certain conditions).

Claims and controversies arising in connection with the Chicago Balaban & Katz and the Fox West Coast decree as well as the key New York decree may be arbitrated through the arbitration machinery set up for the motion picture industry and under the rules and regulations set forth in the New York decree.

Other disputes may be arbitrated if both parties agree.

Budget Fixed

The five consenting companies will pay a percentage of their gross receipts to cover the general expenses of the arbitration system, set at $490,000 for the first year and $465,000 for each succeeding year. The $25,000 additional for the first year is to provide for equipping the local offices and the New York headquarters. The budget may be increased by the Court, on the application of the Government, as much as $50,000 in any one year. Additional revenue to support the arbitration machinery will come from the $10 filing fee required in each complaint and the fines imposed. Fines can be as high as $500 for each offense.

An arbitration is instituted by filing with the Clerk of the local board of the district in

200 Days to Rule On Appeal Cases, Cost May Run from $35 to $500

In general, an arbitration complaint under the New York decree will probably be settled by the local Tribunal in one of the 31 key cities in about three months after the request is made. However, if the decision is appealed, about four additional months would be consumed in the process. It has been pointed out that this period, though long, is much shorter than the time required by the courts.

A time-table of the maximum period allowed (except when extended at the consent of all parties, or other delays occur) in an arbitration proceeding is as follows:

1st day—complaint filed.
8th day—end of time for defending party to file list of other interested persons.
23rd day—last chance for interested parties to intervene if they wish a voice in selecting the arbitrator and to agree on another Tribunal.
25th day—Clerk of local Tribunal sends list of arbitrators to parties.
32nd day—conclusion of period for parties to indicate preferences among the list of arbitrators.
37th day—time to appoint a date for a hearing.
42nd day—hearing (may be postponed or set much later).
72nd day—award.
92nd day—end of period for reopening hearing and award becomes final.

If the case is appealed:

102nd day—last chance to file notice of appeal.
112th day—end of period to get stenographic record ready.
142nd day—time to file briefs on appeal.
182nd day—end of time to file answering briefs.
187th day—last chance to request oral argument.
192nd day—decision on oral argument.
197th day—appeal board acts.
207th day—decision of appeal board becomes final.

The above time-table is only a rough approximation. In some cases the period would be somewhat shorter; in others, if there are delays, it could be much longer. It probably indicates an average.

As for expenses of an arbitration there will be great variance. There is a filing fee of $10 with the original complaint or an application to intervene in any cases. All parties must deposit each day a sum equal to the arbitrator's daily fee. This will be a maximum of $50. A party winning a case might recover all costs, depending on the award. Other expenses will be the cost of taking the stenographic record. In practice it is expected that the distributors will probably pay for the stenographic record and sell it, at cost, to other parties, for it is required when making an appeal. If the hearings dragged on, the cost of taking the record and typing it out might run to several hundred dollars. The filing fee on appeals is $25. Briefs must also be prepared.

THE ABC OF THE ARBITRATION RULES

which the affected theatre is located, a paper, called a submission, which states that the complaint is being submitted for arbitration and that the final award made will be obeyed. A filing fee of $10 will be charged. Special forms will be available for the purpose at the local arbitration office.

The following information must be included in the application or demand for arbitration: name and address of the complaining party; of each theatre involved in the controversy; of each exhibitor or distributor against whom complaint is made; of each other exhibitor and distributor whose business or property, in the opinion of the exhibitor bringing the complaint, may be affected by the final award and a brief statement in simple language of the claim and the relief sought.

The one bringing the complaint must file sufficient copies with the Clerk of the local Tribunal so that one can be sent to each of the parties named.

The defending party has seven days, after receiving a copy of the complaint from the Clerk of the local board, to send a list of each distributor or exhibitor not named whose business or property it believes may be affected by the award and the Clerk of the local board or Tribunal, will send copies to the interested parties named by the defending party.

Any interested party named in the demand or any list filed by any defending party, at any time before the first hearing, may intervene and become party to the proceeding by filing a statement explaining his interest, and the submission and paying the filing fee of $10. The Clerk will inform each party of each intervention by other parties. A party which intervenes after 15 days has no voice in the selection of the arbitrator.

Jurisdiction May Be Changed

If all the parties agree to holding the hearing in another arbitration district after 15 days from the filing of the demand and before the arbitrator is named, jurisdiction may be changed to another district.

Between 15 and 17 days after the demand is filed the Clerk will deliver to each party an identical list of arbitrators selected from the local panel. Each party may indicate his preference among the listed arbitrators. If a party has not returned his list within seven days after the delivery of the Clerk's list all names on the list will be deemed acceptable.

The Clerk then will appoint an arbitrator from those acceptable to all parties. If no name is acceptable to all or if none of those acceptable is available, the American Arbitration Association will select the arbitrator from the remaining members of the local panel.

Under certain conditions the parties may appoint themselves one or more arbitrators from the panel, if there is unanimous agreement expressed in writing.

However, the rules specify, "no irregularity in the appointment of an arbitrator shall affect the validity of the proceeding or the award."

The Association may revoke the appointment of an arbitrator and vacate the award, if any, if at any time before the award becomes final it shall be proved that the arbitrator is disqualified. Five days' notice must be given to all parties and applications for removal of an arbitrator must be made immediately after the cause of the charge is discovered.

The AAA can remove and appoint arbitrators, according to the rules of impartiality set down in the decree.

Hearings will be held in the local office of the arbitration board or any other place in the district, agreed upon by the parties and with the consent of the arbitrator.

NEW YEAR'S RESOLUTIONS

The Independent Theatre Owners Association, in New York, at the turn of the year, this week offered some resolutions "that the industry may well follow" in 1941, *viz:*

That all exhibitors will cooperate with the consent decree so that it can be proved to Congress that it is unworkable.

That the minds of the industry will be put to the task of eliminating double features, a recognized evil of the business and a source of constant complaint.

That the minds of the industry will be put to the task of eliminating giveaways, a cancer, a far cry from showmanship, a poor substitute for good pictures and good management.

That the minds of the industry will cooperate on bringing back admission prices to their proper level.

That the brains of independent exhibitor leaders will combine to form one organization so that a united front can be presented in opposing those things inimical to the welfare of theatre owners, and to protect the rights of the independents who represent the greatest interests in the entire industry.

That theatre owners will band together in cooperating with the Government on national defense.

That more producers will take exhibitor brains to Hollywood to help make better pictures.

That the industry will cooperate on throwing off the shackles of censorship, of unjust taxation, of liberalizing the copyright laws.

The hearings, which are to begin as promptly as possible after the appointment of an arbitrator, will be held after at least five days notice is given, unless the period is waived by the parties.

Practice at Hearings

The hearing will begin by the arbitrator taking the oath prescribed by the Association. Parties can represent themselves or have counsel or others act for them. Each party can examine and cross-examine all witnesses who will testify under oath or its legal equivalent. All evidence will be received at hearings of which all interested parties have been informed. The arbitrator can ask to see records or copies of any material he deems relevant. The arbitrator is not bound by legal rules of evidence in determining what he will or will not consider. The arbitrator may make an inspection in connection with the subject matter under dispute upon notice to the parties. In other words he can visit a theatre to inspect its condition and other matters, if he so desires.

Before the award is made the arbitrator may reopen the hearing or reopening may be requested by any party "for good cause" on five days notice to all other parties. Within 20 days after the award is made the arbitrator may reopen the hearing "for the purpose of correcting inadvertent errors in the award."

If any party defaults by failing to deposit a sum equal to the arbitrator's daily fee (maximum $50) or withdraws after an arbitrator has been appointed the proceeding shall continue unless all other parties consent to a dismissal. A party which defaults or withdraws is not entitled to participate further in the proceedings but is bound by the award.

The award must be made by the arbitrator within 30 days after the closing of the hearing or after the date on which briefs must be filed, whichever is later.

Cost will be assessed against the losing party or apportioned among the parties as the arbitrator decides. The costs are the filing fees and the arbitrator's daily fee only.

The award becomes final upon the expiration of the time for filing a notice of appeal, unless an appeal is made. That period is 20 days.

The AAA will set the daily pay of the arbitrator which must not be over $50 and in many districts is expected to be less. Expenses incurred by the arbitrator in making inspections or conducting hearings in places other than the Tribunal office in the key city will be borne equally by all parties. After the award the Clerk will refund undisbursed sums according to the award.

A stenographic record of the hearing will be made if requested by one or more of the parties who shall deposit the cost with the Clerk. A party who did not order the stenographic record may buy the same from the party which did by paying the cost.

The parties by unanimous written agreement may agree to extend any of the times specified except that for the arbitrator's award.

Appeal Procedure

To appeal from any award of a local Tribunal a notice of appeal together with a filing fee of $25 must be sent to the Clerk of the Tribunal where the award was made not later than 20 days after the filing of the award or corrected award. The Clerk will then send a copy of the notice to each party and to the Clerk of the appeal board.

The one requesting the appeal must have made at his own expense three copies of the stenographic record of the hearing or such abbreviation as may be agreed on by the parties, within ten days after the filing of the appeal.

The Clerk of the Tribunal then prepares the necessary material for the appeal.

Each party has 30 days to file six copies of his brief on appeal with the Clerk and send one copy to every other party. Forty days are given for answering briefs. Within five days after the expiration of the time for answering briefs any party may request oral argument and objections can be made to the request by other parties. The appeal board must rule on the request within five days. Oral arguments will be heard only in New York City.

The vote of two out of the three members of the appeal board decides an appeal. The appeal board may change a decision, sustain it, change the allocation of costs or order a rehearing in the local Tribunal.

The appeal board decision becomes binding on all parties 10 days after it is filed with the Clerk. The Clerk of the appeal board has the ten days to reopen the case to correct inadvertent errors, if such exist.

Time provisions of the appeal rules may be extended in a manner similar to that set forth for the regular hearing.

Other controversies between exhibitors and distributors may be submitted to arbitration under the decree if one party is a defendant in the decree and a submission is signed.

Records of any proceeding or appeal are not to be given to any person not a party, except awards, decisions and opinions may be made public.

To obtain arbitration on locally objectionable pictures a notice of cancellation and reasons must be sent to the distributors' home office within 10 days after the receipt by the exhibitor of the distributor's written approval of the exhibitor's signed application for the picture. Cancellation is automatic if the distributor has not mailed to the exhibitor within 5 days notice in writing of its denial of such claim and intention to arbitrate.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Keeping Company

(Metro-Goldwyn-Mayer)

Domestic Comedy

Frank Morgan heads the cast of this tale of marital crisis in the lives of a young married couple, with the triangle represented by Ann Rutherford, John Shelton and Virginia Grey.

Mr. Morgan appears as the father of the girl portrayed by Miss Rutherford, who, despite earlier pronunciamentos to the contrary, finds that she and her husband are capable of misunderstandings arising from jealousy. At the end, they are still convinced, however, that it will never happen to them again.

Virginia Weidler and Gloria De Haven portray the other two daughters in the family; Irene Rich their mother. Gene Lockhart appears as the young man's boss. The story, an original by Herman Mankiewicz, with screen play by Harry Ruskin, James Hill and Adrian Scott, handles the theme with humorous undertones.

Directed by S. Sylvan Simon, the film is the first of a projected "family" series, produced by Samuel Marx, formerly story editor for Columbia and MGM. The picture's theme and treatment are designed to appeal to the bulk of the film public, along the lines of recognition value of every day domestic occurrences.

Previewed in a studio projection room.—WALTER SELDEN.

Produced by MGM. Distributed by Loew's, Inc. Produced by Samuel Marx. Directed by S. Sylvan Simon. Screen play by Harry Ruskin, James Hill and Adrian Scott. Original by Herman Mankiewicz. Director of photography, Karl Freund. Film editor, Elmo Veron. P. C. A. Certificate No. 6874. Release date, Dec. 27, 1940. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST

Harry C. Thomas	Frank Morgan
Mary Thomas	Ann Rutherford
Ted Foster	John Shelton
Mrs. Thomas	Irene Rich
Mr. Hellman	Gene Lockhart
Harriet Thomas	Virginia Weidler
Anastasia Atherton	Virginia Grey
Jim Reynolds	Dan Dailey, Jr.
Evelyn Thomas	Gloria De Haven
Mrs. Foster	Sara Haden

Bowery Boy

(Republic)

Slums and Socialized Medicine

An interesting problem, that of better health standards for underprivileged civic centers, is made considerably less impressive by combining in this mild melodramatic manufacture of slums and socialized medicine the consideration of the important public topic with a rehash of several stock scenario situations. The question of wider medical care for the destitute is given less footage than that allocated to the depiction of a society siren who goes slumming in order to lure from the smelly tenements to the well upholstered consulting rooms of Park Avenue the handsome and quixotic public health center medico. Also, added as well used plot fixtures are a "Dead End Kid" angle and a food racketeering setup.

Dennis O'Keefe appears as the slum doctor and offers a pleasant if not very serious portrayal. Louise Campbell is seen as the pretty Bowery "Florence Nightingale." Jimmy Lydon, who has drawn some notice to himself by his appearances in "Tom Brown's School Days" and "Little Men" plays the title role, a tough kid from the gutter, who under the spell of social work reform becomes a cleaner and more polite youngster. Helen Vinson in the impossible role of a society snob and Roger Pryor as the district's muscle man fill other important roles. William Morgan directed the screen play of Robert Chapin, Harry Kronman and Eugene Solow, as derived from joint original story of Sam Fuller and Sidney Sutherland.

Young "Dr. O'Hara" comes from an "Okie" post to a public health district office in a poor section of the city and one of his toughest jobs on his new assignment is to win the friendship of roughneck "Sock Dolan" who harbors a grudge against the medical profession because he believes his mother's death was caused by a doctor's mistake. The youngster begins to do odd jobs around the clinic and thus is able to obtain for "Mason," a crooked produce merchant purchasing certificates that will allow the racketeer individual to dispose of shipments of undesirable food. When the poisoned foodstuffs cause an epidemic, the doctor is arrested. In the meantime, "Mason" kidnaps "Sock" with the intention of silencing the boy. "O'Hara" is released on bail in time to join "Anne" and a squad of Bowery derelicts rescue the kid from a warehouse fire and to capture "Mason." Doctor and nurse pair off for an osculatory finale with "Sock" planning to grow up to be another "man in white."

Screened in New York at the company's projection room for the trade press.—JOSEPH F. COUGHLIN.

Produced and distributed by Republic Pictures. Associate producer, Armand Schaefer. Director, William Morgan. Screen play, Robert Chapin, Harry Kronman and Eugene Solow. Original story, Sam Fuller and Sidney Sutherland. Production manager, Al Wilson. Cameraman, Ernest Miller. Supervising editor, Murray Selden. Film editor, Edward Mann. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe, Adele Palmer. P. C. A. Certificate No. 6842. Running time, 71 minutes. Release date, December 27, 1940. General audience classification.

CAST

Tom O'Hara	Dennis O'Keefe
Anne Cleary	Louise Campbell
Sock Dolan	Jimmy Lydon
Peggy Winters	Helen Vinson
J. L. Mason	Roger Pryor
Blubber Mullins	Paul Hurst
Mr. Hansen	Edward Gargan
Battler	John Kelly
Dr. Crane	Selmer Jackson
Dr. Axel Winters	Howard Hickman
Dr. George Winters	Frederick Burton
Flops	Jack Carr

Romance of the Rio Grande

(20th Century-Fox)

"Cisco Kid" and His Double

That "tall, dark and handsome" brigand, the Cisco Kid is seen double in this, his latest boots and saddle opus. The fictional character of O. Henry finds an exact duplicate of his romantic likeness seriously wounded when some jealous relative has the gentleman ambushed on his way to lay claim to the family's rich hacienda holdings. While his "twin," who is returning to the home of his father's after years of estrangement, is convalescing, the "Kid" takes his place in the family circle, routs out the alliance plotting to steal the ranch, introduces romantically the rightful owner to the pretty ward of the place and then rides away into the open country in order to be unattached for further film installments.

Cesar Romero looks and acts well the part of the double identities. Patricia Morison, usually on the honorable side of the distaff, makes a surprise appearance as a not so honorably intentioned senorita. Lynne Roberts is cast as the girl with the heart of gold and Ricardo Cortez is the chief threat man. Chris-Pin Martin offers humor as the "Kid's" bulky companion.

The plot is heavily laden with Spanish-Mexican atmosphere of fiestas, strumming guitars and heavily seasoned dialogue of "adios" and "gracias" variety. This local color, although picturesque, is particularly bothersome in impeding and diminishing the riding and fighting routines usually associated with out of door productions of this series.

The picture played on a double bill with "Tin Pan Alley" at the Palace Theatre in New York where a full house of holiday amusement seekers seemed to like especially the comic antics of Mr. Martin.—J. F. C.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Director, Herbert I. Leeds. Screen play, Harold Buchman and Samuel G. Engel. Based on the novel "Conquistador", by Katherine Fullerton Gerould. Suggested by the character "The Cisco Kid", by O. Henry. Director of photography, Charles Clarke. Art direction, Richard Day and Chester Gore. Set decorations, Thomas Little. Film editor, Fred Allen. Costumes, Herschel. Sound, George Leverett and Harry M. Leonard. Musical direction, Emil Newman. P. C. A. Certificate No. 6712. Running time, 73 minutes. Release date, January 7, 1940. General audience classification.

CAST

Cisco Kid	Cesar Romero
Rosita	Patricia Morison
Maria	Lynne Roberts
Ricardo	Ricardo Cortez
Gordito	Chris-Pin Martin
Padre	Aldrich Bowker
Carlos Hernandez	Joseph McDonald
Don Fernando	Pedro de Cordoba
Mama Lopez	Inez Palange
Carver	Raphael Bennett
Manuel	Trevor Bardette
Marshal	Tom London

The Invisible Woman

(Universal)

Comedy Potpourri

Burt Kelly, the producer, Director A. Edward Sutherland and the writers of "The Invisible Woman" have crammed into this Universal film about every type of humor from slapstick to comedy of sophistication. The story concerns principally the invention of an eccentric scientist whose patron is a young man who has squandered his wealth, of a formula which can make human beings invisible. He induces a model to be his human guinea pig, and a series of incidents, calculated for hilarity, occur. While invisible, she takes revenge on her Simon Legree employer in the dress shop and makes a new man of him, fails to materialize at the proper time because she took too much to drink, and falls in love with the scientist's backer. Then a gang leader, exiled to Mexico, sends his henchmen to the United States to steal the machine to use it on himself so he can return to Chicago unseen by the police.

The climax comes when she and the professor, kidnapped and taken to Mexico to make the machine work, are rescued by the young man.

Virginia Bruce as the model, John Barrymore

(*Continued on page* 34)

Keith

ONE OF THE GREATEST SHOW

MAKES IT BOX-OFFICE

GINGER ROGERS

In the First Great Romance of the White Collar Girl

"KITTY FOYLE"

Christopher Morley's Natural History of a Woman

With

DENNIS MORGAN • JAMES CRAIG

Eduardo Ciannelli • Ernest Cossart • Gladys Cooper

Directed by SAM WOOD

Who Made "Goodbye, Mr. Chips"

Produced by David Hempstead • Harry E. Edington, Exec. Prod.

Screen Play by Dalton Trumbo • Additional Dialogue by Donald Ogden Stewart

Loyle

EVER RELEASED BY RKO RADIO

A HAPPY NEW YEAR

or the scores of first runs
ll over the nation soon
o play the greatest attrac-
ion they ever had!

RKO RADIO PICTURES

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page* 31)

as the scientist, John Howard as the backer head the lengthy cast. Charlie Ruggles as a manservant, Oscar Homolka as the sentimental, homesick gangster, Edward Brophy, Donald MacBride, Margaret Hamilton, Shemp Howard and Eddie Conrad supply much of the comedy.

The screenplay by Robert Lees, Fred Rinaldo and Gertrude Purcell, who adapted the original story by Kurt Siodmak and Joe May, made the most of their opportunities for supplying dialogue and situations calculated to make audiences titter, laugh and roar.

The film also marks in all probability the first appearance, or non-appearance of "invisible nudity" on the screen, the fair subject of the experiment having to take off her clothes behind a screen to make the machine effective. For much of the picture, she parades about "invisibly nude."

Previewed in the Universal studio projection room, Hollywood, to an audience composed exclusively of press reviewers, who roared as much as possibly any paying audience might. —V. K.

Produced and distributed by Universal. Associate producer, Burt Kelly. Directed by A. Edward Sutherland. Screenplay by Robert Lees, Fred Rinaldo and Gertrude Purcell. Original story by Kurt Siodmak and Joe May. Photographed by Elwood Bredell. Art director, Jack Otterson. Associate, Richard H. Riedel. Edited by Frank Gross. Musical director, Charles Previn. Special photographic effects by John Fulton. Assistant director, Joseph McDonough. P. C. A. Certificate No. 6945. Running time, when seen in Hollywood, 70 minutes. Release date, Dec. 27, 1940. Adult audience classification.

CAST

Kitty Carroll ..... Virginia Bruce
Professor Gibbs ..... John Barrymore
Richard Russell ..... John Howard
George ..... Charlie Ruggles
Blackie ..... Oscar Homolka
Bill ..... Edward Brophy
Foghorn ..... Donald MacBride
Mrs. Jackson ..... Margaret Hamilton
Frankie ..... Shemp Howard
Jean ..... Anne Nagel
Peggy ..... Kathryn Adams
Marie ..... Maria Montez

The Saint in Palm Springs

(RKO)

Comedy Mystery

"The Saint in Palm Springs" in which the foe of criminals jousts with a gang working for an unnamed foreign country bent on obtaining $200,000 stamps moves with alacrity from start to finish. With George Sanders again playing "The Saint," the cast includes Wendy Barrie, Paul Guilfoyle, Jonathan Hale, Linda Hayes, Ferris Taylor, Harry Shannon and Eddie Dunn.

Jerry Cady wrote the screen play, from the Leslie Charteris character, and the locale shifts from New York to the desert spa, where two murders and several attempts on "The Saint's" life are made and the stamps, which he is taking to a slain European refugee's heir, stolen.

Direction of Jack Hively mixes comedy and action well, the new offering in the series being up to the usual high standard of its predecessors.

Howard Benedict was the associate producer of Lee Marcus.

Previewed at the RKO studio.—V. K.

Produced and distributed by RKO. Executive producer, Lee Marcus. Produced by Howard Benedict. Directed by Jack Hively. Screen play by Jerry Cady. Story by Leslie Charteris. Photographed by Harry Wild. Special effects by Vernon L. Walker. Art director, Van Nest Polglase. Associate, Carroll Clark. Edited by George Hively. P. C. A. Certificate No. 6789. Running time, when seen in Hollywood, 68 minutes. Release date, not set. General audience classification.

CAST

Simon Templar ..... George Sanders
Elna Massen ..... Wendy Barrie
Pearly Gates ..... Paul Guilfoyle
Fernack ..... Jonathan Hale
Margaret Forbes ..... Linda Hayes
Mr. Evans ..... Ferris Taylor

SHORT PRODUCT PLAYING BROADWAY

Week of December 28

CAPITOL

Information, Please, No. 8 .. RKO Radio
You, the People ..... MGM
American Spoken Here ..... MGM
Feature: Comrade X ..... MGM

CRITERION

Picture People, No. 2 ..... RKO Radio
Feature: Little Nellie Kelly .. MGM

MUSIC HALL

No Shorts
Feature: The Philadelphia Story ..... MGM

PARAMOUNT

Raggedy Ann ..... Paramount
Feature: Love Thy Neighbor . Paramount

RIALTO

Moments of Charm of 1941 . Paramount
Aladdin and His Wonderful Lamp ..... Paramount
Autograph Hound ..... RKO Radio
Feature: San Francisco Docks . Universal

RIVOLI

Arabian Bazaar ..... United Artists
Window Cleaners ..... RKO Radio
Feature: Victory ..... Paramount

ROXY

The Snow Man ..... 20th Cent.-Fox
Spotlight on Indo-China .... 20th Cent.-Fox
Feature: Chad Hanna ..... 20th Cent.-Fox

STRAND

History Repeats Itself ..... Vitaphone
Bedtime for Sniffles ..... Vitaphone
Feature: Santa Fe Trail ..... First National

Old New Orleans

(FitzPatrick-MGM)

Travelogue

One of the older cities in the United States, New Orleans is more a setting for bygone costumes than the dress of today. FitzPatrick has seen to it that the camera records the costumes of yesteryear, dressing up a group of the younger set. Filmed in color the subject shows some of the famous landmarks of the Louisiana city, including the Cathedral of St. Louis, the old Spanish shrine of Gabildo and the old French Market. It is an interesting subject heightened by Mr. FitzPatrick's comments. Running time, 9 minutes.

Sea for Yourself

(MGM)

Pete Smith

The irrepressible Pete Smith has concocted a sea-going reel of danger and humor in "Sea for Yourself." The danger concerns the undersea exploits of three men, who catch the denizens of the deep by spearing them. One of the men becomes trapped in an underwater cave by a giant ray fish. The other two go to his rescue armed with spears. The humor revolves around a water skier who is first towed by a motorboat then by an automobile across the sands and into the streets. The skier winds up in a hay loft. Running time, 10 minutes.

You, the People

(MGM)

Crime Does Not Pay

The American's apathy towards politics is taken to task in this latest of the ever interesting "Crime Does Not Pay" series. The story concerns a local election where the crooked mayor is running for reelection against a reform candidate. Backing the mayor are the town's gangsters and crooks because the present regime means a continuation of their power. Most of the honest citizenry are aware of the shortcomings of the mayor and plan to support the reform candidate but many change their minds when the gangsters start their propaganda. The election is held and the mayor is reelected but due to the vigilance and diligence of a couple of city employees the election is invalidated when the ballot boxes are proved to be stuffed. The subject is addressed at all voters and especially those who never take the trouble to vote. The cast includes C. Henry Gordon, Paul Everton and Bryon Shores. Running time, 21 minutes.

Irene Kuhn in NBC, In Publicity Shakeup

As part of an NBC press department realignment, Irene Kuhn, former scenarist, foreign correspondent and author of "Assigned to Adventure," and co-author of "Inside Story," joined the network, this week, to handle special features.

Miss Kuhn was formerly a member of the staff of the New York *Daily News*, New York *Daily Mirror*, New York *World-Telegram*, Paris (France) editor *Chicago-Tribune, China Press* (Shanghai), *Honolulu Star-Bulletin* and *International News Service*. She has been at various times, a world-traveler, magazine writer, newspaper syndicate writer and contract writer in Hollywood for Fox Films, MGM and Paramount.

At one time she was a member of the staff of the *Motion Picture Daily* and has also been a lecturer, and a radio commentator for WOR. This year, she directed publicity for the Dewey-for-President Campaign.

Other changes in the press department resulted in William Neel's transfer from the night manager's post to Washington, where he will manage NBC's press bureau; William Norris, trade news editor, moves over to the night shift and Charles Pekor returns to the trade news desk.

Contract for Temple

A new contract for Shirley Temple from MGM was approved Wednesday in California. The contract calls for her to appear in two pictures a year, one with Mickey Rooney in which she will receive equal billing. The contract calls for a payment of $2,500 weekly for 40 weeks with options.

Famous Players' Bonus

All home office employees of the Famous Players Canadian Corporation received approximately two weeks' pay, as a year-end bonus. The announcement was made at Toronto on Wednesday.

THE HOLLYWOOD SCENE

Uneven

Hollywood's studios, in a rush to finish up their work during the holiday season, completed 18 pictures this week, more than during any one week since June 21st, when the same number of films were finished.

However, only five were started and 27 shooting, against the nine and 40 of the week before in the same stages. Being prepared

The week's tabulation:

COMPLETED

COLUMBIA
The Return of Boston Blackie
LESSER-LUBITSCH (UA)
That Uncertain Feeling
MONOGRAM
Prairie Schooldays
PRODUCERS RELEASING
Secret Evidence
Lone Rider Galloping to Glory
PARAMOUNT
I Wanted Wings
The Road to Zanzibar
RKO
Scattergood Baines
REPUBLIC
Arkansas Judge
ROACH (UA)
Topper Returns
20TH-FOX
The Road to Rio
Uncensored
UNIVERSAL
Back Street
Six Lessons from Madame La Zonga
WARNERS
Her Great Lie
Knockout
Stuff of Heroes
Murder on the Second Floor

STARTED

MGM
Andy Hardy's Private Secretary
The Trial of Mary Dugan
Free and Easy
PARAMOUNT
One Night in Lisbon
20TH-FOX
A Very Young Lady

SHOOTING

COLUMBIA
Penny Serenade
Lone Wolf Takes a Chance
GLOBE (UA)
Pot O' Gold
MGM
Billy the Kid
Rage in Heaven
PRODUCERS RELEASING
It Happened to Me
PARAMOUNT
New York Town
Las Vegas Nights
Pirates on Horseback
RKO
They Met in Argentina
The Devil and Miss Jones
Show Business
REPUBLIC
Petticoat Politics
ROACH (UA)
Broadway Limited
20TH-FOX
Tobacco Road
The Outlaw
Dead Men Tell
UNIVERSAL
Nice Girl
Buck Privates
WARNERS
The Sea Wolf
She Stayed Kissed

No short subjects were either started or finished.

Stars in View

Planned for the near future are assignments scheduled to keep most of Hollywood's stars busy well into 1941, with studios planning heavier than usual schedules, in the main, in order to be set for the "block-of-five" provision of the consent decree.

In the musical category, Metro-Goldwyn-Mayer plans using the services of Eleanor Powell and Tony Martin in "Lady Be Good"; Jeanette MacDonald and Nelson Eddy in "Smilin' Through" and "I Married an Angel," and Mickey Rooney and Judy Garland in "Babes On Broadway."

Robert Montgomery and Ingrid Bergman, with George Sanders, are slated for the picturization of the James Hilton novel, "Rage in Heaven," and Robert Young and Laraine Day play the leading roles in "The Trial of Mary Dugan." Spencer Tracy will be seen in "The Life of William Allen White," and Greta Garbo is scheduled to make a comedy in the near future.

The next William Powell-Myrna Loy vehicle is to be "Mr. Co-Ed," while Joan Crawford is to appear in "A Woman's Face." Greer Garson, with Walter Pidgeon in the male lead, is set for "Blossoms in the Dust."

Madeleine Carroll and Fred MacMurray are slated for top spots in "One Night in Lisbon," and Don Ameche has been borrowed from Twentieth Century-Fox to appear opposite Mary Martin in "Kiss the Boys Goodbye," based on the Clare Booth stage play.

With four films set to start in January, Twentieth Century-Fox has assigned Tyrone Power to the leading role in "Blood and Sand," re-make of the former Rudolph Valentino vehicle. Alice Faye, Cesar Romero, Jack Oakie and John Payne will lead the cast in "The Great American Broadcast."

Henry Fonda and Betty Grable are to be seen in "The Eagle Flies Again," a story of the ferry service of planes to England, and the company is trying to get Ida Lupino and Walter Pidgeon for "Manhunt," which treats of a big game hunter who finds himself living under a dictatorship.

Warners, through a deal made with Samuel Goldwyn, has secured the services of Gary Cooper for the title role of Jesse Lasky's "Sergeant York," and thus made Betty Davis available for the Goldwyn production of "Little Foxes." Miss Davis will first appear with James Cagney in "The Bride Came C.O.D.," a comedy which unites the stars rating ninth and sixth, respectively, in the new HERALD-FAME poll of box-office champions.

Edward G. Robinson will appear in "The Man They Couldn't Kill," a mystery comedy, and Errol Flynn in "They Died with Their Boots On," a story of General Custer. Thomas Mitchell and Geraldine Fitzgerald are set to appear next in "One Hour of Glory," which will be directed by Vincent Sherman, as was their recently completed "Flight from Destiny."

Three Borrowings

Joan Fontaine has been borrowed from Selznick-International to appear opposite Cary Grant in RKO's forthcoming "Before the Fact," which Alfred Hitchcock will direct. Miss Fontaine is then slated to appear with Brian Aherne in Columbia's "And Now Goodbye," based on the James Hilton novel. Columbia has also borrowed George Brent from Warners, and plan to give him the male lead opposite Martha Scott in "They Dare Not Love."

Columbia has cast Herbert Marshall and Virginia Bruce in the leading roles of "Senate Page Boys," and borrowed Jane Withers from Twentieth-Fox and Jackie Cooper from Paramount for "Her First Beau."

Other important RKO castings of future films include that which places John Carroll opposite Anna Neagle in "Sunny," and the signing of Rosemary Lane and Dennis O'Keefe for "Hang Out the Moon."

Universal has just completed "Back Street," with Charles Boyer and Margaret Sullavan, while its "Nice Girl," starring Deanna Durbin, is nearing the finish mark. Loretta Young and Robert Preston have been scheduled for leading roles in "The Lady from Cheyenne," first of three Frank Lloyd productions for Universal.

In his first American directorial venture, Rene Clair has set Marlene Dietrich in the starring role of "Flame of New Orleans." Also at Universal, Joan Blondell and Dick Powell are to appear in a romantic comedy titled "Model Wife," and Brian Aherne and Kay Francis in "The Man Who Lost Himself."

"THERE'S NO PLACE LIKE HOLLYWOOD"

In Chicago somebody would have been arrested.

In New York somebody would have drawn it up as a gag picture for The New Yorker.

In Hollywood, last week, the car-caller outside the Pantages theatre was singing into his microphone the names of the Names as they emerged from a previewing of an A picture, long, sleek, black limousines as alike as so many beetles sliding to the curb, scooping up their passengers and purring away, when a 1928 Buick headed nowhere in a blurr of hurry sideswiped one of the beetles, denuded it of a front fender and chugged away leaving the same kerplunk athwart the wheelway. Whereupon the car-caller, doffing his white gloves for the nonce, bent down, picked up the gleaming fender, and, cradling it in his arms, dumped it gently into the chauffeur's compartment; then, re-donning his gloves, resumed his chanting of the Names.

Consent Decree Signing The Story of 1940

THE motion picture year of 1940 was dominated by the consent decree ending the Government's anti-trust suit against Paramount, Twentieth Century-Fox, Warner Brothers, RKO and Metro-Goldwyn-Mayer. During the early months of the year there was speculation about a possible peace or truce in the trust suit; the Summer was consumed in negotiations for a decree acceptable to the Department of Justice and five of the majors, even though opposed by almost every exhibitor in the country, and the industry during the closing weeks of this year was making plans to reorganize production and selling policies to conform with the decree.

The consent decree brought problems to all branches of the industry but as 1940 ended producers, distributors and exhibitors were preparing to make the best of it as long as its provisions are in force and a note of optimism was ready to dispel the uncertainty which had hampered the business during parts of 1940.

The year was marked by other important issues, though many were dwarfed by the basic changes required by the consent decree. During a part of the year there was anxiety over the Neely anti-block-booking bill which had passed the Senate and, if approved by the House, would have become law. But even though the matter was considered by a House committee no action was taken and with the end of the session of Congress the measure died.

As the Nazi war machine cast a shadow across Europe the foreign market for American motion pictures receded. During the year Denmark, Norway, Holland, Belgium, France fell before the invader and at present air warfare has closed many theatres in England. The Balkans also were disturbed by war and Soviet Russia extended its sway to free countries. Monetary restrictions, closed theatres, ban on American films frequently followed in the path of the fighting. But in some parts of the world foreign business of American companies held firm and even prospered.

Minor tempests which attracted attention for a time during the year and then were almost forgotten included the campaign of Fiorello LaGuardia, mayor of New York, to bring film production back to that city, and James Roosevelt's nickel-in-the-slot film venture.

Important news developments were: Needs of defense caused a lowering in the tax exemption from 40 cents to 20 cents but the industry expected to ultimately benefit from the billions being spent on war materials; distributors instituted a policy of requesting increased admissions on special features, exhibitor reaction was mixed; "Gone With the Wind" played on a streamlined roadshow basis throughout most of the whole year; Charles Chaplin's long-awaited "The Great Dictator" and Walt Disney's "Fantasia" with RCA Fantasound opened.

Tastes of the American motion picture audiences were much the same. Mickey Rooney was again voted the biggest money making star by exhibitors in the Motion Picture Herald - Fame poll. Despite the war, the public did not receive very enthusiastically pictures with war themes, although there were indications that the trend might be changing. But comedy, comedy-mystery, American type pictures, musicals were still the order of the day.

The opening on February 1, 1941, of the arbitration tribunals' run by the American Arbitration Association in 31 key cities was being awaited as something which might help to bring internal peace to the industry.

The most important thing on the horizon as the old year ended, excluding trade practices and the always important product, was the impending revolution or evolution in motion picture sound. Strong indications were given during 1940 that the screen's voice and music would be made more real. The Telephone Company demonstrated its three-dimensional stereophonic sound last spring in New York and Hollywood; RCA worked on the sound for "Fantasia" and announced that simpler form would be available to all theatres, and Warners introduced their Vitasound while other companies were perfecting other sound systems and the Academy of Motion Picture Arts and Sciences was striving to find standards which would be the most practical for all.

Headline highlights of the year from the Herald follow:

JANUARY

January 6

Films as "American Way" are discussed in radio broadcast by Will H. Hays and Martin Quigley. Walt Disney Cartoons are given first choice in short subject poll from preferences of exhibitors.

January 13

Trade Practices: Three new anti-trust suits by independent exhibitors in Boston, Rockland, Me., and Philadelphia hit majors with more than 50 actions pending. **Labor:** Labor joins organized industry in its fight on Neely Bill, as Central Council calls measure an attack on jobs. LaGuardia wants 27 per cent of filming to be done in and around his New York City, and makes prediction that within two years 125 pictures will be made there.

January 20

Trade Practices: Theatre owners answer Joseph M. Schenck plea for extended runs with the plan to give more playing time to top pictures already making money. Government selects Judge Henry W. Goddard to try "key" trust case at which 26 motion picture executives are slated to be called for testimony.

January 27

Michigan asks U. S. to halt cash air games with Ohio refusing to join. "New RKO" emerges out of seven-year reorganization. Mickey Rooney and Bette Davis are crowned as "King" and "Queen" in press poll.

FEBRUARY

February 3

Quigley Awards go to showmen of Washington, D. C., and Pennsylvania for outstanding campaigns. Abram Myers and George Schaefer take fight over Neely Bill into Hollywood. Majors hit proposed copyright bill and send objections to Senate.

February 10

Radio's 50 kinds of giveaways compete for theatres' public. U. S. opens questioning of majors, as Arnold says there is "no stopping" of case now.

February 17

Radio wants films in anti-ASCAP plan. Broadcast Music, Inc., plans to start operations April first without any charge to film interests for service. U. S. turns over exhibitors' "Pot o' Gold" complaints to Department of Justice.

February 24

U. S. gets majors' trust answers as replies are rushed to Washington, where legal corps is preparing for opening of trial on May first.

MARCH

March 2

Trade Practices: Score charges, forcing of shorts are out, majors tell exhibitors at annual convention of the Ohio Independent Theatre Owners. Italians arrive to negotiate for reopening of U. S. product supply.

March 9

Distributors turn down owners' requests for trade practice talks. Television acts to commercialize on approval of the government. Stock deals by officers of film companies are listed from SEC books. U. S. judge indicates possibility of settling "key" New York trust case. U. S. files 550 names to testify against majors.

March 16

"Consent decree" is near in U. S. anti-trust suit, as Arnold tells his trust suit aims and see divorcement taking ten years, if necessary, under trustee. Court voids cards in "packed" union, while NLRB accuses studios. James Roosevelt believes nickel movies no competition. Uncle Sam is No. 1 distributor with 373 pictures in circulation.

March 23

Trade Practices: One hundred independents give substitute for Neely Bill by proposing local arbitration boards, 20 to 25 per cent cancellation, ban on forced shorts and playing time. **Labor:** Unions call major

circuits for showdown on organizing talent. Armstrong pleads his case for frequency modulation before FCC.

March 30

Exhibitors tell James Roosevelt why they oppose his "nickel movies." Stir in Congress over "Fight for Life" hits U. S. documentaries. "Almost forgotten business man" is remembered and defended by Will H. Hays. Broadcasters say ASCAP raised royalty fees 900 per cent in nine years.

APRIL

April 6

Capital talks about that "consent decree as some form of agreement is reported to have been reached on many of the leading issues involved in anti-trust suit. Senate, retailers, business hit FCC for its stand on television.

April 13

Telephone company and RCA engage in race with new sound, with millions at stake. Neely erupts with a new bill for divorcing theatre circuits. Repercussions of FCC's stand on television are heard at White House.

April 20

Paramount enters television in first active film tie-up. Industry seeks to remove "white collar" workers from labor act. U. S. acts to end Warner strike while St. Louis settlement is awaited. "Pot o' Gold" is no lottery, U. S. replies to exhibitors.

April 27

Consent decree talk futile, says Arnold as he pictures industry as a dictator with a two-way sword. Independent producers on coast plan own "Hays organization." Nickel-in-the-slot movie race is on with twelve companies making projectors and films.

MAY

May 4

Exhibitors face new competition in move to set 1,200 stage runs. Competition of own radio arises on NBC television's first birthday. New deal films held propaganda as Senate refuses to allot funds to continue film and radio services transferred to offices of education.

May 11

Trade Practices: Local exhibitor groups turning to own trade practice "reforms." "U. S. firing at film industry that minds its own business," says Griffiths. RCA shows wide-screen television for theatres to its stockholders.

May 18

One thousand two hundred and fifty coast theatres agree to conciliation on "broad principles." Films and public take block booking fight to Congress. Sears, Roebuck plan to use giveaways at theatres for its 500 stores. **Foreign:** "Blitzkrieg" puts U. S. foreign film policies on day-to-day basis.

May 25

Uncle Sam's maternity film, "The Fight for Life," gets Columbia distribution, as company makes only major bid. "Gypsy" shows invade hinterland with 16 mm. U. S. calls 21 top executives as first trust suit witnesses.

JUNE

June 1

War or no war, Hollywood products promises for 1940-41 stay the same, at 500. Anti-trust defense costs go up to $2,500,000 at trial date. Neely committee turns fire on industry with attacks on blind selling. Commercial television is barred; FCC says medium is not ready. Newspaper critics 69 per cent wrong on films, survey shows.

June 8

The battle of Foley Square opens as the battle of Washington ends. Television's "intrusion" of talent ranks is not disturbing studios.

June 15

Trade Practices: Circuit divorcement is held in abeyance as U. S. approves consent decree negotiation. Allied plans to take arbitration plan to Chicago convention. **Labor:** IATSE asks thirty-hour week and backs Browne and Bioff.

June 22

New ticket tax hits every theatre in U. S., with five-year period to start July 1. Consent decree negotiators are at basic point of suit settlement. ASCAP goes ahead with plan to aid small stations and hit networks. Long range commitments are cut by Hollywood in economy drive.

June 29

Trade Practices: U. S. issues new ticket tax rules with owners passing levy on to public. U. S. and majors tell court that outlook points to consent degree. New Allied "information bureau" aims to check majors' policies and prices. FCC gives Paramount groups four telecast permits.

JULY

July 6

Triple bills force spotlight on entire multi-feature situation. Raised admission prices to pass tax to public is general policy. Proposals for arbitration and other prices win new trial delay. Broadcasters may buy music catalogue at cost of millions. Lisbon becomes last stand for foreign headquarters of majors. Stock prices of film issues are off $158,542,000, since war started.

July 13

Foreign: Nazis seize and ban U. S. films in dominated territories. Allied eases on divorce, being reported as yielding on major point if new code has "teeth," while consent decree conferences resume arbitration. First week of new tax finds no box office drop and few complaints. Pennsylvania and Missouri are plagued by 16 mm "Gypsy show" competition. Hollywood casting strike ends with producers and writers signing contract.

July 20

Hollywood, on a war basis, turns to the Americanism theme for its product, in pointed recognition of the loss, for some time, of Europe and England as motion picture markets. While revised production programs announce this change of perspective, story editors assigned to the selection of material call for light, cheerful motion pictures away from European problems. At the same time, Missouri exhibitors, foreseeing danger of a cut-throat price war arising out of the present scale of exemptions under the new National Defense Act, asks members of Congress to amend the measure so as to eliminate all exemptions and tax all admissions. The new law taxes tickets above 20 cents.

July 27

Trade Practices: Sextuple feature bill for 15 cents at Detroit house draws ire of competitor. Majors keep silent on circuit deals to avoid "irritating" consent decree negotiations. Paramount Partners oppose decree.

The 1940 Roster of Deaths

The personnel of the industry was depleted this year by the deaths of many figures whose long experience and character had given them the status of leaders and made their passing a loss. An alphabetical list of executives, stars, technicians and exhibitors who died during the twelve months just concluded follows:

Richard Anderson
W. E. Atkinson
Wilton A. Barrett
Martin Beck
Abe Berman
Alexander Black
Charles Boss
James Bradbury
James Burke
Mrs. Pat Campbell
Edwin Carewe
Frank Carey
M. V. Carroll
Helene Chadwick
Canon W. S. Chase
Charley Chase
Berton Churchill
Floyd Clark
Ray Clifton
John Cohen, Jr.
Joseph Comerford
Frank Condon
Walter Connolly
William Conselman
Walter Montgomery Cox
Milton J. Crandall
Paul Cravath
Sid Danenberg
Harry Davis
Lou Diamond
Patricia Donovan
Walter Ebeling
Maxine Elliot
William Faversham
Captain W. H. Fawcett
Abraham Fishman
F. Scott Fitzgerald
George Fitzmaurice
Sam Flax
William Franey
Daniel Frohman
John Gatelee
Philip Goodman
S. E. Gordon
George Hackathorne
Robert Hale
James Hall
Otis Harlan
George Harris
J. G. Hawks
William A. Haynes
Gabriel Hess
Earl Hurd
J. C. Jenkins
Billy Jones
Grover Jones
Ernest Kent
Betty Kildebrand
Charles Lamb
Louis Landau
Harry Lazarus
James Lemke
Edward Le Saint
Joseph Lightstone
Phil Lonergan
Jacob Lourie
Wilfred Lucas
Edward J. Lynch
Dorothy Mackaye
Henry Norton Marvin
John Maxwell
Burnside McCallum
W. A. McGuire
John E. D. Meador
Gus Meins
C. B. Mintz
Tom Mix
William V. Mong
Gene Morgan
Ernest Morrison
Ernest V. Morrison
Maurice Moscovitch
Lex Neal
Harry Niemeyer
Paul Nipkow
Fred Noble
George O'Neil
Willard Patterson
George C. Pearce
Sol Pincus
Samuel Pollak
Charles M. Rappoport
Robert T. Rassmussen
Major Bernard Reinold
Charles Richman
Florence Roberts
Mrs. Pat Rooney
Reuben Samuels
John M. Saunders
James Savage
Jack Schwartz
Maurice A. Shea
James Spottswood
Sigmund Strauss
Michael Switow
Harry Tate
Charles E. Taylor
Frank Tinney
Max Turner
Ben Turpin
Gladys B. Unger
Arthur J. Wallack
Morgan Walsh
Abraham Wax
E. E. Webber
L. L. Weber
Alfred Weiss
Montague Westmore
George Wiley
Carl Wilson
Philip Wood
Thomas W. Yates
William Yoost

YEAR'S HEADLINE HIGHLIGHTS

NBC television halted for Summer to adjust transmitter to new FCC regulations.

AUGUST

August 3

"Escape clause" of consent decree drawn up. Allied organizes Information Department. Triple bills in Chicago attacked. Loew's New York circuit extend newspaper advertising directory to five papers. **Labor:** wage-hour exemptions sought by producers for studio help, fought by labor representatives.

August 10

Draft of consent decree considered by industry. Gallup Poll reports 57 percent against double features. Exhibitors and exchange men unite in opposition to 16mm shows and slot machines. FM radio starts full-time operation in New York. Canadian theatre construction halted by war costs.

August 17

Government tells Twentieth Century-Fox and Paramount to join in consent decree or go to trial; exhibitor opposition to blocks-of-five clause continues. Musical exploitation of Hollywood films via radio programs threatened by broadcasters' plan to bar ASCAP tunes after January 1st. **Foreign:** film exports to Europe show decrease of 6,000,000 feet in first six months of 1940.

August 24

Trade Practices: buying of new season product slowed by uncertainty. Booking strike threatened by St. Louis independents over special pre-release plan. Universal protests to Congress on proposed method of fixing earnings for excess profits tax. Arbitration out of court recognized by Federal and State laws. Admissions unchanged except in 21 to 40 cent scale in survey of 43 key cities. Indiana exhibitors list 143 situations where 16mm films have been shown in competition with regular theatres.

August 31

Distributors plan admission price advance on special pictures. Truce is reached in anti-trust "war" between Big 5 and the Department of Justice over decree. David O. Selznick and Jock Whitney dissolve production company, producer to continue with own unit. Paramount partners study possibilities of television in key cities.

SEPTEMBER

September 7

Exhibitors attack decree at Department of Justice meeting. Color television shown by Columbia Broadcasting System. War influence on product shown in survey of year's features.

September 14

Some exhibitors oppose advanced admissions, all attack blocks of five clause in decree. **Labor:** Actors Guild withdraws from Labor Council in move to sever AFL connections in Hollywood.

September 21

Defense cooperation plans launched by industry, Mayor revokes Chicago ban on "Pastor Hall." **Labor:** Complaints on hours, wages, working conditions registered by actors in Rosten survey.

September 28

Martin Quigley 25th Anniversary issue. Exhibitors discuss decree. Allied considers decree at Atlantic City while attorneys work on arbitration clause. Entertainment plans for army camps set by Government and industry. Television program preferences of public lean toward films, Du Mont poll indicates. British motion picture industry readjusts to meet total war conditions. Canadian war films showing in 2,400 theatres.

OCTOBER

October 5

Allied "AID" report says 37 per cent of exhibitors have not signed 1940-41 contracts. John Balaban in Chicago sees double bills as economy measure. Circuit buying for new season slow.

October 12

Decree still in conference. Ed Kuykendall tells of Arnold prediction that trust trial would last "ten or twelve years." Admission tax increase studied by Treasury Department. Campaign committees seek support of industry.

October 19

Chaplin's "The Great Dictator" opens in New York. **Foreign:** British industry faces tax, quota and exchange problems. Dutch industry reported dominated by Tobis and Ufa.

October 26

Theatres rented by Republicans to show Willkie films; Hollywood committee for Roosevelt presses drive. Consent decree hearing again postponed. Sunday show tests set in many communities Election Day. SMPE meets in Hollywood. Film companies consider plan to use records for radio exploitation.

NOVEMBER

November 2

Government releases official draft of the consent decree and rules of arbitration. Public wants duals, Harry Arthur, Jr., says. **Labor:** Film labor makes more demands on both East and West Coasts. Allied "AID" to "police" exhibitor relations with local exchanges. Hearst Press replies to Actor Montgomery on his screen propaganda views and comments.

November 9

Arbitration machinery to cost industry half million annually, final changes made in rules. Abram Myers analyzes the decree for exhibitors. FCC gives the go-ahead signal to FM broadcasting. **Labor:** Unions settle jurisdictional dispute over installations for "Fantasia."

November 16

Nation remapped for arbitration districts. Exhibitors continue last ditch opposition to consent decree. Tax increase predicted. "Fantasia" and "Fantasound" have world premiere in New York. Directory advertising campaign replacing direct mail found a success. Paramount holds general meeting on West Coast.

November 23

Consent decree signed; marine lawyer heads arbitrators; Justice Department to organize unit to supervise operations. Paramount, first to form plans under decree, says blocks-of-five will be sold as bought, sees national release dates yielding to regional distribution. Government to expand "informational film activities." **Labor:** Studio locals demand reopening of basic pact signed last year. Music war continues. FCC licenses 10 television stations, six in Hollywood.

November 30

Administrators of arbitration system appointed; exhibitor units continue attacks on decree; Myers explains expected settlement of Chicago suit; Allied claims that distributors still withhold features, force shorts; Censorship bill in New York was $311,800 in 1939-40; Army generals complain about clearance at camps. **Labor:** Wage-hour negotiations for 10,000 studio workers reopened in Hollywood. Sunday shows return to Broadway but exhibitors report no ill effects.

DECEMBER

December 7

Hollywood blueprints $40,000,000 worth of product to ease adaptation of new sales order. Arbitration personnel to be drawn from insurance agents, credit men, lawyers and professions. Allied's "AID" reports that buying for the present season is only 67 per cent completed. United Artists considers a dual policy of distribution next season. Special sales and studio conferences held. Distributors say army camps will not receive special clearance. **Labor:** Union contract binding on exhibitor association members even after resignation, New York court rules.

December 14

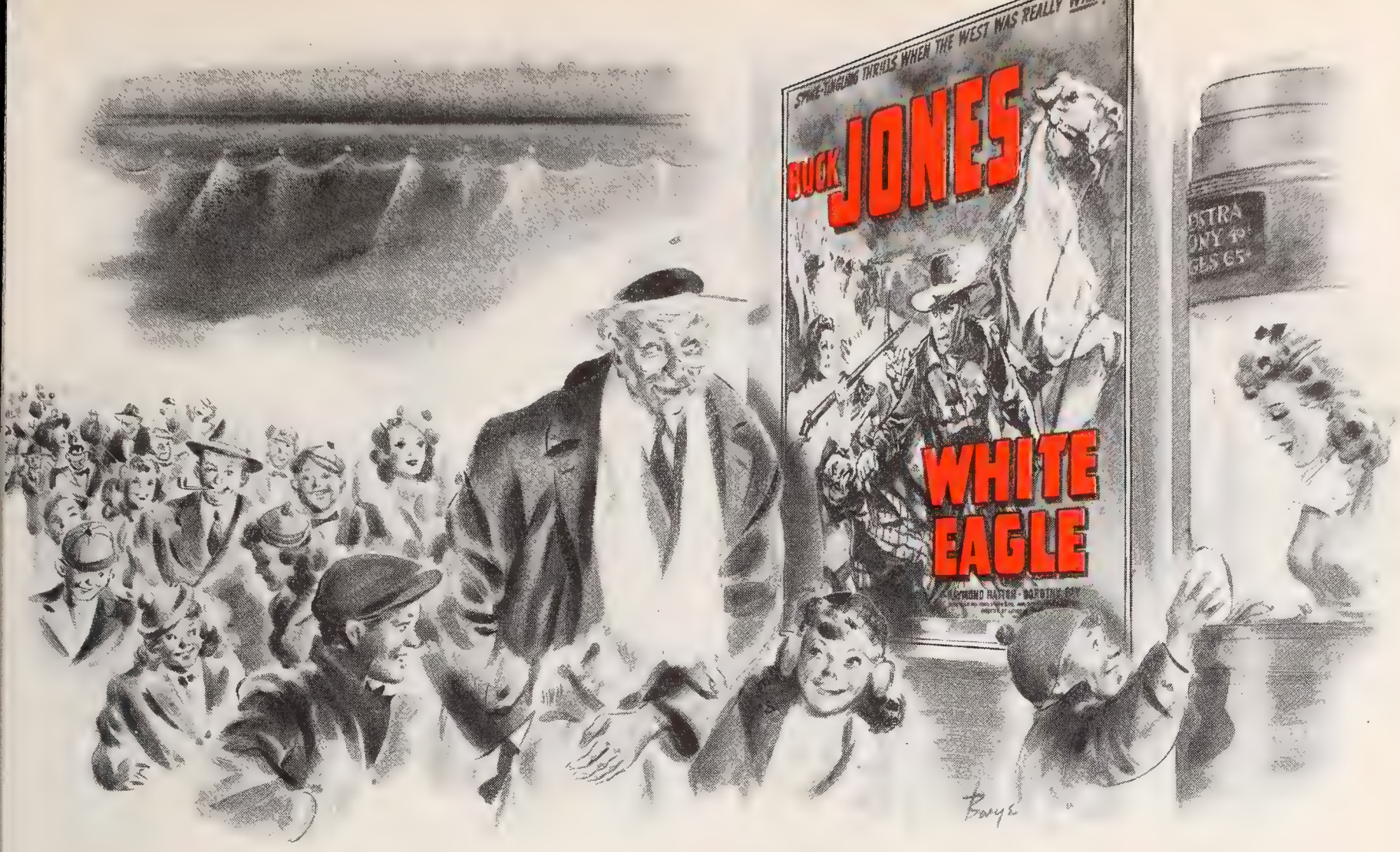
Arbitration data on all cases to be supplied to Department of Justice by the American Arbitration Association; suit against B. & K. for decree violation settled and new decree ordered by court. Taxes and regulative measures expected to become important business before legislatures of 41 States. Music war between broadcasters and ASCAP involves film interests. Clearance problems in Chicago due for settlement under decree. Caution in signing all contracts to avoid difficulties under decree urged on salesmen by distributors. Canadian exhibitors seek extension of new trade practice reforms to Dominion. Censor board in Chicago attacked by civic groups. **Labor:** Actors' Guild referendum eliminating representation of extras on Council attacked.

December 21

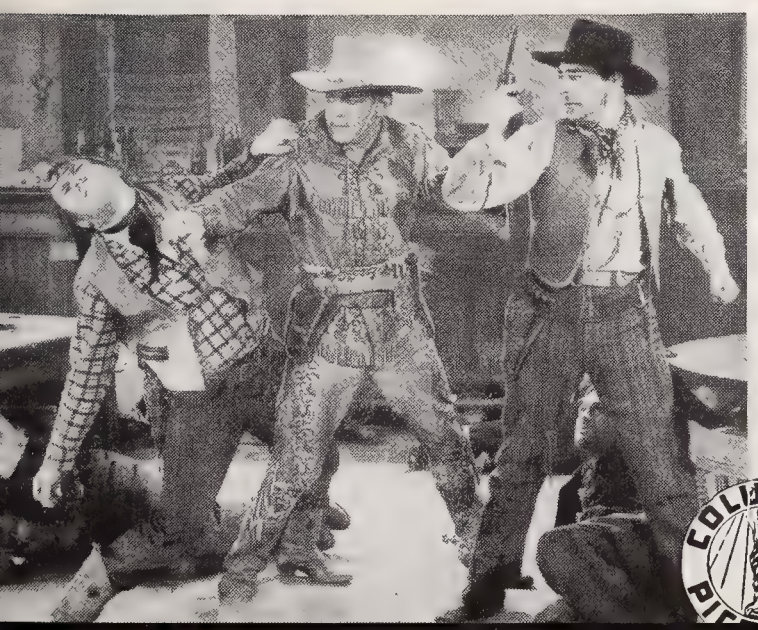
Policies, prices of new season product indicated in second report of Allied's "AID"; one-third of exhibitors have not bought enough for the year. ASCAP-Broadcasters dispute nears climax as talk of Government suit settlement is heard and AAA offers services. AAA plans to keep arbitrators fees at a minimum. Myers tells exhibitors to concentrate decree complaints. George Schaefer says new financing will be needed by Big 5 under decree. **Labor:** Truce reached in studio cameramen's dispute on union jurisdiction. Epidemic of "flu" leaves 500 Hollywood workers ill, disrupts schedules.

December 28

The annual poll of the Ten Best Money Making Stars announced, with Mickey Rooney again first for the second successive year. Arbitration cases may be facilitated if both parties to a dispute waive waiting period, AAA says. Music war deadlocked as radio networks prepare to ban all ASCAP music after January 1st. Frequency Modulation starts commercial operation with audience estimated at 38,000,000 for stations now operating or with license applications pending.



Typical Columbia serial fans . . . on their way to see Buck Jones, their favorite action star, in "White Eagle", greatest of all chapter-plays Columbia has ever produced . . . filled with the kind of sock drama and thrills which action fans of *all* ages have *always* demanded . . .



BUCK JONES

in

"WHITE EAGLE"

with

RAYMOND HATTON • DOROTHY FAY

Screen play by Arch Heath, Morgan B. Cox, John Cutting, Lawrence E. Taylor

Directed by JAMES W. HORNE

A COLUMBIA CHAPTER-PLAY

MOTION PICTURE STOCKS IN 1940

High and Low in Stock and Bond Trading for 5 Year Period

(Closing Prices Are As of December 28, 1940)

NEW YORK STOCK EXCHANGE

Stock and Dividend	1940 Sales	1940 High	1940 Low	1940 Last	1940 Net Change*	1939 High	1939 Low	1938 High	1938 Low	1937 High	1937 Low	1936 High	1936 Low
Columbia Pictures common (D)	663,000	8½	3½	5½	— 2½(E)	14	7¼	16	13¼	39	29	45	34
Columbia Pictures pfd. (2¾)	231,000	26	14¾	22	+ 6¼	30½	15½	35⅜	27½	46⅛	25¾	51½	39½
Consolidated Film	287,000	1⅛	½	½	— ½	2⅛	⅞	2⅜	1	5¾	1	7⅛	4⅛
Consolidated Film pfd. (1A)	661,000	10½	5¼	8	— ⅝	12⅛	7¾	12¼	4½	18¾	4¼	20⅛	15¼
Eastman Kodak (6)	1,748,000	166¾	117	136	—30	186⅛	138⅛	187	121½	198	144	185	156
Eastman Kodak pfd. (6)	1,906	180	155	180	+ 5	183½	155½	173	157	164	150	166	152
General Theatre Equip. (.85B)	835,000	13⅜	7¾	12⅛	+ ⅜	15½	8⅛	16¾	8½	33¾	9½	not listed	
Keith-Albee-Orpheum pfd. (8¾B)	1,380	109	95	104	+ 8	100¼	85	91	63	110	80	110	80
Loew's, Inc. (2C)	3,537,000	37⅝	20½	31⅛	— 5⅞	54½	30½	62½	33	88⅞	43⅝	65¾	43
Loew's, Inc. pfd. (6½)	106,000	109½	97	108	+ 2¾	109¼	101⅝	111¼	99	110	99¾	108⅞	104½
Paramount (.45B)	11,805,000	10⅞	4¼	10½	+ 2⅞	14⅛	6⅛	13¼	5¾	28¾	8½	23¼	7⅛
Paramount 1st pfd. (6)	270,000	99	64	96½	+11½	107½	72	101¼	65	200½	80½	170	59
Paramount 2nd pfd. (.60)	1,490,000	11⅛	6¼	10⅞	+ 2	13⅝	7⅜	13⅛	6⅝	26¾	8	21¼	8⅛
Pathe Film Corp. (.30B)	3,832,000	12⅛	5⅜	9½	— ⅝	13⅛	5¾	14⅝	3½	10½	4	11⅞	6⅝
Radio-Keith-Orpheum	1,660,000	3⅝	2⅛	3⅝	— 2⅜	2⅞	1¼	5⅜	1¾	10⅛	2¼	10⅞	5
20th Century-Fox	2,542,000	13¼	5	5¾	— 6½	26¼	11⅜	28⅜	16⅛	40⅞	18½	38⅝	22½
20th Century-Fox pfd. (1½)	315,000	25¼	14	17⅝	— 5⅞	34¼	19¾	38	25⅛	50	25	47¾	31⅜
Universal Pictures pfd.	111,770	124	59	111	+41	78	45¼	83	27½	108	29	115	50
Warner Brothers	4,939,000	4¼	2	3	— ¾	6⅞	3½	8	3¾	18	4¾	18⅜	9¼
Warner Brothers pfd.	6,280	56½	30	54	+ 6¼	58	36	45	20	69½	36	69	44

* From close of Dec. 23, 1939; A—Accumulated; B—So far this year; C—Extra dividend; D—Formerly listed on Curb; E—Net change from Dec. 23, 1939 close on Curb.

NEW YORK CURB EXCHANGE

Stock and Dividend	1940 Sales	1940 High	1940 Low	1940 Last	1940 Net Change*	1939 High	1939 Low	1938 High	1938 Low	1937 High	1937 Low	1936 High	1936 Low
Monogram Pictures	244,000	1	¼	⅜	— ⅝	3½	1	3⅛	1¼	2⅜	1	not listed	
Sentry Safety Control	94,400	1⅛	3/16	5/16	+1/16	9/16	⅛	⅜	3/16	1¼	¼	1⅝	½
Technicolor (.75B)	186,600	16⅜	8½	9	— 3½	22¼	9⅞	26½	14¼	34	14	32½	17¾
Trans-Lux DPS (.10B)	56,000	1⅝	¾	¾	— ⅜	2⅜	1	3⅛	1¾	5¼	1⅝	5½	3¼
Universal Pictures	12,500	15¾	4	14	+ 5	9½	6	10	3	19	3⅛	16¾	4¼

*From close of Dec. 23, 1939; B—So far this year.

Bonds on Stock Exchange

Bond and Maturity	1940 Sales	1940 High	1940 Low	1940 Last	1940 Net Change*	1939 High	1939 Low	1938 High	1938 Low	1937 High	1937 Low	1936 High	1936 Low
Keith 6s '46	$2,036,000	103½	100	102½	+ ¾	102	93½	95	80	100	82½	100	92
Loew's 3½s '46	1,526,000	105	100½	104¼	+ 2¼	103¾	92	102⅝	94½	101¼	95½	102	96
Paramount-Broadway 3s '55	408,000	52½	40	52½	+ 6¾	57½	45¼	63	56¾	75¼	59	73	55
Paramount cv. 3¼s '47	1,132,000	97	76	94	+10	91½	77	87¼	57	96¾	71	not listed	
Warner Brothers 6s '39	3,228,000	97⅜	78	95	+11¼	92	79½	91½	63¼	100¼	70	100¼	86

Comparison of Valuation of Stock Issues, 1939-40

Stock	Approx. Number Shares Listed	Close 1939 (A)	Valuation	Close 1940 (B)	Valuation	Net Change	
Columbia Pictures vtc.	360,000	6⅝	$2,385,000	5½(C)	$1,980,000	— 2½(D)	— $405,000
Columbia Pictures pfd.	76,000	15¾	1,273,000	22	1,672,000	+ 6¼	+ 399,000
Consolidated Film	525,000	1	525,000	½	262,500	— ½	— 262,500
Consolidated Film pfd.	400,000	8⅝	3,450,000	8	3,200,000	— ⅝	— 250,000
Eastman Kodak	2,485,000	166	412,510,000	136	337,960,000	—30	— 74,550,000
Eastman Kodak pfd.	62,000	175	10,850,000	180	11,160,000	+ 5	+ 310,000
General Theater Equip.	600,000	11¾	7,050,000	12⅛	7,275,000	+ ⅜	+ 225,000
Keith-Albee-Orph. pfd.	64,000	96	6,144,000	104	6,656,000	+ 8	+ 512,000
Loew's, Inc.	1,670,000	37	61,790,000	31⅛	51,978,750	— 5⅞	— 9,811,250
Loew's, Inc., pfd.	137,000	105¼	14,419,250	108	14,796,000	+ 2¾	+ 376,750
Paramount	2,470,000	7⅝	18,833,750	10½	25,935,000	+ 2⅞	+ 7,101,250
Paramount 1st pfd.	145,000	85	12,325,000	96½	13,992,500	+11½	+ 1,667,500
Paramount 2nd pfd.	554,000	8⅞	4,916,750	10⅞	6,024,750	+ 2	+ 1,108,000
Pathe Film Corp.	585,000	10⅛	5,923,125	9½	5,557,500	— ⅝	— 365,625
Radio-Keith-Orpheum	1,590,000	1¼	1,987,500	3⅝	5,763,750	+ 2⅜	+ 3,776,250
20th Century-Fox	1,740,000	12¼	21,315,000	5¾	10,005,000	— 6½	— 11,310,000
20th Century-Fox pfd.	946,000	23½	22,231,000	17⅝	16,673,250	— 5⅞	— 5,557,750
Universal Pictures pfd.	18,000	70	1,260,000	111	1,998,000	+41	+ 738,000
Warner Brothers	3,800,000	3¼	14,250,000	3	11,400,000	— ¾	— 2,850,000
Warner Brothers pfd.	103,000	47¾	4,918,250	54	5,562,000	+ 6¼	+ 643,750
			$628,356,625		$539,852,000		—$88,504,625

A—As of Dec. 23; B—As of Dec. 28; C—Close on new common stock; D—Net change from close of common on Curb.

LISTED VALUE OF FILM STOCKS AT END OF 1940 WAS $539,852,000

Late Rally Reverses Downward Trend; Half of Security List Shows Net Gains Over Final 1939 Prices, Despite Declines

by THE ANALYST

A sharp rally near the end of the year arrested a decline in motion picture stocks during 1940 and, while they were lower, collectively, for the year, more than half of the film shares listed on the New York Stock Exchange showed net gains over the final prices of 1939.

Bonds of motion picture companies at the end of 1940 were uniformly higher than the year before, while the close of film stocks on the curb was irregular in consequence of the same late tendency to rise from the year's lows as was shown by the shares on the Big Board.

Decline Shown

As a result of the irregularly lower trend that was prevalent until the year end rally, the market valuation of the twenty film issues listed on the stock exchange showed a collective decline of $88,504,625 during 1940, totaling, as of the close on December 28, $539,852,000, compared with $628,356,625 at the end of 1939.

Motion picture stocks were the features of the market in the closing sessions of the year as demand, spurred by favorable earnings reports and realization that the film companies stood to gain sharply by booming industry and a rising pendulum of employment caused by the national defense program.

This was in contrast to the general market which paradoxically remained in the doldrums while the nation's industry operated at the highest level in history. The general list of stocks uniformly declined during 1940 and trading volume slipped off to the lowest level since 1921. Experts attributed the market's action to uncertainties as to the outcome of the war, prospects of sharply higher taxes to meet gigantic defense costs and restrictions on speculation. Indicative of the general market's uncertainty was the price of stock exchange memberships, several of which sold as low as $33,000, smallest price for a stock exchange membership since 1899. In 1929, incidentally, a stock exchange "seat" sold as high as $625,000.

But traders paid plenty of attention to film shares near the end of the year as reports told of rising box office receipts, companies showed favorable earnings trends, and belief grew that, regardless of the long-term outcome of the present world situation, here was an industry that stood to gain quickly and definitely from the industrial and employment boom that was under way late in 1940 and appeared destined to hit new heights in the coming year.

As a consequence, the majority of film stocks on the "Big Board" touched their 1940 highs in the late days of December. Many were whirled up sharply in heavy turnover. Paramount common was an outstanding feature as a result of a sharp rise in earnings and the stock showed a net gain of about 3 points over last year, representing a market value increase of more than $7,000,000. Paramount 1st and 2nd preferred stocks also showed sizable gains.

Radio-Keith-Orpheum stock almost tripled its market value during 1940, rising from a valuation of $1,987,500 on Dec. 23, 1939, to $5,763,750 on Dec. 28, 1940. Motion picture preferred stocks were uniformly higher. Among other leading common stocks, Loew's, Warner Brothers, Columbia, Eastman Kodak and 20th Century-Fox showed losses, but they were on a higher trend at the end of the year.

The decline in the general stock list was in strange contrast to a business scene which showed American industrial activity at the highest level in history. With the defense program just beginning to find its stride, the new year loomed as one of even greater activity.

Gains Expected

The expected further gain in employment and consumer purchasing power augured well for box office cash registers. Employment in the United States during 1940, according to the National Industrial Conference Board, averaged 47,000,000. While this figure was 925,000 below the average of the so-called "boom" year of 1929, it was almost 1,700,000 over 1939 and more than 9,250,000 above the low of 1932. In 1941, it was predicted, 3,000,000 to 4,000,000 more persons would be put on the employed list, which would witness more Americans on payrolls than at any time in the country's history.

Dividend payments in all lines of industry during 1940 reflected a rising trend of earnings. Cash dividends distributed during the year by corporations publicly announcing such payments exceeded $4,000,000,000, according to a survey by the United Press. With the exception of 1937, when $4,500,000,000 was distributed, this was the biggest total since the all-time record year of 1929. The 1940 estimate does not include dividends by closed corporations. In 1929, including these and all types of business, there were dividend payments, according to U. S. Treasury figures, of more than $8,000,000,000.

Film Profits Higher

The rising level of employment and corresponding increase in national purchasing power already was reflected in motion picture box office returns and company earnings reports as the year end approached.

The Internal Revenue Bureau at Washington reported that collections of admission taxes in the first ten months of 1940 amounted to $29,705,117, compared with $15,783,133 in the corresponding period of 1939. In addition to improved business, the Bureau pointed out that the lower admission tax exemption, applied last July, was partly responsible for the upturn.

There were many bright spots among motion picture company earnings reports. Paramount Pictures, Inc., estimated earnings for the third quarter ended September 28, 1940, at $1,726,000, compared with $710,000 earning in the corresponding quarter of 1939. Earnings for the nine months ended September 28, 1940, were estimated at $4,810,000. This compared with earnings of $2,840,000 for the nine months ended September 30, 1939.

Warner Brothers Pictures, Inc., in its annual report, covering the 53 weeks ended August 31, showed a net profit more than $1,000,000 higher than in the preceding year despite a big drop in gross income attributed to the foreign situation. Net profit for the year ended August 31, 1940, was reported at $2,747,000, equal to 68 cents a share on the common stock, compared with $1,740,000, or 36 cents a share, in the same fiscal period of 1939.

Warner stockholders, at their annual meeting early in December, were told that revenue of the company for the quarter ended November 30, 1940, was 50 percent higher than in the corresponding period of 1939.

Improved Conditions Reported

In November, Ross Federal Service, national theatre checking organization with headquarters in New York, announced that reports from its field offices "give strong indications that an improved general business condition throughout the nation already is being reflected in better motion picture attendance."

J. R. Grainger, president of Republic Pictures Corporation, said that company shows a 25 per cent increase in gross business for the 1940-41 season, compared with the 1939-40 season.

Some other motion picture and allied earnings reports:

United Artists Theatre Circuit, Inc.—Net income for the year ended August 31, 1940, $300,633, compared with net profit of $138,811 for the previous year.

General Theatres Equipment Corp. and subsidiaries—Consolidated net profit for the three months ended September 30, 1940, $173,797, against $154,347 for the corresponding period of 1939; consolidated net profit for the nine months ended September 30, 1940, $582,115, compared with $482,577 in the similar period of 1939.

Loew's Boston Theatres Company, for the year ended August 31, 1940, net income $270,518, or $1,74 per capital share, against $258,172, or $1.66 per share, in the preceding fiscal year.

Radio Corporation of America, net profit for the first nine months of 1940, $5,713,943, compared with $4,066,425 during the first three-quarters of 1939.

Bonus distributions to employes throughout the industry reflected improving business. Directors of Eastman Kodak voted for employes a 1941 wage bonus-dividend of $2,625,000, payable March 24. This was an increase of $262,669 over 1940. Employes of Loew's, Inc., receiving less than $40 a week were given a Christmas present of two weeks' salary.

In the field of dividend payments, Loew's declared an extra, while there were distributions on some stocks that heretofore have not paid any dividends.

Twentieth Century-Fox Film Corporation reported for the 39 weeks ended September 28, 1940, a consolidated net operating loss of $1,075,611, but this was after provision of $2,200,000 for reserve against foreign assets. In the first 39 weeks of 1939 there was a profit of $3,152,595. The purpose of the additions to special reserve against foreign assets, it was explained, is to exclude from current profits, those profits earned during the period in foreign currencies, principally sterling, which are not currently realizable in United States dollars and are therefore not available for use in the corporation's operations in the United States. These profits are now represented by foreign current assets (principally cash) and at such future time when they may be converted into United States dollars, they will be included in the profits of the period in which realized.

SAILOR LOSES SUIT AGAINST LOEW'S,

An action against Loew's, Inc., by Alfred Freed in New York, for $5,000 and exemplary damages for alleged violation of his rights by the use in the film, "Thunder Afloat", of a naval poster for which he posed in 1917, was dismissed by Justice Ernest E. L. Hammer in the supreme court. Mr. Freed held that friends recognized him and that the film company violated his rights in two sections of the civil rights law.

Justice Hammer ruled that it was Mr. Freed's duty at the time as a sailor in the U. S. Navy to pose for the poster and that whatever proprietary rights there were in the poster were vested in the Navy.

FREE SHOWS FOR ARMY PROTESTED IN CANADA

Sunday Opening Plan Delayed by Exhibitors Who Attack Free Admission as Unfair

Action on the modified plan for opening Halifax, Nova Scotia, theatres on Sunday nights, has been temporarily suspended, owing to opposition, part of which stems from the contention of exhibitors that opening the theatres for a voluntary collection on Sundays, will be ruinous for business on weekdays. With the Capitol, largest and most ornate theatre in the maritime provinces available to the men in the war and merchant marine uniforms, without admission, theatre owners feel this will react unfavorably on their weekday patronage.

Protest Free Entertainment

They point out that service men are paying elsewhere for food, drinks, candy, ice cream, fruit, etc., and that it is unfair to ask the theatremen to supply entertainment, for nothing, or practically so. They also cite that the service men and those employed in commercial shipping, are being paid well.

"If they can get into the best theatre for nothing, or practically so, it is sure to adversely affect all other less decorative theatres," an exhibitor said. "The theatres should not be singled out to give away their economic life blood, while the service men must pay for everything else they want."

Exhibitors have offered to turn back into any war or charity fund, profits they might make from the Sunday shows, but feel the normal admission prices should prevail. Also, that if the Sunday shows are an absolute necessity for service men, they should pay for them at the regular scale. It has been suggested that, instead of using the box offices to sell tickets on Sundays, distribution of tickets should be made through welfare bodies, or at the box offices on weekdays.

Another source of opposition to the Sabbath shows has been the Ministerial Association, whose members have protested against allowing service men to be accompanied by an adult companion.

Another complex situation is the attitude of the provincial attorney general, who participated in the conferences aimed at opening the theatres on Sundays, but has refused to waive the right to stop them later, if he should change his mind.

The only circuit that has approved voluntary collections at Sunday shows, is the Famous Players Canadian, operating the Capitol, Orpheus, Oxford, Garrick and Casino, in Halifax. In doing so, executives made the decision on the understanding that a dire emergency exists. The opposition of other exhibitors, however, may cause them to change their views.

Franklin and Herschorn, who operate the Family and Community and M. E. Walker, the Gayety, Dartmouth, opposite Halifax, are not affected by the law permitting Sunday shows.

Name Supervising Group

Meanwhile, at Halifax, announcement was made of the appointment of a committee to supervise the Sunday show plan for service men and their companions as follows: Lieut. V. H. Tillson, for the Navy; Flying Officer Gavin Creed, for the air force; Capt. Alastair McKinnon, for the Army; G. S. Kinley of the City Council and J. W. Godfrey, of the general committee, which aided in having the measure enacted.

The Catholic Archdiocese of Halifax has been co-operating on the plan. The Provincial Government is empowered to set aside the measure but is not expected to interfere, inasmuch as the provincial attorney general was one of the conferees in formulating the law.

Testimonial for Masters

Haskell Masters, appointed Western division sales manager for United Artists, was given a testimonial dinner by 75 Canadian film and theatre officials, last Saturday night, December 28th, at King Edward Hotel, Toronto. Representing UA were James Mulvey, Eastern representative for Samuel Goldwyn; David Griesdorf, eastern representative for James Roosevelt; and Seymour Poe, assistant to Arthur W. Kelly, vice president in charge of distribution.

J. J. Fitzgibbons, vice president of Famous-Players Canadian was chairman and toastmaster. Speakers were: L. M. Devaney, RKO; N. L. Nathanson, Famous Players Canadian; Nat Taylor, representing independent exhibitors and Edmond Frankel, representing personal friends. A gift of silverware was presented to Mr. Masters.

Others present included: James P. O'Loughlin, president of the Motion Picture Distributors Association; Clair Hague, president of the Canadian Picture Pioneers, of which Masters is a director; M. A. Milligan, Wolfe Cohen, and A. W. Perry, representing major distributors; Colonel John Cooper, chairman of the Motion Picture Distributors; R. W. Bolstad, T. J. Bragg, Jack Arthur, Sam Bloom, Sam Fine, Sam Sternberg and Raymond Allen. The committee in charge of the dinner included Oscar Hanson, Louis Rosenfeld, Ben Geldsaler and Edmond Frankel.

The Ontario Government's plan to create a projectionists' school in which candidates will take a 12-months course in payment of a $100 fee has been attacked by the Toronto District Labor Council, through W. P. Covert, of the Toronto operators' union. The Province will furnish instructors for the course.

Mr. Covert said there was no shortage of trained operators and that the school would turn out projectionists who would not be able to secure employment.

Allen Heads War Aid Group

Gurston Allen, of the Allen theatre circuit, Toronto, has been appointed chairman of the War Efforts Committee of the Canadian Jewish Congress. The Dominion Government has officially assigned authority to this group to supply furnishings and equipment for recreation rooms of all army units in the Toronto military district.

Assisting him are: Ben Geldsaler of Famous Players Canadian Corp.; and Mrs. Herbert Allen, wife of the Premier Theatres' executive.

Charles S. Chaplin, United Artists manager in St. John, N. B. for the past five years, has been named branch manager for the company at Montreal as part of the realignment of the Canadian sales force following the promotion of Haskell Masters to the post of western sales manager in the United States. George Heiber, former office manager of the St. John's exchange, succeeds Mr. Chaplin.

J. D. Davidson, British producer, has arrived in Canada from England to start production of a film depicting the activities of the Canadian Navy for the Dominion Government.

The Spencer circuit has announced plans for a new 800-seat theatre in Truro, N. S. Construction will start this month. The Spencer group operates two other houses, the Capitol and Strand, in the same city. Building of army and air force camps, nearby, has swelled the 8,000 population and made more theatre seats necessary.

IN NEWSREELS

MOVIETONE NEWS—No. 32, Vol. 23.—1940 Year of History—Britain's war premier....War in Norway ....Churchill new Prime Minister....Invasion of Belgium....FDR flays Italy....Fall of France.... ....French fleet destroyed....London bombed.... Buckingham Palace destroyed....Bombing of Chungking....Presidential election....Pan-American conferences....Destroyers for bases....Selective Service ....Draft drawing....S.S. America launched....New Archbishop Spellman....Byrd in Antarctia....Miss America, 1940.

MOVIETONE NEWS—No. 33, Vol. 23.—FDR gives U. S. policy on war....Torpedoed warship saved.... King visits bomber command....Londoners in raid shelters....Sports parade of 1940.

NEWS OF THE DAY—No. 230, Vol. 12.—The Fateful Year—France asleep....Norway invaded....Battle of Flanders....Evacuation of Dunkirk....Fall of France Battle of Oran....London takes it....American defense stressed....Presidential election.

NEWS OF THE DAY—No. 231, Vol. 12.—FDR denounces dictators....British destroyer arrives in English port....Londoners carry on....1941 beach styles ....Florida aquatic forum....Santa Anita opens.

PARAMOUNT NEWS—No. 35.—Prince Olaf arrives from Norway....Refugees arrive....Connie Mack celebrates birthday....Bomber plane presented to Britain....Bill Slaters football review.

PARAMOUNT NEWS—No. 36—First pictures of British inside Italian Libya....Anne Lindbergh on food relief....Crippled destroyer arirves in England ....Beach wear for 1941....British children call England....FDR speaks.

RKO PATHE NEWS—No. 35, Vol. 12.—1940 in Sports —Fenske takes Millrose meet....National-American League game....Indianapolis auto races....Lawson Little wins Cleveland open....Crew racing and swimming....McNeill beats Riggs in tennis while Alice Marble defeats Helen Jacobs....Football....Horse racing.

RKO PATHE NEWS—No. 36, Vol. 12.—FDR asks more aid....Crippled ship arrives in England.... Western Cuba digs out of tornado....Justice Hughes honored....Swim carnival....NYU Qnintet. tops Minnesota.

UNIVERSAL NEWSREEL—No. 940, Vol. 12.—Big News of 1940—Norway falls....Holland and Belgium invaded....Battle of Dunkirk....France falls....Italians invade Greece....American prepares....The Third Term....Tacoma Bridge collapse.

UNIVERSAL NEWSREEL—No. 941, Vol. 13.—President defies Axis....British destroyer torpedoed.... Storm lashes West Coast....Florida swim meet.... Chief Justice gets award....Fordham cagers beat Kansans.

Cooper to Direct Standard Circuit

J. H. Cooper, president of Standard Theatres Corp., Oklahoma City, will be in charge of all operations, according to a new setup by which the post of general manager, formerly held by W. B. Shuttee, has been abolished. W. C. Lewellen, formerly of New York City, has been appointed city manager in charge of the circuit's first-run downtown houses. F. M. Swigar will direct the neighborhood and subsequent-run houses.

The company operates eight first-run houses in Oklahoma City and four neighborhood houses.

John Rogers Joins Thomas

John W. Rogers, son of Charles R. Rogers, Columbia producer, on Tuesday in Hollywood, resigned from the production department at Twentieth Century-Fox. He becomes vice-president and a member of the board of Picture Corp. of America, which plans three aviation films for Paramount release. Mr. Rogers will be associate producer with William C. Thomas. Their initial production will be "Power Dive," featuring Richard Arlen, with James Hogan directing.

Wrecking Old House

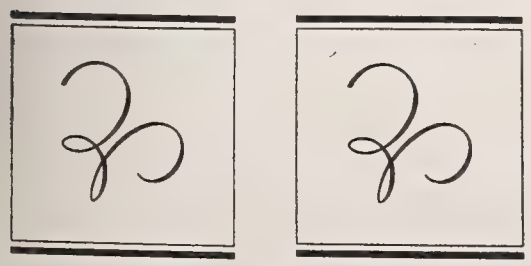
Philadelphia's 52 year old Nixon Grand Opera House is being torn down. It was opened April 9, 1888. The wreckers began last week. In recent years, after long experience with opera, it became successively a vaudeville and motion picture house.

FAME
The Audit of Personalities

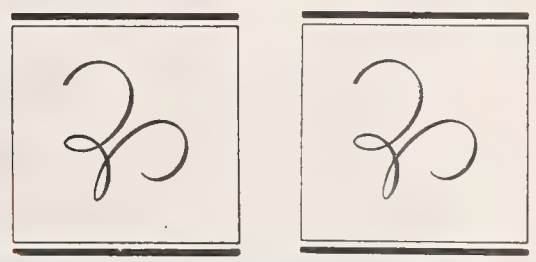
On The Press!

Edited by

TERRY RAMSAYE



A QUIGLEY PUBLICATION



TWO NEW DEPARTMENTS
beginning in the next issue of

Better Theatres

"Showplace"

. . . an insert section devoted to the architectural design and the interior decoration and furnishings of the theatre.

The Vender-Vane

. . . devoted to candy and popcorn sales and to automatic vending of all kinds to provide extra theatre income.

with the next issue of the
HERALD
ISSUE OF JANUARY 11

Managers Shifted In Shea Circuit

The Shea circuit last week transferred several of its managers and assistant managers.

Vincent Choate has been named manager of the Shea and Grand theatres, Bradford, Pennsylvania. He has been manager of the Orpheum, McKees Rock, in that state. Dale Tysinger, formerly assistant manager at the two Bradford theatres, replaces Mr. Choate in McKees Rock. Sanford Rowlands, formerly assistant manager at the Weller, Zanesville, Ohio, has been made assistant manager at the circuit's two Bradford houses.

James Salmans replaces Mr. Rowlands at the Weller. He was formerly assistant manager at the State and Ohio theatres, Cambridge, Ohio. Gene Neavitt, formerly assistant at the Fulton, Pittsburgh, replaces Mr. Salmans at Cambridge. Raymond Turbey has been shifted from the Boxley, Dover, Ohio, to assistant managership at the Fulton, Pittsburgh.

Modern Art Museum's New Film Series

The Museum of Modern Art, New York, is scheduled to begin showing the first picture, next Monday, of its new series of screenings "Forty Years of American Film Comedy, Part II." This series consists of 24 films arranged in 11 programs. The Museum in the summer of 1939 showed Part I.

The first film of the new series will be "The Thin Man," MGM 1934 film with William Powell and Myrna Loy.

The films are to be shown in the Museum's auditorium daily, including Saturdays, at 4 P.M. and on Sundays at 2 and 4 P.M.

Fan Magazine Published For Store Giveaway

A new type fan magazine, entitled *The Hollywood Star*, is being published twice monthly by J. J. Corbett, editor and publisher, and Laura L. Donovan, associate editor, in Pottstown, Pa.

Distributed in tabloid style on newsprint stock, feature stories and photographs are taken from the press-books issued by the various motion picture companies while New York and Hollywood columns are being written by Al Steen, trade paper reporter, Chic Farmer, Margaret Ettinger, Laura Loncoln and Wolly Lobel.

The idea of the paper is to sell as many copies to department stores as can be given away by the various stores throughout the country. The stores will place a full page ad on the back page.

Appoint Franchise Holders

Film Alliance of U. S. has announced the appointment of the following franchise holders: Atlantic Pictures, will handle Film Alliance product in the New Orleans zone; Jack Adams of Adams Film Exchanges in Dallas, Oklahoma and Arkansas will distribute in those territories and Marcel Mekelburg of Northeastern Film Co., will release product in the Boston territory.

Sales manager Norman Elson has returned to New York from a three-week sales trip during which he closed a deal with the Tri-States Circuit of Iowa and Nebraska for the company's entire 1940-1941 product.

Chance Games Hit in Court In Four Spots

Chance games of many types, this week, were assailed, in and out of courts, in Mobile, Lincoln, Columbus and Portland, Ore., and in Des Moines, the city solicitor ruled that the city council has the power to regulate bank nights, etc.

The only city where any one came to the defense of chance games was in Boston, where Representative-elect Edward McCarthy said he would introduce a bill in the Legislature legalizing such diversions and turning over a percentage of the sponsors' receipts to the State and the municipality.

Exhibitor Loses Case

In Mobile, the defense that churches and fraternal organizations presented chance games without molestation, failed to gain immunity for Ricardo Montiel, manager of the Saenger Theatre, when his case was heard by the Alabama Supreme Court on December 21st. The defendant had attempted to enjoin the sheriff and solicitor from prosecuting him on a lottery charge. The high court ruled that he could not obtain an injunction because an indictable offense was involved. The case, therefore, will be returned to a lower court for trial.

County Attorney Max Towle in Lincoln has filed suit against R. W. Huffman, city manager of the Lincoln Theatres Corp. and the Nebraska manager, Gene Shanahan, charging a violation of the State's anti-lottery law in staging the theatre's quiz program, "Askit Basket."

Correct answers by patrons yield prizes of groceries. They get nothing if they answer incorrectly. The program has been going on for two months.

Although the Ohio Supreme Court upheld a lower court's rejection of an injunction requested by the Troy Amusement Company, restraining Troy officials from interfering with their games, the legality of Bank Night in that State still remains in doubt. In refusing the injunction, the Supreme Court ruled that it would not be the proper remedy, holding that a criminal statute cannot be tested in this manner.

Test Case Necessary

In order to test the legality of Bank Night under the Ohio lottery law, it was pointed out, a test arrest would have to be made and the case appealed through lower courts to the highest tribunal. Andrew Attenwiler brought a taxpayer's action against the defendant Troy Amusement Company, of Troy, Ohio. The suit involved games at the Mayflower Theatre.

A temporary injunction has been granted by Circuit Judge Alfred P. Dobson in Portland, Ore., to the Rainier Theatres Corp., operators of the Oriental, Hollywood and Playhouse, restraining Multnomah County authorities from interfering with the "Silver Quiz," games at the three houses. The court gave attorneys for the two sides until January 16th to file briefs.

John C. Kendall, attorney for radio stations KGW and KEX, and Harvey Benson, attorney for stations KOIN and KALE, appearing as friends of the court, were permitted to file briefs.

Multnomah county officials contend that the question-and-answer games conducted by the theatres constituted a lottery in violation of State laws; also that the opportunity to win a prize depends more on what number a participant draws rather than whether he or she answers the question correctly. George Black, counsel for the theatres, argued that the successful holder of a number must show skill and ability to answer correctly.

Under Representative McCarthy's bill, supervision of the chance games in film theatres would be under supervision of the State Racing Commission, the same as pari-mutuel betting at horse racing and dog tracks. Twenty-five per cent of the "take" would be contributed to the municipality and 12½ per cent to the Commonwealth of Massachusetts.

City Solicitor Fred T. Van Liew, Des Moines, in ruling that the city fathers have the power to regulate Bank Nights "in all matters reflecting the public interest," pointed out that the Iowa law gives cities the power to limit the number of theatres, to license or refuse to license them and recalled an Iowa Supreme Court decision which held cities have the right to close theatres on Sunday.

National Decency Legion Classifies Five Films

Of the five films classified by the National Legion of Decency in its listing for the current week three were found unobjectionable for general patronage and two were found unobjectionable for adults. The films and their classification follow:

Class A—1, Unobjectionable for General Patronage: "Code of the Fearless," "Lucky Devils" and "Two Gun Troubador." Class A-2, Unobjectionable for Adults: "South of Suez" and "Victory."

Button to Doob

Edgar J. Doob, manager of the Loew's, Wilmington, has been awarded MGM's "Honor Roll Button" for an outstanding campaign on the company's "Escape."

AMPA Anniversary Dinner April 4th

The 25th anniversary dinner of the Association of Motion Picture Advertisers will be held at the Hotel Edison, New York, Friday evening, April 4th. Proceeds will go to the new AMPA welfare and relief fund. Directors will discuss further plans at a meeting January 6th.

Announcement has been that the annual election would be held Thursday, April 24th. The nominating committee must be chosen before March 1st.

By an overwhelming majority, the association voted last Friday, December 20th, to revise the constitution as recommended by the directors to confer full voting privileges to women members and formally placed trade paper representatives in the active member class.

Warner Circuit Mortgage

The Stanley Company of America, representing the Warner circuit in Eastern Pennsylvania, has secured a $1,000,000 mortgage in Philadelphia from the Equitable Life Assurance Society of the United States, covering the Allegheny Theatre in that city and several other houses.

Expect "Empire" Here

"An Empire Is Built," Warner British production, with John Gielgud and Diana Wynward, is said to be on its way to the United States. Two more are reported ready for production. The film was made at the Teddington studio.

Good Showmen
HAVE THIS TO SAY:

★ ***"Reaction terrific . . . the patrons howled . . . asked for more."*** F.B. Schlax, Kenosha Theatre, Kenosha, Wis.

●

★ ***"Audience reaction very enthusiastic . . . should play every theatre . . ."***
Lou B. Metzger, Spreckles Theatre, San Diego, Cal.

●

★ ***"Audience reaction excellent . . ."***
Harry Zeitz, State Theatre, New Bedford, Mass.

●

★ ***" . . . fine entertainment . . . "*** Chas. Bierbauer, Wilmer & Vincent's Colonial, Allentown, Pa.

●

★ **All of which means there is a great reel in BOB HAWK'S sensational CBS Coast-to-Coast network smash . . ."TAKE IT OR LEAVE IT"**

A COLUMBIA "QUIZ" REEL—*NOW BOOKING*

GUILD FAVORS EQUITY'S VARIETY JURISDICTION

Ushers, Projectionists Walk Out in Two Cities; Screen Actors Favor Equity in Vaudeville

The normal holiday-season quiet on the labor front was broken in several spots during the week. In Louisville, ushers in five downtown theatres walked out; in Detroit, a theatre was prevented from opening. However, the news was tempered by the settlement, in St. Louis, of a dispute of several weeks' duration between the operator of three suburban houses and the projectionists' union.

Meanwhile, unofficial spokesmen of the Screen Actors Guild, in Hollywood last week, were reported saying the big union would throw its support to any move by Actors' Equity to take over the American Guild of Variety Artists, vaudeville performers' union, membership and finances of which are shaky, and the affairs of which are being administered by a committee from the Associated Actors and Artistes of America, parent actors' union.

Projectionists Bar Opening

The Detroit theatre prevented from opening is the Royal, which cost an estimated $350,000. Its opening had been set for Friday night, December 27th. However, approximately 3,000 prospective patrons were turned away with the printed and distributed explanation by the management that the two union projectionists in the theatre, earning $105 per week, had refused to work unless a stagehand be hired, for maintenance, at $78 per week; and that this was considered unfair.

The five Louisville theatres struck last week were the Rex, Strand, Rialto, Mary Anderson, and Kentucky. The strike was called by Local 31, Building Service Employees International Union, which claimed 80 members in the fight, and which asked a $6 per week raise, and a closed shop. An inter-union dispute was aborning, also last week, and out of the strike, from the alleged claim of the IATSE to jurisdiction. Fred J. Dolle, president of the Fourth Avenue Amusement Company, operating three of the theatres, said William Green, president of the American Federation of Labor, had wired him that the IATSE would intervene.

In St. Louis, a contract was renewed between projectionists' Local 143 and Henry Holloway, operator of the Gem, Overland, and Beverly, subsequent run houses. The signing followed a dispute which closed the theatres for two days, and which arose from the asserted "lockout" of an operator at the Beverly.

The reported backing by the Screen Actors Guild, in Hollywood, of an Actors' Equity move to assume the American Guild of Variety Artists, vaudeville performers' union, came after a meeting of the Actors Guild directors last week. However, Equity spokesmen in New York indicated neither reception nor rejection of the move, but merely consideration; inasmuch as many persons and unions in the Four A's would probably have to vote on the proposal, and inasmuch as the closed shop contract with the circuits in New York might help the Variety Guild solve its financial troubles.

AGVA's new executive board was reported to have discussed Equity affiliation on Monday, in New York, and will mull the matter late this week or next.

In Richmond, Virginia, Local 370, projectionists, reelected Harry Jarvis president, and elected John Doherty vice-president; Addie Steward recording secretary; John Leary, business agent; George Crozier, treasurer; and John Carnell, sergeant-at-arms.

The stagehands of the same city elected the following officers: Earl Clator, president; L. C. Ratliff, vice-president; Harry Jarvis, business agent; Stewart Atkinson, recording secretary; J. P. Leary, financial secretary; Claude Wilson, treasurer; and Frank Matthews, sergeant-at-arms.

Minneapolis Election

Reelected officers for the Minneapolis projectionists' Local 219 are C. J. Hubbard, president; H. Thielvoldt, vice-president; J. Ellwood, financial secretary; F. Schilken, Jr., recording secretary. Newly elected was W. J. Yutzy, business agent. On the executive board are G. F. Klund, Mr. Yutzy, G. L. Hoover, G. E. Lauren, C. J. Hubbard; on the examining board, R. A. Peterson, W. J. Christiansen, H. H. Babb; on the delegation to the Central Labor Union, Mr. Schilken, Jr., Mr. Yutzy, and J. Wittels. New trustee is L. T. Olson; new sergeant-at-arms, A. W. Harris.

Officers for 1941, of the Cleveland Film Exchange Employees Union, Local B-5, are headed by J. C. Wein, of RKO, president; and J. Krupka, of Paramount, business agent.

Other officers are Grace Rice, Twentieth Century-Fox, recording secretary; Irving Sears, Warners, financial secretary. On the executive board are J. K. Johnson, Columbia; George Sendry, Paramount; Charles Rice, Fox; Gertrude Swee, Columbia; Pearl Geib, Warners; Henry Fosbender, and Edward Kelly, both of Fox.

Musicians Elect Officers

Reelected president of the Musicians Mutual Protective Union, New Orleans, was G. Pipitone. Other 1941 officers are Charles Hartmann, vice-president; Robert Aguilera, Sr., recording secretary; and R. L. Chabao, financial secretary. Directors are Anthony Almerico, E. G. Gerbrecht, Marion Suter, Johnny DeDroit, Russ Papalia, Ettore Fontana, Leo Broekhoven, Jean Paquay, and the officers mentioned.

To intensify a national drive to unionize announcers and engineers of radio stations, a National Broadcast Division of the American Communications Association, a Congress of Industrial Organizations union, has been established. Headquarters are in Philadelphia. National secretary-treasurer is O. E. Littlejohn.

Documentary Films' Music

Six modern American composers, contributors to documentary films, will be represented by excerpts from their music and explanatory talks in the League of Composers' second offering of the season at the Museum of Modern Art, New York City, the evening of January 12th. The composers are Douglas Moore, Paul Bowles, Aaron Copeland, Virgil Thompson, Roy Harris, and Mark Blitzstein.

Balaban to Address AMPA

Paramount officialdom will dot the honored guest list of the Associated Motion Picture Advertisers' next luncheon, in New York City, next Thursday. On the dais will be Barney Balaban, president of Paramount; Stanton Griffis, chairman of its executive committee; Adolph Zukor, chairman of the board; Austin C. Keough, and John Hicks, Jr., vice-presidents; and others.

Named to Agnew's Paramount Staff



CLINTON J. SCOLLARD

THE appointment of Clinton J. Scollard as executive assistant has been announced by Neil Agnew, vice president in charge of sales for Paramount Pictures, Inc.

Mr. Scollard has been operating in various capacities, especially those of statistical dexterity, as a member of Paramount's home office staff for the past two years.

It was with FBO in the days of Joseph P. Kennedy's regime there that Mr. Scollard came down from Massachusetts to make his first motion picture contact. He moved on into the Pathe Exchange, Inc., organization under the same auspices, becoming presently the general manager of that concern up to the sale of its production assets to RKO, some ten years ago.

Mr. Scollard, originallv of South Braintree, Mass., has a background of diversified commercial and industrial experience in Massachusetts, including shipbuilding at Quincy in the first World War. Despite his dignified signature he is more widely known to the show world as "Pat."

The appointment of Mr. Scollard comes at a juncture when sales department generally are by reason of the Consent Decree more than usually concerned with structural adjustments and a new order of operation in some aspects of sales activity.

New Contest Date

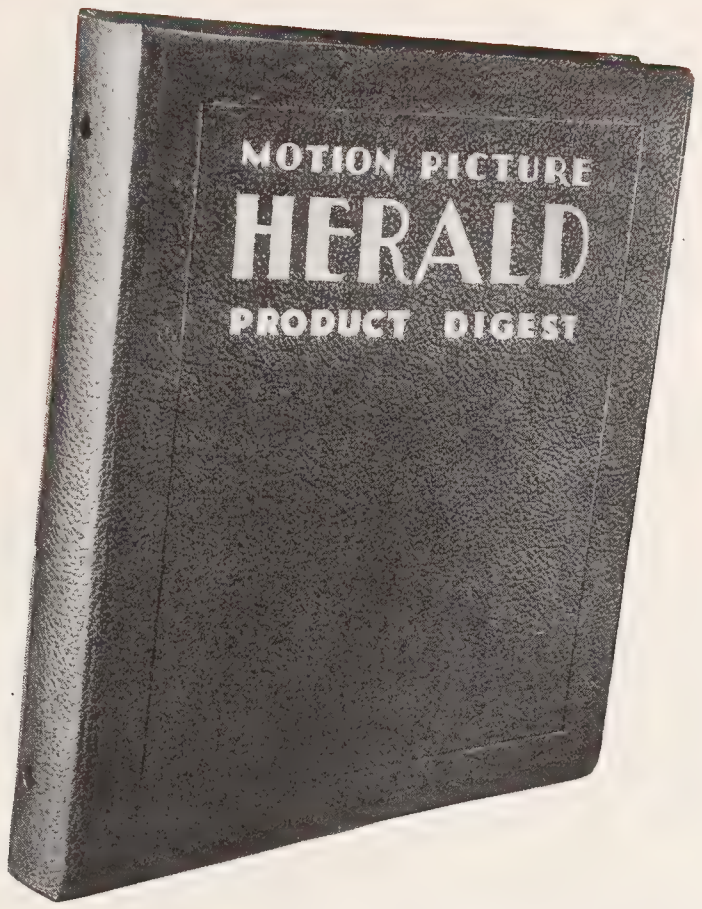
Closing date of the $15,000 contest for the best advertising, publicity, and exploitation campaign for RKO's "Little Men" has been advanced to April 15th, because the picture's release date was advanced to January 10th. All theatres playing the picture, with starting dates up to, and including, April 15th, will be eligible to enter the contest, and all campaigns must be mailed or forwarded not later than April 25th.

Lloyd To Return

Harold Lloyd, finishing production on "A Girl, a Guy, and a Gob," for RKO, has purchased M. Coates Webster's original story, "My Favorite Spy."

For your convenience!

THIS BEAUTIFUL RING BINDER AT ACTUAL COST PLUS HANDLING



A well known manufacturer of ring binders has agreed to furnish leather ring binders (11″ x 12⅝″) for the PRODUCT DIGEST section which appears in the MOTION PICTURE HERALD every other week at the actual manufacturing cost of 54c, which includes handling charges. « « «

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Please send me a leather ring binder for the PRODUCT DIGEST section of MOTION PICTURE HERALD.

I enclose 54c covering the manufacturing cost, which includes handling charges.

Name _____

Address _____

City _____ State _____

Name of Theatre _____

WHAT THE PICTURE DID FOR ME

Columbia

BULLETS FOR RUSTLERS: Charles Starrett, Lorna Gray—Very good western. Played week-end to nice business.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

OUTSIDE THE 3-MILE LIMIT: Jack Holt, Harry Carey—Fair program picture that went well with a western picture Saturday before Xmas.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

First National

ALL THIS AND HEAVEN, TOO: Bette Davis, Charles Boyer, Barbara O'Neil, Virginia Weidler, Jeffrey Lynn—This is an outstanding production and although I was afraid of same for a rural audience I was mistaken there. Although the weather was cold and stormy, I managed to break even on this. Running time, 142 minutes. Played December 5.—A. L. Dove, Benough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Metro-Goldwyn-Mayer

COMRADE X: Clark Gable, Hedy Lamarr—This is a breath-taking story and both Gable and Lamarr were seen at their very best. Russia was Russia and it was very fortunate for Gable and Lamarr to get out of a very delicate and strenuous situation with death staring them in the face at every turn in the road. "Comrade X" is fast and furious and at times very funny and all audiences seeing this picture will like it and maybe some time see it again. Running time, 90 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

LITTLE NELLY KELLY: Judy Garland, George Murphy, Charles Winninger——A typical Irish story from beginning to end. Miss Garland's mystic dark eyes, graceful dancing and excellent singing. George Murphy was very clever as the husband and father and Charles Winninger as father and later grandfather ("Grandpa Noonan"), all typical Irish from the old sod, made a pleasing trio that would be hard to beat. All classes of patronage should like this one. Running time, 98 minutes. Played December 20-26.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

SHOP AROUND THE CORNER, THE: Margaret Sullavan, James Stewart, Frank Morgan—As I expected, no entertainment value for a small town community. Frank Morgan had a terrible time trying to fill in the time. Very draggy and slow; would not recommend this one. Running time, 100 minutes. Played December 12.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Paramount

ARISE, MY LOVE: Claudette Colbert, Ray Milland—One of the best shows this season but no business. Bad title. Played December 1-2.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

ARISE, MY LOVE: Ray Milland, Claudette Colbert—Good picture; fair business. Running time, 113 minutes. Played December 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHEROKEE STRIP: Richard Dix, Florence Rice—Good action picture; fair business. Running time, 86 minutes. Played December 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHRISTMAS IN JULY: Dick Powell, Ellen Drew—Just a small show but seemed to please. Played December 11-12.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—Did nicely on second run in Wallaceburg.—Harland Rankin, Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—Well received. Lamour well liked here. O. K. for any day. Running time, 76 minutes. Played November 24-25.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

QUARTERBACK, THE: Wayne Morris, Virginia Dale—Good little show. Played December 6-7.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

WORLD IN FLAMES: Documentary—I used this as the lower half of a dual and got by with it. Made up of newsreel clips, it will not stand alone. Is similar to "Ramparts We Watch." Running time, 60 minutes. — E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

Republic

SCATTERBRAIN: Judy Canova, Alan Mowbray, Ruth Donnelly—Right up our alley. A very good picture.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

RKO Radio

LADDIE: Tim Holt, Virginia Gilmore, Joan Carroll—Dandy small town picture. Played November 27-28.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

LADDIE: Tim Holt, Virginia Gilmore, Joan Carroll—An excellent picture. Exceptional photography. Excellent show for rural patronage.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PINOCCHIO: Walt Disney Feature Cartoon—Played this second run to no business.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

TOO MANY GIRLS: Frances Langford, Lucille Ball, Richard Carlson, Desi Arnaz, Ann Miller, Eddie Bracken—The poorest show this fall. Many walkouts. Pass it if you can. Played December 8-9.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

Twentieth Century-Fox

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Charlotte Greenwood, Carmen Miranda, Nicholas Brothers—Good picture with an outstanding musical score and two of what they call the underprivileged (colored boys) that were the tops, in dancing that we have seen for some time. Sensational is the word. Leave it to this race when they are good to capture the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ELSA MAXWELL'S PUBLIC DEB NO. 1: George Murphy, Mischa Auer, Brenda Joyce, Elsa Maxwell, Ralph Bellany, Charlie Ruggles—Our sons of toil thought that maybe Elsa Maxwell was the head of Maxwell's Coffee and the Deb Eugene Debs of socialism fame some years ago and that my friends is what "Public Deb" meant to our audience, who most of them don't know rightly what a deb is and moreover don't give a dam, if the business done on it was any criterion.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GAY CABALLERO, THE: Cesar Romero, Sheila Ryan—A good western but no more business than any bottom allocation western. Should be allocated at bottom allocation on Fox contracts.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields, William Davidson—Alice Faye was magnificent in "Lillian Russell" and also were Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields, et al. Miss Faye was at her very best in this one and her song via telephone to President Cleveland was clever, very clever, and maybe a coincidence, we had the great pleasure of shaking hands with Grover Cleveland in the White House many, many years ago and his understudy looked just like him. The picture, well named, should please all classes of patronage. Running time, 127 minutes. Played December 15-17.—William Noble, Rialto Theatre, Oklahoma City, Okla. General patronage.

YOUTH WILL BE SERVED: Jane Withers, Jane Darwell—Good picture; good business. Jane always pleases. Running time, 66 minutes. Played December 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

THEY SHALL HAVE MUSIC: Jascha Heifetz, Joel McCrea, Andrea Leeds, Walter Brennan, Gene Reynolds—We put off playing this as long as possible so took it on the chin week before Xmas and I don't mind telling my chin still hurts. Brethren, don't play it if you figure to make any payments. It is pictures like this that increases the mortgages.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

WESTERNER, THE: Gary Cooper, Walter Brennan, Fred Stone, Doris Davenport—Good show. Played November 10-11.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

Universal

LITTLE BIT OF HEAVEN, A: Gloria Jean, Robert Stack, Nan Grey, Hugh Herbert, Stuart Erwin—An excellent audience picture. Pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHEN THE DALTONS RODE: Kay Francis, Randolph Scott, Brian Donlevy—This picture should be played the end of the week. Just a western to your class audience. Good picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Warner Brothers

FLOWING GOLD: Pat O'Brien, John Garfield, Frances Farmer—Good picture that did business. A real break for an exhibitor.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SOUTH OF SUEZ: George Brent, Brenda Marshall—Good action picture and good business. Will please in small towns. Running time, 86 minutes. Played December 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

FARMER TOM THUMB: Fables Cartoons—A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

ALFALFA'S DOUBLE: Our Gang—Our Gangs are getting very weak and certainly not box office any more. A new director might help.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

EYES OF THE NAVY: Crime Doesn't Pay Series—It's timely. Running time, 18 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

LONESOME STRANGER, THE: Cartoons—Hunt-

ing outlaws not very funny and when going up following a powder explosion, the situation is quite serious, and while he sees a whole lot while going skyward, the descent is disastrous and all that could be seen when the smoke of battle cleared away was what he had on in the way of clothing was his underwear. Running time, seven minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

MILKY WAY, THE: Cartoons — My audience laughed very little. One out of three of these is good. —I. Gates, Isis Theatre, Waterville, Kan. Small town and rural patronage.

UTOPIA OF DEATH: Passing Parade, No. 17—Very good as are all of this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

ANTS IN THE PLANTS: Color Classics — Very good.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

FRESH VEGETABLE MYSTERY: Color Classics —The vegetables could talk, walk, run and do whatever they wanted to do. A very clever and interesting color cartoon picture. Running time, seven minutes.—William Noble, Rialto Theatre, Oklahoma City, Okla. General patronage.

MOMENTS OF CHARM OF 1941: Headliners—There is a honey of a short. Running time, 10 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

PACIFIC PARADISE: Color Cruises—Nice travel reel. Running time, 10 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

PARAMOUNT NEWS: No. 30—Ambulances for the Greeks; shop early, mail early; Santa Claus in California and Florida; bombing of Coventry; professional football: Chicago Bears-Washington Redskins. Running time, nine minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PINKY TOMLIN AND HIS ORCHESTRA: Headliners—Real good.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

POPULAR SCIENCE: No. 1—These reels in color always please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPULAR SCIENCE: No. 1—A very pleasing and interesting picture showing what science can do. Many of the results of science seem impossible. Every patron seeing this one will like it. Running time, 10 minutes.—William Noble. Criterion Theatre, Oklahoma City, Okla. General patronage.

SPORTING EVERGLADES: Grantland Rice Sportlights—A very interesting reel and exceptional of the Everglades and animals there.—C. L. Niles, Niles Theatre. Anamosa, Iowa. General patronage.

RKO Radio

BESTED BY A BEARD: Leon Errol Comedies—Not so hot. Running time, 18 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

FIRE CHIEF: Walt Disney Cartoons—Donald Duck made a good fire chief and got around at a very lively gait and calling all fires, never found him asleep at the switch. Both old and young will like this one. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

GOOFY'S GLIDER: Walt Disney Cartoons—Good cartoon. Running time, seven minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

MARCH OF TIME, NO. 2: Britain's R.A.F.—A peach.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

PICTURE PEOPLE: No. 1—Not as good as Screen Snapshots.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

POWER AND THE LAND: Special—This is a gratis government reel on R.E.A. Will please your people and deserves showing. 4,000 feet.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WEEK-END: Reelisms—Weak right end of what might have been a good short in the days gone by. Show me one good single reel comedy or musical from RKO. Running time, nine minutes.— I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

Twentieth Century-Fox

LANDING OF THE PILGRIMS: Terry-Toons—A very good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOVIETONE NEWS: Vol. 23, No. 27—Bombing of Coventry; De Gaulle's expedition against Dakar; Chicago plane clash; Henry Wallace in Mexico City; Santa Claus in Miami Beach, San Francisco, Seattle and Portland, Ore.; juvenile patriotic display in Australia; midget bi-plane at Meriden, Mass.; pro football: Chicago Bears vs. Washington Redskins. A very interesting and pleasing news film. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

OLD DOMINION STATE: Magic Carpet Series—Good traveltalk in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SNOW MAN: Terry-Toons—Good cartoon in black and white. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

ALICE IN MOVIELAND: Broadway Brevities—Alice is young and pretty and having won a local beauty contest is off to Hollywood for a tryout in becoming a star. She fell asleep in a friendly Pullman car and dreams of entering a movie studio and meeting with the usual successes and reverses but she succeeds in making good when she does reach the City of Dreams and everybody will like this one after having seen it. Running time, 20 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

FOOTBALL HIGHLIGHTS: Hollywood Novelties—Played on Thanksgiving to a good crowd. It's 100 per cent O.K. in season. Much better than Metro's football shorts.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

SCREWBALL FOOTBALL: Merrie Melodies—More good comments from my patrons than any other cartoon this year. Play it. Advertise it and stick on the door when your customers leave. What they have to say will be music to your ears.—I. Gates, Isis Theatre, Waterville, Kansas. Small town and rural patronage.

Serial

Universal

JUNIOR G-MAN: "Dead End Kids"—An excellent serial that will please anywhere. Above the average serial.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Three Partners Added To Lyons Agency

Donald D. Stauffer, and William R. Stuhler of New York, and Nat Wolff of Beverly Hills, California have been added as stockholders, officers, and members of the radio show and actors' agency of Arthur and Sam Lyons, Inc.

Mr. Stuhler went to the firm three years ago, after having been director of radio for Young and Rubicam, advertising agency. Mr. Stauffer resigned from that same firm two years ago, after having been vice-president in charge of radio.

Both men are in charge of radio for the Lyons agency.

Mr. Wolff resigned from the Myron Selznick agency, on the Coast on June 15th, and had since then beeen operating as Nat Wolff, Inc.

It is expected the three will now function not only in radio matters, but also in stage and motion picture transactions.

The agency has been representing radio programs such as the Jack Benny show, the Kate Smith hour, the Lanny Ross series, the Al Pearce program, and others. It also handles radio personnalities such as Phil Baker, Allan Jones, Walter O'Keefe, Ed Sullivan, Miriam Hopkins, and others.

Ben Cohen On Visit

In New York for a vacation, and conferences with Arthuh M. Loew, MGM vice president in charge of foreign activities, Ben Cohen, managing director of Loew's Metro in Calcutta, India, returns for his first visit since he assumed his present post two a half years ago.



Mexico Lifts Ban On Religious Films

by JAMES LOCKHART
in Mexico City

That the government of President Manuel Avila Camacho already has acted favorably upon the chief magistrate's pre-election assurance than he would extend religious liberty and freedom of expression is manifested by the public exhibition here of two pictures that were banned by the old administration because of their religious content. These films, both drawing large audiences, are "La Reina de Mexico" ("The Queen of Mexico"), made in Mexico, the first cinematographic story of the appearance here in 1530 of Our Lady of Guadalupe, this country's patron saint, and "St. Therese of the Child Jesus", a French production.

The present government permitted the exhibition of these pictures without any bragging or boasting. That action is seen as indicating that the ban on all religious pictures in Mexico, in effect for many years, has been definitely lifted.

Would Boycott Union

Threat to suspend all production unless he changes his attitude which it styles as "hostile to both the producers and the workers" is made by the Association of Producers and Distributors of Mexican Motion Pictures to Enrique Solis, secretary general of Section 2 (producers) of the national cinematographic workers' union. This threat was made in an open letter by the Association to Secretary Solis who was a picture producer before he became a labor leader. The letter said, in part:

"We are obliged to address you an open letter because you have never answered any of our private communications. We have repeatedly protested against the actions of your section of the union which has incited all manner of difficulties between the workers and the employers. Not only have you not attended our just complaints but you have wilfully distorted our attitude to serve your own personal interests. That attitude has harmed the interests of members of your own section."

In its letter, the Association accuses Sr. Solis of wilfully preventing the production here by Alonso Sanchez Tello of "Lo que el Viento Trajo" ("What the Wind Brought"), a burlesque of "Gone With the Wind", by withdrawing at the last minute his approval of B. J. Kroger as sound man for the picture.

About this, the Association wrote, "You deliberately rejected Mr. Kroger and insisted that the only sound engineer for this picture should be Sr. Jose Perez, who, it is public knowledge, uses exclusively the sound apparatus of which you are the owner.

"Inasmuch as you are the owner of picture making apparatus, including sound and light equipment, articles which the workers' union recognized on April 12, 1938 as the property of an employer but not of a worker, we must take action to have you ousted from your union position because you are an employer but not a worker."

Sileo's Exhibition

An exhibition of photographs of Mexico is on display in the grand lounge of the Radio City Music Hall, New York, this week, in conjunction with its stage spectacle, "Pan-Americana," which opened Tuesday. The pictures were taken by Jimmy Sileo, the theatre's staff photographer, during the recent inauguration of President Camacho in Mexico City, which he also photographed.

Circuits, Variety Clubs Aid War Relief Drives

Theatres, circuits, Variety clubs and other theatrical organizations throughout the country are aiding the various foreign countries throughout the world with financial and material aid wherever possible.

Employes of the local Skouras office in New York and of the Metropolitan playhouses last week presented to George Skouras $1,200 raised among themselves by voluntary subscription for the Greek War Relief Fund.

In Chicago, John Balaban has been appointed Midwest director for theatre participation in the Greek relief drive. Jack Kirsch heads Allied organization relief activities.

John Hamrick, Seattle, Wash., city manager for the Hamrick Evergreen theatres, has been appointed to serve on the national committee of prominent citizens directing the drive of the Greek War Relief Association, Inc. The appointment was made from New York by H. S. Vanderbilt, national chairman.

The local Variety Club of St. Louis has raised funds to provide two ambulances for the British-American Ambulance Corps. While in New York the Canadian Maple Leaf Fund, a British war relief unit, will sponsor the opening of Paramount's "Virginia" on January 28, at the Paramount theatre on Broadway. A large portion of the theatre's seats will be allocated for this cause and will be sold at advanced prices.

In Dallas, Texas, the theatrical and film citizenry, approximately 2,000 in all, met at the Majestic theatre and pledged themselves to subscribe to the Dallas county chapter of the British War Relief Society.

Shapiro Joins Selznick Preparing Filming Plans

Possibility that David O. Selznick shortly will announce production plans for his recently formed David O. Selznick Productions, Inc., was seen in the announcement early this week that Victor Mansfield Shapiro has been retained to handle "certain special publicity" for the company during the next few months.

Selznick Productions was formed following the dissolution of the partnership of Selznick with John Hay Whitney under the name of Selznick International Pictures, Inc. The producer has a commitment to produce two more pictures for United Artists release.

Mr. Shapiro, whose tenure of office is limited at his own request because of other plans, was formerly advertising and publicity director of United Artists in New York, and successively headed the publicity departments at Fox, Major Pictures and Selznick International in Hollywood.

FWC Modernizing Four Houses

Fox West Coast Theatres has already spent some $200,000 in rehabilitating its theatres, with the projects still continuing. Work costing $15,000 is being completed at Grauman's Chinese Theatre in Hollywood, while the West Coast Theatre in Long Beach was reopened on Christmas Day after completion of modernization work costing about $60,000. A similar sum was spent on the California Theatre, San Diego.

Undergoing a 40,000 remodeling is the Alexander, Glendale. The new San Carlos, seating 1,000, was opened December 23rd near Burlingame.

Cupid, Stork Busy In Pennsylvania

Cupid and the stork concentrated considerably in 1940 around the Comerford Theatres circuit, with 24 marriages, nine births and two engagements throughout the home office and the Pennsylvania theatres in the chain.

Frank Kovaletz, manager of the Granada Theatre in Olyphant, Pa., started things when he married Ann Visnecki January 20. Five days later Tom Killeen, now Comerford district manager for Wilkes-Barre, Hazleton and Mauch Chunk, married Betty Gerrity. From then on it was just one merry round of weddings. Jim Tuffy, manager of the Keystone in Towanda, Pa., and Tom Jones of the Comerford Art Department went the following month with Ann Flynn and Mary Gleason, respectively, forming the other half of the unions.

When Wilbur Martin was assistant manager of the Irving Theatre in Wilkes-Barre, Pa., he married Agnes McGinnis in March. He since has left the circuit. However, Cupid had a breathing spell in April. It was not for long as Willard Matthews, manager of the Strand in Scranton, Pa., faced the preacher with Edith Parry in May. June, the month for weddings, saw Joe Cawley, West Side Theatre, Scranton, and Mary Quinlan, cashier, Riviera, Scranton; Helen Maloney, cashier, Comerford, Scranton, and Joseph J. Ganz; Eugene Hayden, projectionist, Orpheum, Wilkes-Barre, and Gail Yeager march to the altar.

Mid-Year Weddings

In July, Charles McAndrew, usher, Roman, Pittston, married Dorothy C. Alpaugh and Esther Hoffman, candy girl, Roman, Pittston, did likewise with Joseph Guerin. September saw some real action with Robert Thomas, Comerford, Wilkes-Barre, being wedded to Mary E. Edwards; Thomas Hoffman, Comerford Real Estate office, to Catherine O'Boyle; Frank Finnegan, projectionist, Irving, Wilkes-Barre, to Eleanor Ginley; Mary McSorley, secretary to Charles Ryan, in charge of construction, to George Cavanaugh, Comerford carpet buyer; William C. Warner, projectionist, Comerford screening room, to Clare A. Rafter. Bill Andres, Comerford candy department, wed Betty Rainey in October.

November's weddings included those of Joe Wachs, maintenance man, American and Roman, Pittston, to Louise Tate; Celia Wachs, relief cashier, American and Roman, Pittston, to Raymond Delaney, Jr.; Mary Louise Mahon, Comerford booking office, to Tom Reagan; and Manager J. Lalor Joyce, Hippodrome, Pottsville, to Esther Rosar. John P. O'Leary, son of the general manager of Comerford Theatres, Inc., completed cupid's work by marrying Cecilia F. May on December 26.

Two engagements announced near the end of the year are those of Mary T. O'Donnel to Harold R. Brazill, projectionist, Bell Scranton, and Helen R. Comerford, daughter of Mrs. Michael B. Comerford and the late general manager of the company, to Francis Egan.

New arrivals during the year were children to the following and their wives: Charles Collins, assistant manager, Capitol, Danville, Pa.; Edward Golo, Orient, Sunmore, Pa.; Tom Vesey, assistant manager, Manhattan, Scranton; George Nevin, manager, Capitol, Danville; Gregory Beck, manager, Capitol, Williamsport, Pa.; Matt O'Keefe, manager, Capitol, Scranton; Bill Walsh, manager, Comerford, Wilkes-Barre; George Kelly maintenance man, Comerford, Wilkes-Barre; Henry Dietrich, bill poster, Irving, Wilkes-Barre; Tom Killeen, district manager, Wilkes-Barre; and Ken Thomas, Strand, Wilkes-Barre.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

A Time for Speaking Out Loud

The consent decree calls for a new set-up in selling and distribution. The new order is for more individual attention to product. To this end, it is expected that product generally will improve.

If that comes to pass, if more pictures are endowed with ticket-selling guts, how is the situation to appear brighter unless the vital red-hot spark of showmanship is maintained?

It is a long way from red-hot right now. All the consent decrees plus arbitration boards that ever will be won't provide it.

* * *

Industry attentions in these pages to the 1941 Quigley Awards throw a spotlight upon showmanship at the boxoffice. But don't let's kid ourselves that these expressions represent the viewpoints of everyone, everywhere. The map is still disturbingly pockmarked with "dead spots" where showmanship is so much Sanscrit, where exploitation is nothing more than a four-syllable word.

* * *

Good product continues to be neglected. Pictures deserving a better break are allowed to just come and go. Managers who may know what to do about it are handcuffed. Others, allowed a liberal hand, don't know how or are not sufficiently interested to take advantage of it.

Showmanship, conceived by the industry, has been snatched bodily by department stores and national advertisers.

Imagination and boxoffice screwballery have been replaced with retail store bookkeeping. Too many exhibitors sit too heavily upon advertising budgets. Too many are concerned too much with keeping down the nut than keeping up the grosses.

* * *

Who is to blame and what's to do? "Who's to blame?" is of no consequence here. "What to do?" now demands determining.

It is to be expected that, aware of the implications of the consent decree, distributors are laying the groundwork to insure more exhibitor attention to product. How extensive that groundwork becomes depends upon how thoroughly the job will be done. From this end of the table, such thoroughness may be had only with completely and consistently effective liaison between home office - studio advertising departments and the exhibitor.

The exhibitor's part is not less obvious. He must protect his investment and the future of it. He must function, a functioning to mean real showmanship and an intelligent spending to accomplish it.

A large order? No larger than can tax facilities for so doing, available facilities which must be utilized to the fullest if the new plan is to make the progress expected of it, for the benefit of the boxoffice.

The consent decree says nothing about showmanship. But every word of it means showmanship. The fun starts after "consent".

▽ ▽ ▽

ANOTHER PART OF THE JOB

Clyde Smith has just taken on the presidency of the Hot Springs Baseball Club. Though not the least of his extra-curricular duties, the new assignment is only another for the civic-minded Malco city manager. In addition, Clyde is high in work for the Chamber of Commerce, Community Chest, Red Cross, Salvation Army, Junior Chamber of Commerce, Rotary Club, among other organizations.

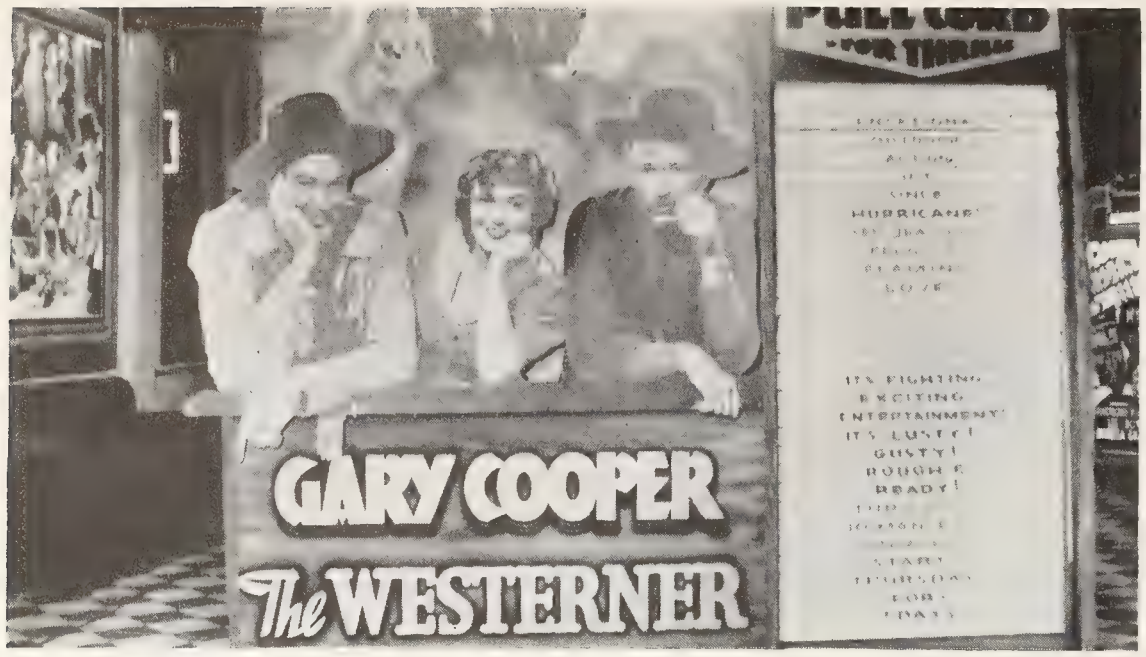
The successful manager today is expected to shoulder his part of civic responsibilities. How much is obviously a matter of individual judgment. Smith's ability to handle so many "irons" at one time is reflected in his personal community standing and, by the same token, the invaluable boxoffice prestige his theatres enjoy.

▽ ▽ ▽

From all accounts, the members gave those December "blues" quite a dusting-off. Offhand, it could be said that the same treatment should work as well for the other eleven months of the year.

A-Mike Vogel

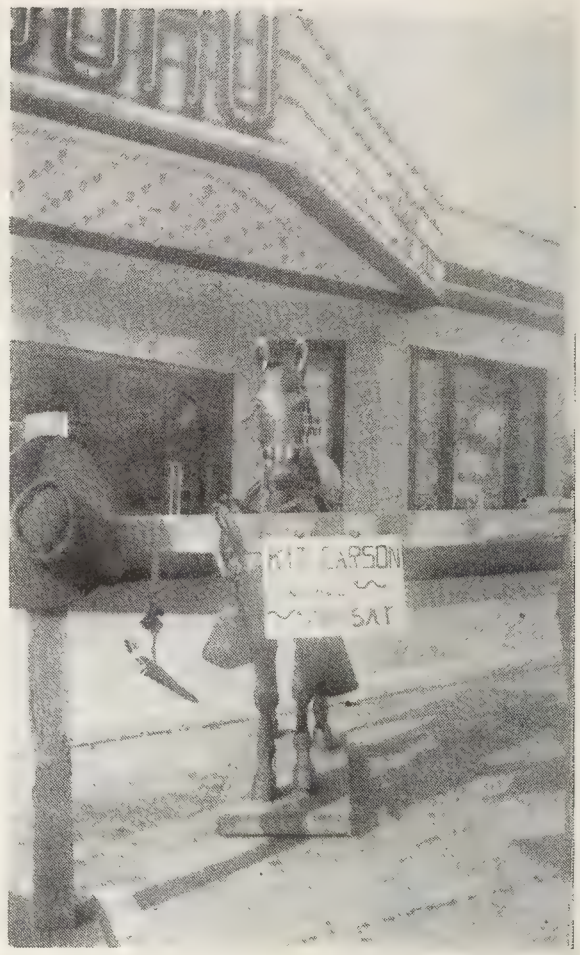
Round Table In Pictures



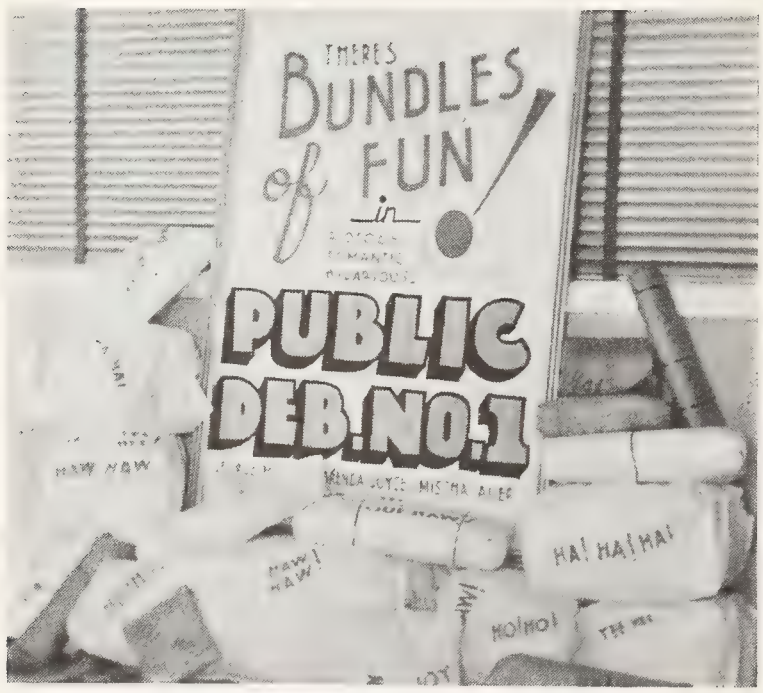
Novel "Westerner" lobby display was created by Manager Artie Cohn for that date at the Roosevelt, Philadelphia. Patrons were invited to pull cord of venetian blind, which when opened carried "thrill" copy revealed in colors.



To convey the holiday spirit to folks in Manchester, N. H., Fred Wallace at Shea's State created Christmas lobby as illustrated at left. Against a black velvet drop, winter scene was depicted, with concealed automatic record - machine playing Christmas carols.



Stationed in front of the Hatboro Theatre, in Hatboro, Pa., was Manager Ben Rogers' hitching post with wooden horse, for advance on "Kit Carson". Appropriate tiein copy was also used.



At a cost of approximately 25 cents, Carmon Phillips at the Onate, in Belen, New Mexcio, wrapped packages of various shapes and makes to sell his "Public Deb. No. 1" date. Copy over all read: "There's bundles of fun in," etc.



Eye-arresting front was arranged by Manager A. B. Morrison at the Warner Theatre in Memphis for his engagement of "Here Comes the Navy". Blowups of Cagney and O'Brien were planted on either side of boxoffice, with navy pennants hung from end to end of marquee.

LAST 1940 FORTNIGHTS

A. H. BACHMAN
Harding, Chicago, Ill.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

MARLOWE CONNER
Sheboygan, Sheboygan, Wis.

FRANCIS DEERING
Loew's, Houston, Tex.

BILL ELDER
Loew's, Harrisburg, Pa.

ED FITZPATRICK
Loew's-Poli, Waterbury, Conn.

BOB GRIFFITH
Lex, Chicago, Ill.

LEO HANEY
Bucklen, Elkhart, Ind.

LOU HART
Schine's Hipp, Gloversville, N. Y.

A. J. KALBERER
Indiana, Washington, Ind.

FRANK V. KING
Midland, Newark, Ohio

STANLEY LAMBERT
Rialto, Racine, Wis.

J. J. LE FAVE
Tivoli, Walkerville, Ont., Canada

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

EDDIE MILLER
Orpheum, Elkhart, Ind.

SEYMOUR MORRIS
Schine's Palace, Lockport, N. Y.

A. B. MORRISON
Warner, Memphis, Tenn.

J. G. NEWKIRK
Loew's Granada, Cleveland, Ohio

GEORGE PAPPAS
Rialto, Beaver Falls, Pa.

BARNES PERDUE
Ritz, Chillicothe, Mo.

CARMON PHILLIPS
Onate, Belen, N. Mex.

HARRY RUBIN
Tivoli, Michigan City, Ind.

BOB RUSSELL
Poli, New Haven, Conn.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

W.-CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN S. TERRELL
Loew's, Washington, D. C.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

FRED WALLACE
State, Manchester, N. H.

ART WARTHA
Elco, Elkhart, Ind.

J. R. WHEELER
Granada, South Bend, Ind.

CLYDE YOUNG
Temple, Mangum, Okla.

PROMOTE BASKETBALL TO GUARD BOXOFFICE

Play-by-Play Accounts of Home Team Games and Contests on Stage Plugged by Members

Basketball as opposition is being recognized by Round Tablers as currently reported by the Play-O-Graph recording device used by Kal Kalberer at the Indiana, in Washington, Ind., and actual games on stage by Monty Salmon at Skouras' Beacon, in New York City.

Kal's promotion repeats the same idea used effectively last year to report the out-of-town games played by the high school team. At no little cost, the telephone company has been contracted to put through direct lines from the out-of-town gyms, where a play-by-play account is relayed via 'phone by the sports editor of Kalberer's local paper, who travels with the home team. Operator back stage at the Indiana, by electrical buttons and switches, takes the plays as they come in and translates them on the board (see photo).

Board is placed on one side of proscenium arch in view of all with a baby spot for better vision. Spot is diffused so as not to detract from the screen, as both board and picture run at the same time.

Varicolored Lights Note Plays

All lights on board are covered with small spots of transparent paper which light up in accordance with the various plays. Lights alongside players' names are in series with those showing positions on floor to note ball passing. Shots for basket are noted by lighting of word "shooting" (see photo), with shooting player identified with light alongside his name. Baskets are noted with blue light in basket marker, red light for miss. Fouls are handled in the same manner by flashing of "foul" atop board.

Local team is given white lights and visitors green. Dots outside of playing floor as shown on photo, denote out of bounds. Jump balls, overtime, and time out, are all noted accordingly, the opposing team identified by different colored lights. Numerals on board designate quarters and half time.

Operating board back stage is a miniature of the large board with the exception of the playing floor. Despite its seeming intricacies, Kal reports the setup as simple to operate by almost any high school student who knows his basketball.

Salmon Stages "Pro" Game

Salmon, reportedly the first to bring basket ball to a stage in New York, some years back at the Academy of Music, ran this attraction for a period of 10 weeks. At the Beacon, Monty staged a game between the New York Nationals and the Jersey City Red Devils. To build the stunt, trailer was run ahead with newsreel shots from big games, programs plugged the event and tinted heralds with action cuts were distributed well ahead. In addition announcements were made from stage and large easel planted out front.



KALBERER'S PLAY-O-GRAPH BOARD

"Battle of Bands" Sold With Shorts

Devised under the title "Battle of Bands" by Manager E. D. Harris, a 14-week campaign wherein musical shorts were used to bring the subsequent run new Glendale Theatre, Glendale, Cal., into the profit column was recently concluded. Friday-Saturday grosses were increased some 25 per cent independent of feature picture entertainment, reports Harris.

The promotion was built around audience voting for their favorite bands and for this purpose, Harris used two different band-shorts for each week, inviting the customers to vote for their favorite. This was done through trailers, voting ballots, letters to school heads, music clubs, music instructors and local musicians and a few announcements from the stage at the beginning. Campaign was speeded up the second week with cooperation of local paper which printed voting blanks regularly for the next week's "battle."

Show Develops Amateur Auditions

The weekly "battle" was conducted by the showing of the first short with house lights up after its close allowing for applause after which the second short was projected with the same procedure at the finish.

Unanticipated by Harris though encouraged was the demand of school glee clubs, juvenile swing bands and other amateur entertainers for an opportunity to display their virtuosities on the stage. Upshot of this was a series of auditions out of which came a number of local groups competing on stage in person with a small cash prize to the winning outfit. For the grand finale on New Year's Eve, Harris arranged to run the 14 weekly winners.

OTHER JUDGES ACCLAIM AWARDS

SET down on these pages and the following are further expressions from industry executives and the men in the field having to do with the 1941 Quigley Awards. There are more to come, and that there are many more marks the nationwide welcome given the Competitions in the eighth year of their progress.

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As important as the Judges' letters of approval are the communications from theatremen pointing out how the Awards in the past year have influenced their individual fortunes, how the Awards continue to impress the bossmen. Universally, the managers voice hearty approval for the new year's Competitions.

In addition to the acceptances listed in last week's issue, others from executives in the various branches are reported. Currently are noted John J. Friedl, president, Minnesota Amusement Co., and David Whalen, director of advertising and publicity, Republic Pictures.

▽

SPYROS P. SKOURAS

President
National Theatres Amusement Co.

Dear Mike:

I am glad to be remembered and I am very grateful for your invitation of December twelfth to serve on the 1941 Judging Committee for the annual Quigley Awards.

You will find me at your complete disposal at whatever time designated for the appraisal of the effort of enterprising showmen whose work has merited the recognition of the Managers' Round Table.

W. G. VAN SCHMUS

Managing Director
Radio City Music Hall
New York

It is with a great deal of pleasure that I accept your invitation to be among those on the Judging Committee for the 1941 Quigley Awards.

I consider it a particular privilege as an exhibitor to participate in this event, which has done so much to stimulate interest, business and friendly cooperation in the industry. Already in its brief seven year history it has become an institutional and integral part of the exhibitors' program, and has done full credit to its sponsor, Quigley Publications.

HERMAN WOBBER

General Manager
Twentieth Century-Fox Film Corp.

Many thanks for your invitation to again accept the appointment on your 1941 Judging Committee.

JOHN W. HICKS, JR.

Vice-President
Paramount Pictures, Inc.

In reply to yours of December 10, I will be very pleased to accept an appointment in the 1941 Judging Committee.

The Quigley Awards has become an institution, and there is no doubt but what it has stimulated better showmanship methods both here and abroad.

IRVING LESSER

Managing Director
Roxy Theatre, New York

I am happy to be afforded the privilege of serving as a judge for the 1941 Quigley Awards. Each year, as I am privileged to serve on this Committee and see the work done by the men in the field, I profit by increasing my fund of ideas, and I am grateful to you, but far and wide more grateful to the men who so ardently and willingly enter into these contests and send in the results of their work.

The growth of the interest in the field has been phenomenal, as evidenced by your most successful year, 1940. I am happy that the men in the field who do this work receive recognition from their companies. It has been interesting to see how the winners have forged ahead and how so many of them have reached the top.

A. W. SMITH, JR.

General Sales Manager
RKO Radio Pictures, Inc.

I shall consider it a great honor to serve on the 1941 Judging Committee for the Quigley Awards.

I believe as always that the Quigley Awards are an excellent stimulant for the industry in that they bring about increased box office receipts and that they reward man-power for a good job well done.

HARRY ARTHUR

Vice-President
Fanchon & Marco

In accepting your invitation to act as a judge in the Quigley Awards of 1941, I would like to take this opportunity to express my admiration for the work you are doing.

In the year of 1941, with so much more emphasis being placed upon individual showmanship, the Quigley Awards again will serve as the industry's most potent stimulant for productive merchandising of motion pictures.

JACK COHN

Vice-President
Columbia Pictures Corp.

I have your letter of Dec. 9th and am very glad to accept the appointment for the 1941 Judging Committee.

E. C. BEATTY

President
W. S. Butterfield Theatres
Detroit, Mich.

It is okay to use my name on the 1941 judging committee. Glad to cooperate with you in any way I can.

MORT BLUMENSTOCK

Advertising Manager
Warner Bros. Pictures

You may be sure that I will be most happy to serve with you on the Quigley Awards Committee for 1941.

W. RAY JOHNSTON

President
Monogram Pictures

Replying to your letter of December 10th, re the Quigley Awards for 1940—I shall be very glad to cooperate with you.

NEW NAMES ADDED TO COMMITTEE

HARRY M. KALMINE

Zone Manager
Warner Bros. Theatres
Pittsburgh, Pa.

I shall be very glad to accept your invitation to serve on the judging committee of the 1941 Quigley Awards.

I am still of the opinion that the Quigley Awards are of prime value in stimulating managers towards smarter and more comprehensive showmanship.

WILLIAM K. JENKINS

Lucas & Jenkins, Inc.
Atlanta, Ga.

It will give me pleasure to serve on your 1941 Judging Committee, and I hope to have the opportunity of personally meeting with you on some occasion in New York.

The work you are doing is a grand stimulant to our managers and I am sure that from a national viewpoint you are carrying on a most constructive work for improved selling.

CHARLES L. CASANAVE

Vice-Pres. & Gen'l Manager
National Screen Accessories, Inc.

I was happy to learn from your letter of December 12th that the Quigley Awards would again be made in 1941 and I am glad to accept the appointment to the 1941 Judging Committee.

I have always been keenly interested in the manner in which you have made the Quigley Awards an outstanding achievement which is recognized by every branch of our industry. I found as much enthusiasm at the meeting in Hollywood last year as I have noticed in New York in previous years—all of which is complimentary to you and proves what can be accomplished when the proper effort is put forth.

NAT WOLF

Division Manager
Warner Bros. Circuit
Cleveland, Ohio

As you know, I consider the Quigley Awards of value because they stimulate a spirit of competition between theatre managers, and also because they serve as a medium for the exchange of ideas between men who enter these competitions, as well as those who watch from the side lines.

I will be very happy to cooperate with you as a member of the 1941 Judging Committee.

HARRY GOLDBERG

Director of Advertising and Publicity
Warner Bros. Theatres

Whenever a new issue of the Herald comes to my desk, the first page I turn to is the spot where Mike Vogel presides over the rewards and accolades to showmen. I always like to see a goodly number of Warner managers among the list of the winners, because it proves the boys are on their toes and striving to get the utmost gross out of pictures which present thorny selling problems.

It is inevitable that a man whose name appears frequently among the Quigley winners should become an outstanding man in his outfit and sooner or later when opportunities are passed around, such a manager receives the most consideration.

Always glad to be of service. Count me in for the 1941 Committee.

LEON D. NETTER

Vice-President
Paramount Theatres Service Corp.

It must be very gratifying to you and to your paper to see your efforts being so richly rewarded through the greater activity being evidenced in exploiting and advertising motion pictures. We were very much interested to hear that the 7th Year of the Quigley Awards has proven so successful. I shall be very glad to accept your invitation to act as one of the Judging Committee to consider the entries for the 1941 season.

It is self-evident, by the very fact of the 7th Year of this Award being the most successful of all, that the opportunity that it offers for recognition among the Theatre Managers is not only appreciated but being taken advantage of and the result of this must reflect itself at the box office in increased grosses for those pictures that are given the concentrated attention they must receive in the effort to earn one of the Quigley Awards. Naturally, this must help the Industry.

W. R. FERGUSON

Director of Exploitation
Metro-Goldwyn-Mayer Pictures

You can count on one hundred percent cooperation from this department during 1941 on the eighth year of the Quigley Awards. It will be a pleasure and honor for me to serve again on the 1941 Judging Committee.

CHARLES M. REAGAN

Sales Manager, Western Division
Paramount Pictures, Inc.

Thanks for your invitation to become a member of the 1941 Judging Committee for The Quigley Awards.

Of course I am pleased to accept the appointment and assist in furthering such a worthwhile work. Over a period of years The Quigley Awards have done much to improve the quality of theatre advertising, reflecting in improved grosses on individual pictures throughout the country.

LOUIS W. SCHINE

Vice-President
Schine Circuit, Gloversville, N. Y.

In reply to your letter regarding an appointment in the 1941 Judging Committee, I shall be very happy to receive such an appointment, and you may expect my full cooperation with the committee.

DAVID E. WESHNER

District Manager
Warner Bros. Circuit
Philadelphia, Pa.

The New Year wouldn't start just right for me unless I again expressed the fact that the Quigley Awards contribute mightily to the development of showmanship in this industry. You have done a great job in this respect and, accordingly, it is a pleasure for me to once again accept your invitation to act on the Board of Judges for the 1941 Season.

J. R. GRAINGER

President
Republic Pictures Corp.

In reply to your letter of December 10th, I will be very happy to serve on the Committee for the Quigley Awards for 1941.

The Man In the Field Adds His Applause

EVERETT C. CALLOW
Warner Theatres Advertising
Philadelphia, Pa.

Personally, I feel that the winning of a Quarter-Master Plaque, a Quarter-Master Medal or a Citation, is a badge of honor that can be worn with pride since the Managers' Round Table and the Board of Judges are comprised of those men in the industry who are really our Chief Justices and when they see fit to comment and comment on a job they feel well done, this recognition is its own reward.

My best wishes to you in your Eighth Year of conducting the Quigley Awards, and believe me, I will be in there fighting to try to get as many of them as I possibly can.

PAT NOTARO
Manager, Columbia
Sharon, Pa.

The Quigley Awards do a great deal for the theatre and the manager. The campaigns put on for the Awards definitely help the gross for the theatre and show the manager that his efforts are not wasted.

The fact that these campaigns may merit an award proves further that they are of value. They give a manager self assurance and initiative to know that his work is worthy of an award.

PETE D. EGAN
Manager, Palace
Calgary, Alberta, Canada

Year after year has only served to intensify my high regard for the Quigley Inspiration campaigns, and winning an Award is an incentive to constantly bring out the best that's in a theatreman. I might say as far as I am concerned that the outcome of each quarter is eagerly awaited by all managers. Keep up the grand work.

LOU S. HART
Manager, Schine's Hippodrome
Gloversville, N. Y.

Every large industry has its standards by which its manpower is measured. In the Quigley Awards our industry has such a yardstick. To me the Awards represent the culmination of a yearly exchange of ideas among showmen; ideas that reflect in better box-office results and ultimately in the important self-confidence attained by the men who generate them.

That there are outstanding men whose efforts make them stand out from others, is as it should be, for it's the wise man who puts the ideas of others to work for him. Therefore if, from such a clearing house of useful information about our business, a man should subsequently attain an award it is because that man, by his industry, initiative and foresight deserves it.

I feel that executives can't help but recognize the value of the Quigley Awards when it comes to measuring their manpower—the most important part of our industry.

DICK WALSH
Manager, Lafayette
Buffalo, N. Y.

I heartily approve of awards for showmanship, regardless of whether I am a winner or not. When I read what the other fellow is doing it is interesting to me and am glad that whatever I do that is outstanding is of benefit to my fellow showmen.

HARRY H. UNTERFORT
City Manager, Keith
Syracuse, N. Y.

I feel definitely that the Quigley Awards have been a stimulant to me in every regard. They have made me want to go out and do whatever possible to help sell my pictures and in turn helped me in getting a promotion, salary raise, etc.

I feel also, that competition such as that furnished by the Quigley Awards is a stimulant to managers anywhere.

GEORGE E. FRENCH
BILL MORTON
Manager and Publicity, RKO Albee
Providence, R. I.

In the two years that we have participated in the Managers' Round Table, it has always served as an incentive to try to come through with something just a little different in exploitation on First Run pictures. At the same time we have found a wealth of information and a fertile field in which to plant ideas for the future in the MOTION PICTURE HERALD.

LOUIS LAMM
Manager, Warners' Palace
Lorain, Ohio

I am grateful to have been honored with a Quartermaster's Citation for 1940 as well as previous years. The Quigley Awards certainly stimulate managers everywhere to exert every effort to promote boxoffice showmanship to a higher level.

SEYMOUR L. MORRIS
Manager, Palace
Lockport, N. Y.

My estimation of the Quigley Awards has not varied one bit since their inception. I thought then as I do now and that is that the spirit of competition is going to keep this business alive. There is no other medium in the industry that offers as much recognition for services rendered as the Quigley Awards and to achieve this recognition, one must be alert to the keen competition that must be encountered.

WAYNE SWEENEY
Manager, LaPorte
LaPorte, Ind.

Competition for the Quigley Awards spurs every wide awake manager to better efforts. In my case my superiors have recognized improved business which resulted from participation for the Quigley Award, with salary increases.

EVERETT STEINBUCH
Manager, Loew's State
Cleveland, Ohio

I am in receipt of your letter of December 11th, regarding the inaugural of the eighth year of Quigley Awards.

I am in accord with this, as I believe any competition is a stimulation to better efforts.

FRANK MURPHY
Manager, Loew's State
Syracuse, N. Y.

We consider the Round Table Club of MOTION PICTURE HERALD with its Quigley Awards a most stimulating factor in encouraging managers to work out merchandising and exploitation ideas, as well as a valuable advertising exchange.

Bows To the Awards For A Helping Hand

JACK MARKLE
City Manager, Levenson Circuit
Brookline, Mass.

The Manager Round Table pages have been of great help to me. There are many ideas that appear in your pages week after week, that we have used here to good advantage, and I am always happy to know that someone can use my ideas in the same way. Where I have one idea and get another's idea, immediately I am richer by two ideas instead of one.

MATT SAUNDERS
Manager, Loew's Poli
Bridgeport, Conn.

The Quigley Competitions act as a strong stimulant for Managers, Assistant Managers and Publicity Men.

The winning of an Award should add to the prestige of a Manager as his merit is called to the attention of the executives.

H. M. ADDISON
Manager, Schine's State
Cortland, N. Y.

Many times I have looked back over the years and thought of those things which were an integral part of the history which caused the grosses in the theatres which I have managed, to grow through my efforts. Along with the satisfied feeling a man gets from working hard and getting results, I have the feeling that every step of the way there was behind me the incentive to strive for a higher goal which the Quigley Awards represented.

Let me say that I truly want to congratulate you and your staff for the great service which you are rendering to the motion picture industry and the theatre going public.

DWIGHT SEYMOUR
Manager, Erie and Ritz
Hugo, Okla.

I think the Awards give a man a chance to go into competition in a much greater way. If he does win an award he feels that he has done a job well done. In entering the Quigley Awards Contest you are competing with the cream of Showmanship.

I joined the Round Table in December, 1931, won my first award in 1936, my second in 1939, third in 1940. I think enough of them that I am going to try to win one each year in the future. I think they add prestige to any man's record with any company that he works for. They will at least make a man work harder, think harder, and when they do that, it will always bring results.

ARNOLD N. GATES
Manager, Loew's Park
Cleveland, Ohio

Good ideas should naturally be continued. Your original Quigley Award idea was excellent, and you have kept it alive and interesting with the passing of time, by constant improvement.

I cannot think of one reason why it should ever be discontinued.

If publicity has any value in the first place, recognition by Motion Picture Herald of the manager's activities, aids him throughout the industry, and particularly with the one directly interested and matters, his employer.

J. R. WHEELER
Manager, Granada
South Bend, Ind.

There is no doubt whatever that the Quigley Competitions are an incentive to the man in the field, to get out and go after the business. There is a real feeling of satisfaction that goes with the winning of a Quarter-Master Plaque Medal, or Citation, and at the same time it gives one something to shoot at in future efforts.

I have profited greatly by adapting ideas, etc., found on the pages of the Herald, and I really feel that consistent recognition, such as this cannot help but reap its reward.

ED FITZPATRICK
Manager, Loew's Poli
Waterbury, Conn.

There is no question that your "brain-child," the Quigley Award Competition, has done immeasurable good to theatre operators everywhere, especially to the managers of theatres and exploitation men.

Exploitation and Ballyhoo are somewhat on the order of jokes, there are only so many jokes and stunts to start with that are worth-while. Depending on the variations used are the results gained and, think that the Quigley Awards always bring out the largest variation on stunts ever.

To us here, we use the published efforts of the contestants, as a sort of encyclopedia on exploitation and refer to it always.

ART WARTHA
Manager, Elco
Elkhart, Ind.

Our industry is fortunate in having a publication like the Motion Picture Herald which devotes so much space to giving the theatre-men an opportunity to exchange ideas such as the Managers Round Table Club. It makes selling so much easier and certainly creates a top notch publicity bureau for every man in the country to either become acquainted with each other or to at least know what the other half of the world is doing these days.

My boss Alex Manta has probably done more to encourage his men in the Quigley Awards than any other person in the business. He has more than compensated the men in his organization for their efforts in placing in Quigley Award competition.

SID SCOTT
Manager, Capitol
Sudbury, Ontario, Canada

The Quigley Awards are one of finest features of your publication. I enjoy reading of what the other boys are doing and often stimulates ideas for myself which are very useful to me in increasing business and of course at the same time increasing my bonus check.

I thank you for the awards you have awarded me this year and trust I may get many more. They are something to be proud of winning.

HIRAM M. MEEKS
Manager, Rialto
Morrilton, Ark.

I think the Quigley Awards are of great value to any theatreman. I feel that the citations I have won have helped me and am going to work hard for a plaque.

DECEMBER CAMPAIGNS REPORTED BY MANAGERS

Rochester Members Co-sponsor Citywide Drive; Lobbies and Contests Get Extra Attention

Further indication of the scope of Round Tabler' activities to battle the opposition of the Thanksgiving-Christmas period is highlighted by the "Come Down Town Week" put on in Rochester, N. Y., suggested originally by Charlie Kurtzman, Loew district manager. The plan carried through by Les Pollock of Loew's and Jay Golden, RKO Palace head, was worked in conjunction with the Chamber of Commerce, Downton Retail Merchants' Association and other business leaders.

Launched with the slogan "Shop, Dine and go to the Theatre," the week beginning November 25 was brought to the attention of the public in many ways. Advertising featured inclusion of the drive slogan in store displays, through posters and trailers, via radio, newspaper house ads and day-by-day publicity.

Busch Calls It "Joy Week"

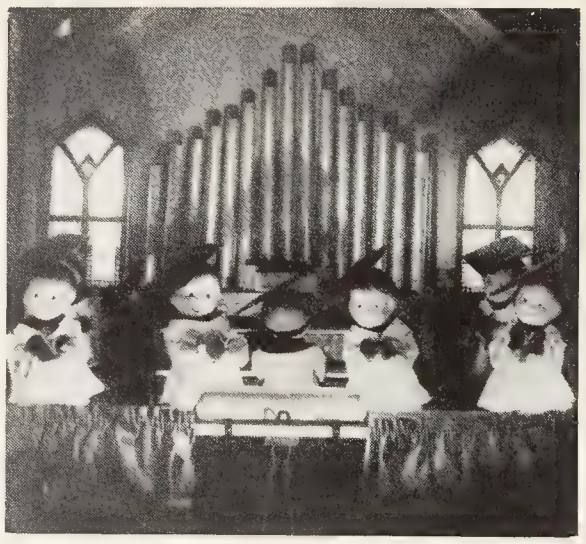
Among the ideas developed were a "lady for a day" promotion, with winner touring the downtown area. Attention was also brought to the extensive decorations throughout the district during the holiday season. Featured stories were vast and papers further cooperated with mastheads on page one of their second sections and boxes on front pages. Interviews took in most everyone of note, all stories stressing the importance of the event. Letters were addressed by the Chamber of Commerce to all the downtown stores, with follow ups by Pollock and Golden.

A similar occasion, this the period immediately before Christmas and labelled "Joy Week" was put on by Robert Busch of the Midwest, in Oklahoma City, in conjunction with "Little Nellie Kelly." Additional entertainment consisted of the four best cartoons played during the year. Jumbo heralds called this to the attention of the city's children. Added plugging of "Cartoonland Revue" to play up these shorts was also helpful, according to Busch.

Powell Endorses Cooking Schools

For the Liberty Theatres, in Massachusetts, William T. Powell, general manager, reports cooking school tiein with the Springfield, Mass., gas company, featured in five of the houses for the first three Mondays in December. Backed by a spirited campaign on the part of the individual managers, capacity business resulted. Novelty of the plan, according to Powell, was that the demonstrator prepared the entire meal on stage.

Special toy giveaway for three successive December Saturdays, ending with a Christmas party on the Saturday before the holiday, was tied in to a local store in exchange for screen credit and distribution of store's toy booklets. Children were required to bring special card inserted in the book to the following kid show, thus giving the theatre a three-time break instead of one.



DICKINSON DOLL YULETIDE LOBBY

Reproduced above is the Christmas scene feature in the lobby of the Hamlet Theatre, in Hamlet, N. C., by Mrs. B. W. Dickinson, set occupying a space three by 12 feet. Radio pickup under the table played Christmas carols from a turn table in the manager's office. Everything about the set was home made with the exception of the dolls and little hymn books. Seven dolls were used, with one appearing to playing the organ. Vestments, replica organ, stained glass windows and pipes were constructed by the theatre staff.

Contests Aid Holiday Drive

As reported by L&J city manager Moon Corker and publicist Frank Bickerstaff, the theatreman went in heavily for decorations at the Georgia Theatre, in Athens, Ga., with two six-foot gaily trimmed trees atop the marquee. The wording "We wish each and everyone of you a Merry Christmas and a Happy New Year" was stretched from tree to tree. Baby spots were planted so that the display could be easily seen at night also. The boxoffice was decorated with holly and a candle placed on each side of front with red lights.

In Houston, Texas, Francis Deering promoted a workable Christmas classified tie-up, brought to the notice of readers with front page boxes. The hookup took the form of a "Build a Word" contest for cash prizes and guest tickets, and required readers to make up as many words as possible out of names of different advertisers headlined in each day's classified page. Contest ran from December 1 to 15 house ads including plugs for the theatre's current and forthcoming attractions.

Round Tabler Raffles Trees

Fat grosses were taken down by Joe Feulner at the Des Plaines, Des Plaines, Ill., with a Christmas tree raffle on the Tuesday ahead of the holiday. The event was plugged a week ahead with the gift trees lined up outside the theatre on night of the drawing. Merchant donating the trees received screen credit with the entire cost, according to Feuler, running little over seven dollars.

Theatremen Award "Valuable Player"

As the various "Bowl" games bring the football season to a close, pigskin promotions from here and there emphasize the effectiveness of the gridiron possibilities in forming boxoffice lines. Held highly by Indian-Illinois men is the "Most Valuable Player" tiein as represented by Chick Tompkins at the Hoosier, in Whiting, Ind., who awarded gold footballs to individual players voted the most valuable on the home team and their fiercest rivals. Winners were selected by the schools and the ceremonies held on stage as highlight of a spirited college program. Cheers, yells, school songs, etc., featured the celebration put on before the regular show, the school cheer leaders taking over.

Rubin Sponsors Annual Award

In Michigan City, Ind., Mantaman Harry Rubin at the Tivoli has just concluded his ninth annual "Most Popular Player" presentation in cooperation with local paper. The plan here is to allow the public to vote their choices, no more than one vote permitted each registrant. Paper runs the blanks daily for 10 days and on the big night students are allowed special admission before seven o'clock.

Presentations are arranged by Rubin from the stage in presence of both local teams and coaches and here too, the yells and other ceremonies appropriate to the occasion are featured. Idea of the popularity of the stunt is indicated by the votes of 4,000 in a town of 25,000 population, attendance at the theatre running over 900 students on a Monday night.

The most valuable player in La Porte, Ind., was selected by his team and school mates and presentation made on stage of the Roxy, under supervision of Manager W. F. Borns. With the help of the entire football squad, coaches and cheer leaders, an impromptu presentation was put on. Coach took over introduction of each player and gave brief summary of the year's events. Newspapers covered the event.

Rosy Gives Gold Footballs

Gold footballs to the members of the all-star team selected from the county high schools found favor with Morris Rosenthal, at the Loew-Poli Majestic, in Bridgeport, Rosie tying in with one of the sports editors of local paper, who handled the selections via ballots. Run daily in the paper, readers were asked to set down their selections for the various positions on the all-star team. Theatre donated footballs and at the ceremonies, the Governor of Connecticut appeared on the stage with the Mayor of Bridgeport. Also on hand were prominent college football stars. Theatre was decorated with flags of the schools, all the teams being on hand with the high school bands to give the occasion festive atmosphere.

Popularity of the professional game in Staunton, Va., was seized upon by Frank Shaffer for the newsreel pictures of the championship Chicago-Washington game at the Dixie. Shaffer had the sports editor of the local paper and other prominent locals at a private screening.

personalities

W. C. LEWELLEN
former publicity director for Lincoln Theatres, Lincoln, Neb. has been transferred to Oklahoma City, Okla. in a similar post with Standard Theatres.

▽

GARY JAFFA
is now managing Schine's Avon, in Watertown, N. Y.

▽

J. J. PARKER
is taking over the general managership of his circuit in Portland, Ore., upon the resignation of TED GAMBLE. GROVER HADLEY becomes assistant general manager, with CALVIN HEILIG joining the organization in charge of road shows. WILLIAM FITZHENRY returns as booker for the circuit.

▽

RAY WOLF
is now managing the Frolic, in Philadelphia, while SAM COHEN is at the helm of the Rialto. Other Affiliated Circuit changes include: BILL GIVEN promoted to assistant at the Adelphi; DAVID SEIDMAN, former relief manager, has been promoted to the rank of Corporal with the 34th Infantry.

▽

JAMES CONNELL
has been named manager of the Hollywood Theatre, Atlantic City, N. J.

▽

ANDREW ZINGERS
has taken over operation of the Craig Theatre, Craig, Alaska.

▽

H. MEININGER
manager of B. & K. Beryen Theatre, Chicago, has resigned to operate a night club in Fon du Lac, Wis.

▽

CHARLES T. ROOK
will build a new house in Wichita, Kan.

▽

B. E. GORE
will open his new State Theatre, in Tampa, Fla., shortly.

▽

H. G. MOORE
has remodeled and reopened the Royal Theatre, Dayton, Ia.

▽

JOSEPH FAITH
is planning to convert the Red Men's Hall, Bristol, Conn., into a 700-seat theatre.

▽

SY WAXMAN
former manager of the Astor, Atlantic City, is now in charge of the Cinema. MARTIN LAZAR replaces him and JAMES CONNELL has been promoted from assistant at the Astor to manager of the Hollywood.

▽

JOSEPH A. MURPHY
for the past 13 years manager of houses for Warners in the Philadelphia area has been appointed manager of Henry Friedman's Lansdowne, in suburban Philadelphia.

▽

FOREST J. SORENSON
with the Ames Theatre Co. in Ames, Ia., for the past 10 years, has been named manager of Central States Grand, at Estherville, Ia.



VICKI LYNN; weight, 7 pounds; on December 17th, to Mr. and Mrs. Tom Muchmore. Father manages the Fox West Coast Theatre, in San Bernardino, Calif.

SHARON, ALICE; weight, seven pounds; on December 18th, to Mr. and Mrs. Thomas Baker. Proud daddy manages the Lincoln Theatre in Bunker Hill, Ill.

Showmen's Calendar

FEBRUARY

1st	Clark Gable's Birthday
2nd	Ground Hog Day
4th	Colonel Lindbergh's Birthday
7th	Charles Dickens Born—1812
8th–14th	Boy Scout Week
8th	Charles Ruggles' Birthday Lyle Talbot's Birthday
9th	Nebraska Admitted to Union—1867 William Henry Harrison (9th President) Born—1773 Ronald Colman's Birthday Roosevelt National Memorial Day
10th	W. C. Fields' Birthday
11th	Daniel Boone Born—1734 Thomas Edison Born—1847
12th	Abraham Lincoln Born—1809
14th	St. Valentine's Day Arizona Admitted to Union—1912 Jack Benny's Birthday Stuart Erwin's Birthday
15th	John Barrymore's Birthday
16th	Al Jolson's Birthday Chester Morris' Birthday
17th	First Telephone Exchange Opened
18th	Adolph Menjou's Birthday Jimmy Durante's Birthday Edward Arnold's Birthday
19th	Merle Oberon's Birthday
21st	Ann Sheridan's Birthday
22nd	George Washington Born—1732 Robert Young's Birthday
26th	William Cody ("Buffalo Bill") Born—1845 Ash Wednesday Madeleine Carroll's Birthday
27th	Joan Bennett's Birthday Franchot Tone's Birthday Henry Wadsworth Longfellow Born—1807

MARCEL BRAZEE
formerly with Warners in Chicago, has been named district manager for the circuit in Milwaukee.

▽

E. M. CURLEY
Warner zone advertising head, becomes manager of the first run Strand Theatre, in Albany, while ANDY ROY, former manager, goes to the Stanley, Utica, succeeding WILLIAM HAYNES, deceased.

▽

R. G. LANG
has sold the Beaufort, Charlotte, N. C., to H. H. Everette Enterprises.

▽

HOWARD J. MOODY
has been promoted from treasurer of the Fox, San Francisco, to manager of the new Carlos, in suburban San Carlos. ALBERT MOONEY has been promoted from chief of service to Moody's former post. RICHARD WARFIELD has been shifted from manager of the Warfield to manager of the new Rialto.

▽

JOSEPH MEYER
has taken over the Tivoli Theatre, in San Francisco.

▽

DON PHILLIPS
who operates the Lyric at Colby, Kan., is building a new house there.

▽

HARRY H. SHAW
former manager of the Dillard, Wardell, Mo., has left there to manage the Ritz, in Aberdeen, Miss.

▽

WALLY CALDWELL
has resigned as manager of Loew's Stillman, Cleveland, to open and operate his own house, the Esquire, in downtown Toledo.

▽

BENJAMIN BERGER
of the Mitch Theatre Corp., Minneapolis, has reopened the Esquire Theatre.

▽

HARRY DEMBOW
has taken over the Congress, in Marcus Hook, Pa.

▽

WILLIAM H. WRIGHT
formerly of the Monkland Theatre has been appointed manager of the Rialto, Montreal, succeeding B. M. GARFIELD, now manager of the Rialto Theatre Bldg.

▽

ANDY ANDERSON
has sold the Real at Mountainair and the Star at Estancia, N. M., to R. V. McGINNIS of Tulsa.

▽

EDWARD W. HORNER
manager of the Sheraden, Pittsburgh, has been transferred to the new Temple, in Sheraden, Pittsburgh.

▽

ALVIN HOSTLER
former manager of the Glove, Gloversville, has been transferred to the Schine Rialto, Lockport.

▽

GEORGE LURIE
is now managing the Lincoln, Rochester, N. Y.

IN COURTS

Ostrer, GB Sued on Pact by Film Alliance

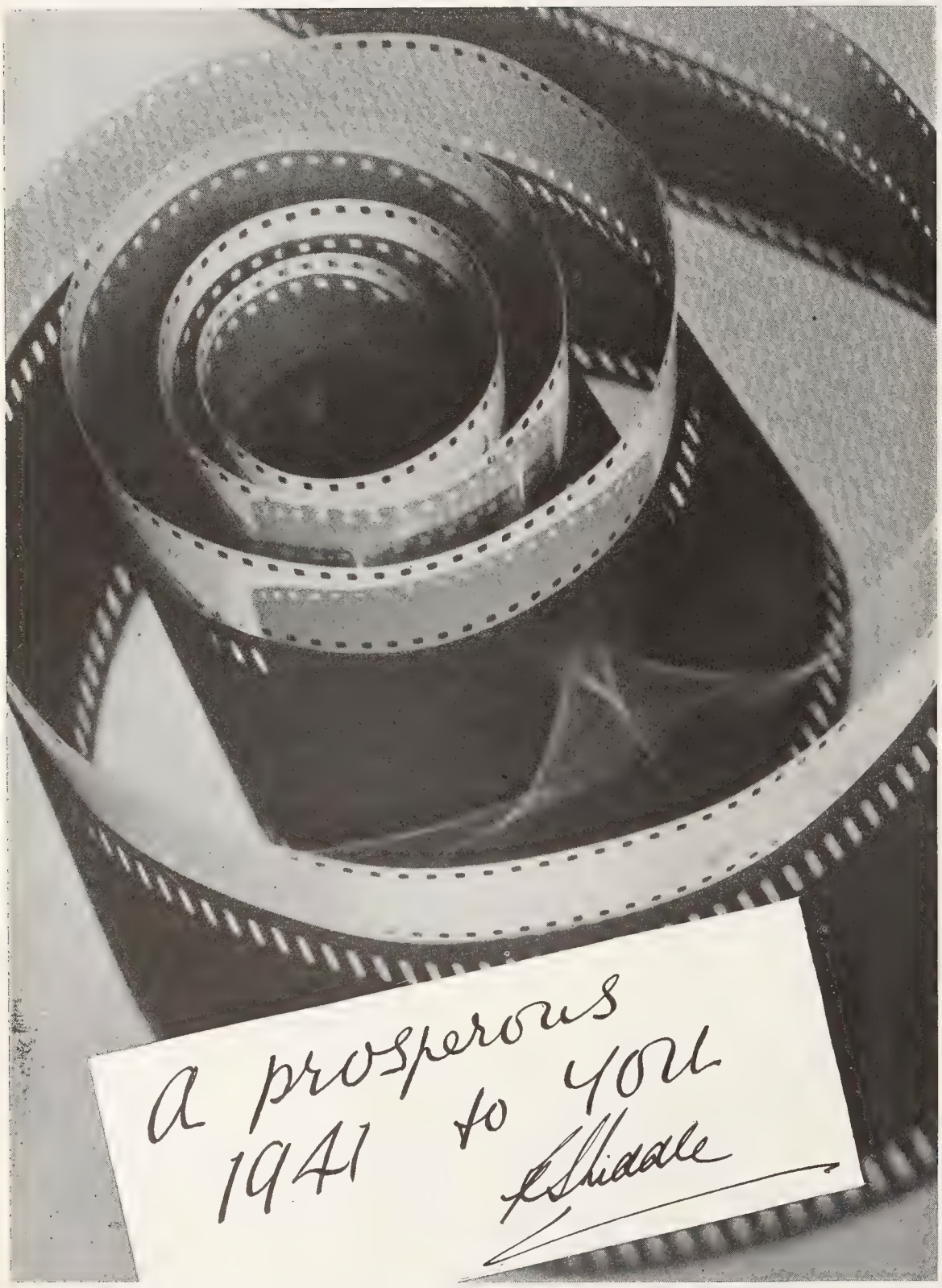
Film Alliance of the United States has filed suits in the New York supreme court for $100,000 damages each against Gaumont British Pictures Corp., and Isadore Ostrer, chairman of the board, charging a breach of contract. Film Alliance alleges that its assignor, Albert P. DeCourville, obtained exclusive rights in this country for "Things Are Looking Up," starring Vivien Leigh, and that Gaumont British refuses to comply with the agreement. Film Alliance seeks an order to examine Mr. Ostrer and Mary Larkin, assistant secretary of Gaumont British, before trial.

Transcontinental Files Suit

Transcontinental Films have filed suit in the Los Angeles superior court seeking to restrain Julien Duvivier, French director, from working for Korda Films until he has fulfilled an alleged agreement with the plaintiff to direct two films for $80,000.

MGM Charged with Plagiarism

A suit charging that their play, "Jane Brady, Editor," was plagiarized in Metro-Goldwyn-Mayer's picture "Murder Man" has been filed in the New York supreme court by Stephen Van Gluck and Joseph Eisinger against the company and others.



ILFORD LIMITED
CINE SALES DEPARTMENT
NATIONAL HOUSE, WARDOUR STREET, LONDON, W. 1, ENGLAND

Writ Against Universal Security Plan Denied

Justice Morris Eder of the New York supreme court has denied a temporary injunction against the Universal plan to purchase $1,000,000 of its preferred stock. The writ was sought by Samuel I. Posen, Universal director and holder of 100 shares of the common stock and 50 of the first preferred, who also has filed a stockholder action against the company. The court declared that although Mr. Posen was entitled to a trial of the issues, insufficient evidence had been presented to warrant a temporary injunction.

Attach Dietrich Fee

Forrester Parant Productions have filed an attachment against a $2,000 fee due Marlene Deitrich for a radio broadcast made on Dec. 12, and sponsored by Sealtest, Inc. Forrester Parant is suing for $98,450 claiming that the defendant breached an agreement to make a French picture for the plaintiff.

OBITUARIES

Frank Petters, Old-Time New York Owner, Passes

Funeral services were conducted in New York on Monday for Frank Petters, 62 years old, one of the oldest independent owners in the territory in point of continuous operators. At the time of his death, Friday, he was running the Osceola theatre, at 138th Street and St. Ann's Avenue, in the Bronx.

Mr. Petters will best be remembered for his early activities in the days of the old New York Theatre Owners Chamber of Commerce, in the days when Charlie O'Reilly and James J. (Ex-N.Y. Mayor Jimmie) Walker were leaders in organized exhibition.

Ernest E. Lawford Dies

Ernest E. Lawford, 70, an actor of prominence on both the English and American stages, died Friday, Dec. 27, in New York following a long illness. Mr. Lawford's last stage appearance was in "The Brown Danube" last season.

Maurice Akst

Maurice Akst, 68, first viola player in the Roxy theatre orchestra in New York from 1929 to 1935 and later, on the Rudy Vallee radio program died at his home in Freeport, L. I., on December 27.

Donald Reilly Killed

Donald W. Reilly, 27, manager of the Warner theatre in Lima, Ohio, was killed instantly when his automobile struck a telephone pole late last week.

Bert Osterman

Bert Osterman, 49, northern division manager of the real estate section of Fox West Coast theatres, died in Oakland, Cal., of a heart attack. He is survived by two sons.

David Adams

David J. Adams, a motion picture exhibitor for many years in Concord, Mass., died there late last week.

THE RELEASE CHART

INDEX

ACROSS the Sierras....Col
Adam Had Four Sons....Col
Aldrich Family in Life with Henry....Para
Along the Rio Grande....RKO
All This, and Heaven Too....FN
Always a Bride....FN
Among Human Wolves....Foreign
Andy Hardy's Private Secretary...MGM
Angels Over Broadway....Col
Ape, The....Mono
Argentine Nights....Univ
Arise My Love....Para
Arizona....Col
Arizona Frontier....Mono
Arizona Gang Busters....Producers
Arkansas Judge....Rep

BACK Street....Univ
Bad Man, The....MGM
Bank Dick, The....Univ
Barnyard Follies....Rep
Before I Hang....Col
Behind the News....Rep
Beyond the Sacramento....Col
Billy the Kid....MGM
Billy the Kid in Texas....Producers
Billy the Kid's Gun Justice....Producers
Billy the Kid's Range War....Producers
Billy the Kid Rides West....Producers
Bitter Sweet....MGM
Black Diamonds....Univ
Blackout....UA
Blondie Goes Latin....Col
Blondie Has Servant Trouble....Col
Blondie Plays Cupid....Col
Boom Town....MGM
Border Legion, The....Rep
Border Vigilantes....Para
Boss of Bullion City....Univ
Bowery Boy....Rep
Boys from Syracuse....Univ
Bride Wore Crutches....20th-Fox
Brigham Young—Frontiersman....20th-Fox
Bringing Up Johnny....MGM
Broadway Limited....UA
Buck Privates....Univ
Bury Me Not on the Lone Prairie....Univ

CALLING All Husbands....WB
Captain Caution....UA
Case of the Black Parrot....WB
Caught in the Act....Producers
Chad Hanna....20th-Fox
Chamber of Horrors....Mono
Charlie Chan at the Wax Museum...20th-Fox
Charter Pilot....20th-Fox
Cheers for Miss Bishop....UA
Cherokee Strip....Para
Christmas in July....Para
Citizen Kane....RKO
City for Conquest....WB
Colorado....Rep
Come Live with Me....MGM
Comin' Round the Mountain....Para
Comrade X....MGM
Convoy....RKO
Cross Country Romance....RKO

DANCE, Girl, Dance....RKO
Dancing on a Dime....Para
Dangerous Cargo....Foreign
Dangerous Game, A....Univ
Dark Streets of Cairo....Univ
Dead Man's Shoes....Mono
Dead Men Tell....20th-Fox
Devil and Miss Jones, The....RKO
Devil Bat....Producers
Devil Commands, The....Col
Devil's Pipeline....Univ
Diamond Frontier....Univ
Dispatch from Reuter's, A....WB
Dr. Christian Meets the Women....RKO
Dr. Kildare Goes Home....MGM
Dr. Kildare's Crisis....MGM
Doomed Caravan....Para
Doomed to Die....Mono
Down Argentine Way....20th-Fox
Dreaming Out Loud....RKO
Drums of the Desert....Mono
Dulcy....MGM
Durango Kid....Col

EARL of Puddlestone....Rep
East of the River....FN
Ellery Queen—Master Detective....Col
Escape....MGM
Escape to Glory....Col

FACE at the Window....Foreign
Face Behind the Mask, The....Col
False Rapture....Foreign
Fantasia....Disney
Far Horizon....WB
Fargo Kid, The....RKO
Father's Sons....WB
Father Is a Prince....FN
Fight for Life....Col
Five Little Peppers in Trouble....Col
Flight Command....MGM
Flowing Gold....WB
Footsteps in the Dark....WB
For Beauty's Sake....20th-Fox
Foreign Correspondent....UA
Four Mothers....WB
Free and Easy....MGM
Friendly Neighbors....Rep
Frontier Vengeance....Rep
Fugitive, The....Univ
Fugitive from a Prison Camp....Col

GALLANT Sons....MGM
Gay Caballero, The....20th-Fox
Girl, A Guy and a Gob, A....RKO
Girl from Avenue A....20th-Fox
Girl from God's Country....Rep
Girl from Havana....Rep
Girl in the News....20th-Fox
Girl Must Live....20th-Fox
Girl's Best Friend Is Wall Street, A...Col
Girls Under 21....Col
Give Us Wings....Univ
Glamour for Sale....Col
Golden Fleecing....MGM
Golden Gloves....Para
Golden Hoofs....20th-Fox
Gold Rush Maisie....MGM
Gone With the Wind....MGM
Go West....MGM
Great Dictator, The....UA
Great McGinty, The....Para
Great Plane Robbery....Col
Great Profile, The....20th-Fox
Great Swindle, The....Col
Gun Code....Producers

HANG Out the Moon....RKO
Hard Boiled Canary....Para
Haunted Honeymoon....MGM
Haunted House....Mono
Here Comes Happiness....WB
Here Comes The Navy....WB
Here Is Ireland....Foreign
Her First Romance....Mono
Her Great Lie....WB
Heritage....Foreign
He Stayed for Breakfast....Col
High Sierra....WB
Hired Wife....Univ
Hit Parade of 1941, The....Rep
Hold That Woman....Producers
Honeymoon for Three....WB
Howards of Virginia, The....Col
Hudson's Bay....20th-Fox
Hullabaloo....MGM

I LOVE You Again....MGM
I Married Adventure....Col
I'm Nobody's Sweetheart Now....Univ
I'm Still Alive....RKO
In Old Colorado....Para
Invisible Woman....Univ
It Happened to Me....Prod
I Want a Divorce....Para
I Wanted Wings....Para

JENNIE....20th-Fox

KEEPING Company....MGM
Kiss of Fire, The....Foreign
Kit Carson....UA
Kitty Foyle....RKO
Knockout....WB
Knute Rockne—All American....WB

LADDIE....RKO
Ladies Must Live, The....FN
Lady Eve, The....Para
Lady Hamilton....UA
Lady in Question....Col
Lady with Red Hair, The....WB
Land of Liberty....MGM
Las Vegas Nights....Para
Laughing at Danger....Mono
Law and Order....Univ
Leather Pushers....Univ
Let George Do It....Foreign
Let's Make Music....RKO
Letter, The....FN
Li'l Abner....RKO
Lilac Domino....Foreign
Little Bit of Heaven, A....Univ
Little Men....RKO
Little Nellie Kelly....MGM
Living Corpse, The....Foreign
Living Dead....St. Rts
Lone Rider Rides On....Prod
Lone Star Raiders....Rep
Lone Wolf Keeps a Date, The....Col
Lone Wolf Takes a Chance....Col
Long Voyage Home....UA
Love Thy Neighbor....Para
Lucky Cisco Kid....20th-Fox
Lucky Devils....Univ
Lucky Partners....RKO

MAD Doctor, The....Para
Maisie Was a Lady....MGM
Major Barbara....UA
Mala Yerba....Foreign
Man I Married, The....20th-Fox
Man of the Hour, The....Foreign
Margie....Univ
Marked Men....Producers
Mark of Zorro, The....20th-Fox
Maryland....20th-Fox
Mayerling to Sarajevo....Foreign
Meet John Doe....WB
Meet the Missus....Rep
Meet the Wildcat....Univ
Melody and Moonlight....Rep
Melody for Three....RKO
Melody Ranch....Rep
Men of Boys Town....MGM
Men Against the Sky....RKO
Mercy Plane....Producers
Merry Wives, The....Foreign
Mexican Spitfire Out West....RKO
Michael Shayne, Private Detective....20th-Fox
Military Academy....Col
Millionaires in Prison....RKO
Misbehaving Husbands....Producers
Missing People....Mono
Mr. and Mrs. Smith....RKO
Money and the Woman....FN
Monster and the Girl, The....Para
Moon Over Burma....Para
Mozart....Foreign
Mummy's Hand, The....Univ
Murder Among Friends....20th-Fox
Murder in the Night....Foreign
Murder Over New York....20th-Fox
My Love Came Back....WB
My Son Is Guilty....Col
Mysterious Dr. R....Univ

NEVER Say No....Producers
New York Town....Para
Nice Girl....Univ
Night at Earl Carroll's....Para
Night Train....20th-Fox
Nobody's Children....Col
No, No, Nanette....RKO
North from the Lone Star....Col
North West Mounted Police....Para
No Time for Comedy....FN

OKLAHOMA Renegades....Rep
Old Bill and Son....Foreign
Ole Swimmin' Hole....Mono
One Crowded Night....RKO
One Night in Lisbon....Para
One Night in the Tropics....Univ
Open Road....Foreign
Outlaw, The....20th-Fox
Outlaws of the Panhandle....Col

PASTOR Hall....UA
Penny Serenade....Col
Petticoat Politics....Rep
Phantom of Chinatown....Mono
Phantom Submarine....Col
Philadelphia Story....MGM
Pier 13....20th-Fox
Pinto Kid, The....Col
Playgirl....RKO
Pony Post....Univ
Pot O' Gold....UA
Prairie Schooldays....Mono
Pride and Prejudice....MGM
Pride of the Bowery....Mono

QUARTERBACK, The....Para
Queen of Destiny....RKO
Queen of the Yukon....Mono

RAGE in Heaven....MGM
Ragtime Cowboy Joe....Univ
Rainbow Over the Range....Mono
Ramparts We Watch....RKO
Range Busters....Mono
Ranger and the Lady....Rep
Rangers of Fortune....Para
Reaching for the Sun....Para
Remedy for Riches....RKO
Return of Boston Blackie....Col
Return of Frank James....20th-Fox
Rhythm On the River....Para
Riders of Black Mountain....Producers
Ride Kelly Ride....20th-Fox
Ride On Vaquero....20th-Fox
Ride, Tenderfoot, Ride....Rep
Ridin' on a Rainbow....Rep
River's End....WB
Road Show....UA
Road to Rio, The....20th-Fox
Road to Zanzibar....Para
Robin Hood of the Pecos....Rep
Rolling Home to Texas....Mono
Romance of the Rio Grande....20th-Fox
Round Up, The....Para

SAILOR'S Lady....20th-Fox
Sailors Three....Foreign
Saint in Palm Springs....RKO
Sandy Gets Her Man....Univ
San Francisco Docks....Univ
Santa Fe Trail....FN
Scattergood Baines....RKO
Schubert's Serenade....Foreign
Scotland Yard....20th-Fox
Sea Hawk....WB
Sea Wolf, The....WB
Second Chorus....Para
Secret Evidence....Producers
Secret Seven, The....Col
Seven Sinners....Univ
She Couldn't Say, No....FN
Shepherd of the Hills....Para
She Stayed Kissed....WB
Show Business....RKO
Sing, Dance, Plenty Hot....Rep
Six Lessons from Madame Lazonga....Univ
Sky Murder....MGM
Sleepers West....20th-Fox
Slightly Tempted....Univ
Son of Monte Cristo....UA
So Ends Our Night....UA
South of Pago Pago....UA
South of Suez....WB
South to Karanga....Univ
So You Won't Talk....Col
Sporting Blood....MGM
Spring Parade....Univ
Stage Coach War....Para
Stage to Chino....RKO
Stars Look Down, The....MGM
Stranger On the Third Floor....RKO
Strawberry Blonde....WB
Street of Memories....20th-Fox
Strike Up the Band....MGM
Stuff of Heroes....WB

TAKE Me Back to Oklahoma....Mono
Tall, Dark and Handsome....20th-Fox

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions not set for release are printed in italics.

Texas Rangers Ride Again.....Para
Texas Terrors .....Rep
That Gang of Mine.....Mono
That Uncertain Feeling.....*UA*
They Drive By Night.....FN
They Met in Argentina.....RKO
They Knew What They Wanted.....RKO
Thief of Bagdad.....UA
Third Finger, Left Hand.....MGM
This Thing Called Love.....Col
Three Faces West .....Rep
Three Men from Texas.....Para
Thundering Frontier .....Col
Time in the Sun.....St. Rts
Tin Pan Alley.....20th-Fox
Tobacco Road 20th-Fox
Tom Brown's School Days.....RKO
Too Many Girls.....RKO
Topper Returns .....*UA*
Torso Murder Mystery.....Foreign
Trail Blazers .....Rep
Trailing Double Trouble.....Mono
Trail of the Silver Spurs.....Mono
Trail of the Vigilantes.....Univ
Trial of Mary Dugan, The.....*MGM*
Triple Justice .....RKO
Tugboat Annie Sails Again.....FN
Tulsa Kid, The .....Rep
Two Women .....Foreign

UNDER Texas Skies .....Rep
Untamed .....Para
Up in the Air.....Mono

VERY Young Lady, A.....20th-Fox
Victory .....Para
Villain Still Pursued Her.....RKO
Virginia .....Para

WAGONS Roll at Night.....*WB*
Wagon Train .....RKO
Walt Disney Festival.....RKO
Way Of All Flesh.....Para
Westerner, The .....UA
Western Union 20th-Fox
West of Abilene .....Col
West of Pinto Basin.....Mono
We Who Are Young.....MGM
When the Daltons Rode.....Univ
Where Did You Get That Girl?.....Univ
Whirlpool .....Foreign
Who Is Guilty?.....Mono
Who Killed Aunt Maggie?.....Rep
Who's Crazy Now?.....Univ
Wildcat Bus .....RKO
Wildcat of Tucson .....Col
Wild Man of Borneo.....MGM
World in Flames .....Para
Wyoming .....MGM
Wyoming Wildcat .....Rep

YESTERDAY'S Heroes 20th-Fox
You'll Find Out.....RKO
Young Bill Hickok .....Rep
Young People, The.....20th-Fox
You're Not So Tough.....Univ
You're the One.....Para
You're Out of Luck.....Mono
Youth Will Be Served.....20th-Fox

ZIEGFELD Girl, The.....*MGM*

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.
Numbers following titles are production numbers.
Asterisk (*) after release date designates 1939-40 product, all others are 1940-41.
Coming Attractions not set for release are printed in *italics*.
Release dates are furnished as soon as available (advance dates are tentative and subject to change).
Running time is subject to change.
Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.
For complete listing of 1940-41 Short Subjects see Product Digest, page 35.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adam Had Four Sons	Warner Baxter-Ingrid Bergman-Fay Wray	Jan. 31,'41		
Angels Over Broadway (G) 1009	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40*	80	Oct. 12,'40
Across the Sierras 2212 (See Product Digest, page 25)	Bill Elliott-Luana Walters	Feb. 13,'41		
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125	Nov. 23,'40
Before I Hang (G) 1024	Boris Karloff-Evelyn Keyes	Sept. 17,'40*	63	Oct. 12,'40
Beyond the Sacramento 2210 (See Product Digest, page 3)	Bill Elliott-Evelyn Keyes	Nov. 14,'40		
Blondie Has Servant Trouble (G) 1012	P. Singleton-A. Lake-L. Simms	July 25,'40*	70	July 27,'40
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms	Mar. 1,'41		
Blondie Plays Cupid (G) 2016	P. Singleton-A. Lake-L. Simms	Oct. 31,'40	68	Nov. 2,'40
Devil Commands, The	*Boris Karloff-Amanda Duff-Richard Fiske-Ann Revere*	*Not Set*		
Durango Kid (G) 2201	Chas. Starrett-Luana Walters	Aug. 15,'40	61	Aug. 31,'40
Ellery Queen—Master Detective (G) 2024	Ralph Bellamy-Marg't Lindsey	Nov. 30,'40	69	Nov. 30,'40
Escape to Glory (G) 2012	Pat O'Brien-Constance Bennett	Nov. 28,'40	74	Nov. 23,'40
Face Behind the Mask, The	Peter Lorre-Evelyn Keyser	Jan. 16,'41		
Fight for Life (A)	*Myron McCormick*	*Not Set*	69	Mar. 16,'40
Five Little Peppers in Trouble 1022	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40*	65	
Fugitive from a Prison Camp (G) 2032	Jack Holt-Marian Marsh	Sept. 5,'40	59	Aug. 10,'40
Glamour for Sale (A) 1040	Roger Pryor-Anita Louise	Sept. 30,'40*	57	Nov. 9,'40
Girl's Best Friend Is Wall Street, A	*Joan Bennett-Franchot Tone*	*Not Set*		
Girls Under 21 (G) 2038	Paul Kelly-Rochelle Hudson	Oct. 24,'40	64	Nov. 16,'40
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53	Nov. 23,'40
Great Swindle, The	*Jack Holt-Marjorie Reynolds*	*Not Set*		
He Stayed for Breakfast (A) 1006	Loretta Young-Melvyn Douglas	Aug. 22,'40*	89	Aug. 10,'40
Howards of Virginia, The (G) 1001	Cary Grant-Martha Scott	Sept. 19,'40*	117	Aug. 31,'40
I Married Adventure (G) 1110	Osa Johnson	July 24,'40*	78	July 20,'40
Lady In Question, The (A) 1008	Brian Aherne-Rita Hayworth	Aug. 7,'40*	81	Aug. 10,'40
Lone Wolf Keeps a Date, The (G) 2021	Warren William-Francis Robinson	Nov. 23,'40	67	Nov. 16,'40
Lone Wolf Takes a Chance	*Warren William-Henry Wilcoxon - June Storey - Eric Blore*	*Not Set*		
Military Academy (G) 1038	Tommy Kelly-Bobby Jordan	July 18,'40*	66	Aug. 10,'40
North from the Lone Star 2213	Bill Elliott	Mar. 27,'41		
Nobody's Children 2030	Edith Fellows-Lois Wilson	Oct. 17,'40	65	
Outlaws of the Panhandle 2205	Chas. Starrett-Francis Robinson-Sons of the Pioneers	Feb. 27,'41	59	
Penny Serenade (See Product Digest, page 29)	*Irene Dunne-Cary Grant*	*Not Set*		
Phantom Submarine, The 2023 (See Product Digest, page 23)	Anita Louise-Bruce Bennett	Dec. 20,'40		
Pinto Kid, The 2204 (See Product Digest, page 31)	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
Prairie Schooners (G) 2209	Bill Elliott-Evelyn Young	Sept. 30,'40	58	Nov. 16,'40
Return of Boston Blackie, The	*Chester Morris - Rochelle Hudson*	*Not Set*		
Secret Seven, The (G) 1039	Bruce Bennett-Florence Rice	Aug. 15,'40*	62	Aug. 17,'40
So You Won't Talk (G) 2018	Joe E. Brown-Frances Robinson	Oct. 3,'40	69	Sept. 28,'40
This Thing Called Love (A)	Rosalind Russell-Melvyn Douglas	Jan. 2,'41	93	Dec. 28,'40
Thundering Frontier, The (G) 2203	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Dec. 5,'40	57	Sept. 21,'40
West of Abilene (G) 2202	Chas. Starrett-Marjorie Cooley	Oct. 21,'40	57	July 20,'40
Wildcat of Tucson 2211 (See Product Digest, page 22)	Bill Elliott-Evelyn Young	Dec. 31,'40	59	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary	*M. Rooney-L. Stone-I. Hunter*	*Not Set*		
Bad Man, The	*Wallace Beery-Lionel Barrymore-Laraine Day-Donald Reagan*	*Not Set*		
Billy the Kid	*Robt. Taylor-Brian Donlevy-Ian Hunter-M. O'Sullivan*	*Not Set*		
Bitter Sweet (G) 110 (Color)	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40	94	Nov. 16,'40
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40*	120	Aug. 10,'40
Bringing Up Johnny	*John Shelton-Virginia Grey-Albert Dekker-L. Nolan-Donald Meek*	*Not Set*		
Come Live with Me	James Stewart-Hedy Lamarr	Jan. 31,'41		
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 13,'40	89	Dec. 7,'40
Dr. Kildare's Crisis 115 (G)	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	Nov. 29,'40	75	Nov. 30,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40	80	Aug. 31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter	Oct. 4,'40	73	Oct. 5,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40	104	Nov. 2,'40
Flight Command (G) 117	Robert Taylor - Ruth Hussey - Walter Pidgeon	Jan. 3,'41	113	Dec. 21,'40
Free and Easy	*Ruth Hussey-Robert Cummings-N. Bruce-R. Owen*	*Not Set*		
Gallant Sons (G) 111	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser	Nov. 15,'40	70	Nov. 16,'40
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40*	68	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern - Lee Bowman	July 26,'40*	82	July 27,'40
Go West (G) 114	Marx Bros.	Dec. 6,'40	82	Dec. 14,'40
Gone With the Wind (A) (Color)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Haviland	Jan. 17,'41	228	Dec. 16,'39
Haunted Honeymoon (A) 104 (Reviewed under title, "Busman's Holiday")	Robert Montgomery - Constance Cummings	Sept. 20,'40	83	Aug. 3,'40
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40	77	Oct. 26,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40*	99	Aug. 10,'40
Keeping Company (G) 116	John Shelton-Ann Rutherford-Virginia Weidler	Dec. 27,'40	80	Jan. 4,'41
Land of Liberty (G) 120	*Historical*	*Not Set*		June 17,'39
Little Nelly Kelly (G) 112	Judy Garland-George Murphy	Nov. 22,'40	100	Nov. 16,'40
Maisie Was a Lady 118 (See Product Digest, page 22)	Ann Sothern-Lew Ayres-Maureen O'Sullivan	Jan. 10,'41		
Men of Boys Town	*S. Tracy-M. Rooney-B. Watson*	*Not Set*		
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112	Nov. 30,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier	Aug. 2,'40*	118	July 13,'40
Rage in Heaven	*Robert Montgomery - Ingrid Bergman-George Sanders-Lucile Watson*	*Not Set*		
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40	71	Sept. 21,'40
Sporting Blood (G) 44	Robert Young-M. O'Sullavan	July 12,'40*	82	July 13,'40
Stars Look Down, The (A)	*Margaret Lockwood-Michael Redgrave-Emlyn Williams*	*Not Set*	103	Jan. 27,'41
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser	Sept. 27,'40	121	Sept. 21,'40
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40	96	Oct. 12,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trial of Mary Dugan, The	*Laraine Day-Robert Young-Marsha Hunt-Tom Conway*	*Not Set*		
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40*	80	July 20,'40
Wild Man of Borneo	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41		
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40	89	Sept. 14,'40
Ziegfeld Girl, The	*J. Stewart - J. Garland - H. Lamarr - T. Martin - J. Cooper*	*Not Set*		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept. 30,'40	62	Oct. 19,'40
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40*	55	Aug. 31,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Dec. 20,'40		
Dead Man's Shoes	Leslie Banks-Wilfrid Lawson	Jan. 15,'41		
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40*	68	Aug. 3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40	64	Oct. 12,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40*	70	July 20,'40
Her First Romance (G)	Edith Fellows-Wilbur Evans	Dec. 25,'40	77	Dec. 28,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40*	62	Aug. 10,'40
Missing People (G)	Will Fyffe	Aug. 19,'40*	69	Nov. 16,'40
Ole Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40	78	Oct. 26,'40
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov. 11,'40	62	Nov. 23,'40
Prairie Schooldays	*Ray Corrigan-John King*	*Not Set*		
Pride of the Bowery	Leo Gorcey-Bobby Jordan	Dec. 15,'40		
(See Product Digest, page 23)				
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40*	73	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40*	58	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan	Aug. 22,'40	61	Sept. 7,'40
Rolling Home to Texas	Tex Ritter	Dec. 30,'40		
Take Me Back to Oklahoma (G)	Tex Ritter-Terry Walker	Nov. 11,'40	64	Nov. 30,'40
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40	62	Oct. 5,'40
Trail of the Silver Spurs	John King-Ray Corrigan	Jan. 4,'41		
Trailing Double Trouble (G)	John King-Ray Corrigan	Oct. 1,'40	58	Oct. 19,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40*	61	Sept. 14,'40
Who is Guilty? (A)	Ben Lyon	Sept. 2,'40*	89	Sept. 2,'39
(Reviewed under the title, "I Killed the Count")				
West of Pinto Basin (G)	Ray Corrigan-John King	Nov. 25,'40	56	Dec. 7,'40
You're Out of Luck	Frankie Darro	Jan. 20,'41		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aldrich Family in Life with Henry 4016	Jackie Cooper-Leila Ernest	Jan. 24,'41		
(See Product Digest, page 14)				
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov. 8,'40	113	Oct. 19,'40
Border Vigilantes	William Boyd-Russel Hayden-Andy Clyde	Apr. 18,'41		
Cherokee Strip (G) 4005	Richard Dix-Florence Rice	Oct. 11,'40	86	Oct. 5,'40
Christmas In July (G) 4007	Dick Powell-Ellen Drew	Oct. 25,'40	72	Sept. 21,'40
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40*	63	Aug. 17,'40
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov. 1,'40	75	Oct. 12,'40
Doomed Caravan 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41		
(See Product Digest, page 22)				
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40*	69	Aug. 3,'40
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff	Aug. 23,'40*	83	July 27,'40
Hard Boiled Canary	A. Jones-S. Foster-M. Lindsay	Mar. 7,'41		
In Old Colorado 4052	W. Boyd-R. Hayden-A. Clyde	Feb. 28,'41		
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40	92	Sept. 7,'40
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Apr. 25,'41		
Lady Eve, The	Barbara Stanwyck-Henry Fonda-Chas. Colburn-Eugene Pallette	Mar. 21,'41		
Las Vegas Nights	Phil Regan-Bert Wheeler-Tommy Dorsey	Mar. 28,'41		
Love Thy Neighbor (G) 4013	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40	82	Dec. 21,'40
Mad Doctor, The	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41		
Monster and the Girl, The	Ellen Drew-Red Cameron	May 16,'41		
Moon Over Burma (G) 4006	Dorothy Lamour-Robert Preston	Oct. 18,'40	75	Oct. 19,'40
Mystery Sea Raider (G) 3934	Henry Wilcoxon-Carole Landis	Aug. 9,'40*	78	Aug. 3,'40
New York Town	*Mary Martin-Robt. Preston-Fred MacMurray*	*Not Set*		
Night at Earl Carroll's, A (G) 4011	Ken Murray-Rose Hobart	Dec. 6,'40	63	Nov. 16,'40
North West Mounted Police (G) 3946 (Color)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40*	125	Oct. 26,'40
One Night in Lisbon	Madeleine Carroll-Fred MacMurray-Dame May Whitty	June 16,'41		
Quarterback, The (G) 4004	Wayne Morris-Virginia Dale	Oct. 4,'40	69	Oct. 5,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40	80	Sept. 14,'40
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker	May 9,'41		
Road to Zanzibar, The	B. Crosby-B. Hope-D. Lamour	Apr. 11,'41		
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin	Sept. 6,'40	94	Aug. 24,'40
Round Up, The	R. Dix-P. Morison-P. Foster	Apr. 18,'41		
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 3,'41	83	Dec. 7,'40
Shepherd of the Hills (Color)	John Wayne-Betty Field-Harry Carey-Beulah Bondi	Aug. 15,'41		
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40*	63	June 29,'40
Texas Rangers Ride Again (G) 4012	J. Howard-E. Drew-M. Robson	Dec. 13,'40	67	Nov. 2,'40
Three Men from Texas (G) 4050	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40	76	Sept. 14,'40
Untamed (A) 3941 (Color)	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40*	83	June 29,'40
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80	Dec. 21,'40
Virginia (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41		
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40*	86	June 1,'40
World in Flames (G) 4010	Documentary	Nov. 15,'40	60	Oct. 19,'40
You're the One	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb. 7,'41		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters 153	Tim McCoy	Sept. 16,'40	60	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40	63	
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40	60	
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41		
Billy the Kid Rides West	Bob Steele	Jan. 3,'41		
Caught in the Act 107	Henry Armetta	Jan. 18,'40		
Devil Bat 105	Bela Lugosi	Dec. 13,'40	68	
Gun Code 152	Tim McCoy	Aug. 3,'40	57	
Lone Rider Rides On, The 163	George Houston	Jan. 17,'41		
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40	66	
Misbehaving Husbands (G) 105	Ralph Byrd-Luana Walters	Dec. 20,'40	65	Dec. 21,'40
Never Say No 108	*Glamour Girls*	*Not Set*		
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 5,'40	59	
Secret Evidence 106	M. Reynolds-C. Quigley	Jan. 31,'40		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Judge	Weaver Brothers and Elviry	Jan. 31,'41	67	Nov. 23,'40
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40	67	Nov. 23,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57	Nov. 30,'40
Behind the News (G) 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	75	Dec. 14,'40
Bowery Boy (G) 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40	70	Jan. 4,'41
Colorado (G) 051	Roy Rogers-"Gabby" Hayes	Sept. 15,'40	57	Sept. 7,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug. 31,'40*	67	Aug. 17,'40
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov. 7,'40	67	Nov. 16,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40	57	Oct. 12,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40*	75	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40	69	Sept. 14,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford	Oct. 15,'40	88	Oct. 19,'40
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57	Dec. 21,'40
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40	68	Nov. 23,'40
Melody and Moonlight (G) 005	Johnny Downs-Vera Vague	Oct. 11,'40	73	Oct. 5,'40
Melody Ranch (G) 041	Gene Autry-Jimmy Durante	Nov. 15,'40	84	Nov. 23,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40	57	Aug. 17,'40
Petticoat Politics	*Roscoe Karns-Ruth Donnelly-Spencer Charters*	*Not Set*		
Ranger and the Lady, The (G) 956	Roy Rogers-"Gabby" Hayes	July 30,'40*	59	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40	65	Aug. 24,'40
Ridin' on a Rainbow 044	Gene Autry - Smiley Burnette-Mary Lee-Carol Adams	Jan. 24,'41		
Robin Hood of the Pecos 054	Roy Rogers-Geo. "Gabby" Hayes-Sally Payne	Jan. 14,'41	59	
(See Product Digest, page 31)				
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40*	72	Aug. 3,'40
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov. 22,'40	57	Nov. 23,'40
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July 12,'40*	81	June 15,'40
(Reviewed under the title, "The Refugee")				
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40	58	Nov. 2,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40	57	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40	57	Sept. 21,'40
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40	70	Nov. 2,'40
Wyoming Wildcat 074	Don "Red" Barry-Julie Duncan	Jan. 6,'41	56	
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40	59	Oct. 5,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande 183	Tim Holt-Ray Whitley	Feb. 7,'41		
(See Product Digest, page 30)				
Citizen Kane 118	Orson Wells-Dorothy Comingore	Feb. 14,'41		
Convoy (A) 161	Clive Brook-John Clements-Judy-Campbell-Edward Chapman	Jan. 3,'41	90	June 29,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40*	68	June 29,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward-Lucille Ball-Ralph Bellamy	Aug. 23,'40*	89	Aug. 31,'40
Devil and Miss Jones, The	Jean Arthur-Charles Coburn-Edward McNamara - S. Z. Sakall	Mar. 14,'41		
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40*	68	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford	Sept. 13,'40	81	Sept. 14,'40

THE RELEASE CHART

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Dec.	6,'40	63.	Nov. 2,'40
Girl, a Guy and a Gob, A 120. (See Product Digest, page 21)	George Murphy-Lucille Ball	Feb.	28,'41		
Hang Out the Moon	Rosemary Lane-Dennis O'Keefe	Apr.	18,'41		
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept.	27,'40	72.	Sept. 21,'40
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec.	27,'40	105.	Dec. 21,'40
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct.	18,'40	70.	Sept. 21,'40
Let's Make Music (G) 115	Bob Crosby-Jean Rogers-Elizabeth Risdon-Joseph Buloff	Jan.	17,'41	85.	Dec. 14,'40
Li'l Abner (G) 109	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov.	1,'40	78.	Nov. 9,'40
Little Men (G) 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Jan.	10,'41	84.	Dec. 7,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug.	30,'40*	101.	Aug. 17,'40
Melody for Three 124	Jean Hersholt-Fay Wray-Walter Woolf King	Mar.	28,'41		
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept.	6,'40	75.	Aug. 24,'40
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov.	15,'40	76.	Oct. 12,'40
Millionaires in Prison (G) 037.	Lee Tracy-Linda Hayes	July	26,'40*	64.	June 29,'40
Mr. and Mrs. Smith 117 (See Product Digest, page 15)	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan.	31,'41		
No, No Nanette (G) 114	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec.	20,'40	96.	Dec. 28,'40
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug.	9,'40*	68.	Aug. 24,'40
Playgirl (G) 121	Kay Francis-James Ellison	Mar.	7,'41	75.	Dec. 14,'40
Queen of Destiny (G) 061 (Color) (Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38)	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug.	2,'40*	95.	Aug. 10,'40
Ramparts We Watch (G) 171	Documentary	Aug.	16,'40	87.	July 27,'40
Remedy for Riches (G) 113	Jean Hersholt-Dorothy Lovett	Nov.	29,'40	66.	Nov. 23,'40
Saint In Palm Springs, The (G) 116 (See Product Digest, page 31)	George Sanders-Wendy Barrie	Jan.	24,'41	66.	Jan. 4,'41
Scattergood Baines	Guy Kibbee-Dink Trout-Carol Hughes	Feb.	21,'41		
Show Business	Alan Mowbary-Donald McBride-Carol Hughes	Mar.	21,'41		
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July	26,'40*	58.	Aug. 24,'40
Stranger on the Third Floor (G) 041	Peter Lorre-John McGuire-Margaret Tallichet	Aug.	16,'40*	64.	Sept. 7,'40
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct.	25,'40	90.	Oct. 12,'40
They Met In Argentina 128	Jimmy Ellison-Maureen O'Hara-Alberto Vila-Buddy Ebsen	Apr.	25,'41		
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke-Fred-Bartholomew-Jimmy Lydon-Josephine Hutchinson	July	19,'40*	81.	June 22,'40
Too Many Girls (G) 106	Lucille Ball-Richard Carlson	Nov.	8,'40	85.	Oct. 12,'40
Triple Justice (G) 086	George O'Brien-Virginia Vale	Sept.	20,'40*	66.	Oct. 19,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell	Oct.	11,'40	67.	July 27,'40
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct.	4,'40	59.	Oct. 12,'40
Walt Disney Festival (G) (Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.) (Color)		Aug.	2,'40*	117	
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug.	23,'40*	63.	Aug. 17,'40
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov.	22,'40	97.	Nov. 16,'40

TWENTIETH CENTURY-FOX

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bride Wore Crutches, The 112. (See Product Digest, page 30)	Lynne Roberts-Ted North	July	4,'41		
Brigham Young—Frontiersman (G) 107	Tyrone Power-Linda Darnell	Sept.	27,'40	113.	Aug. 31,'40
Chad Hanna (G) 123 (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec.	27,'40	88.	Dec. 14,'40
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Jean Valerie	Sept.	6,'40	63.	Aug. 3,'40
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec.	6,'40	70.	Nov. 30,'40
Dead Men Tell	Sidney Toler-Sen Yung-Jean Rogers	Mar.	28,'41		
Down Argentine Way (G) 113 (Color)	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct.	11,'40	88.	Oct. 5,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce-Ralph Bellamy	Sept.	13,'40	80.	Aug. 31,'40
For Beauty's Sake	Ted North-Marjorie Weaver	June	27,'41		
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct.	4,'40	57.	Sept. 28,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug.	9,'40	73.	Aug. 10,'40
Girl in the News 127	Marg't Lockwood-Barry Barnes	Jan.	31,'41	78.	Oct. 12,'40
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood	Apr.	25,'41	92.	May 13,'39
Golden Hoofs (See Product Digest, page 31)	Jane Withers-Charles Rogers	Feb.	14,'41		
Great Profile, The (G) 111	John Barrymore-Johne Payne	Oct.	25,'40	71.	Aug. 24,'40
Hudson's Bay (G) 115	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Jan.	3,'41	94.	Dec. 28,'40
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec.	20,'40	78.	Dec. 7,'40
Man I Married, The (A) 101	Joan Bennett-Francis Lederer	Aug.	2,'40	77.	July 20,'40
Mark of Zorro, The (G) 117	Tyrone Power-Linda Darnell	Nov.	8,'40	93.	Nov. 9,'40
Maryland (G) 050 (Color)	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter	July	19,'40*	91.	July 6,'40
Michael Shayne, Private Detective (G) 124	Lloyd Nolan-Marjorie Weaver	Jan.	10,'41	77.	Dec. 28,'40
Night Train (A) 114 (Reviewed under title, "Gestapo")	Marg't Lockwood-Rex Harrison	Oct.	18,'40	93.	June 8,'40
Murder Among Friends	John Hubbard-Marjorie Weaver	Mar.	14,'41		
Murder Over New York (G) 121	Sidney Toler-Marjorie Weaver	Dec.	13,'40	65.	Dec. 7,'40
Outlaw, The	Walter Huston-Thomas Mitchell-Jane Russell-Jack Beutel	Mar.	21,'41		
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug.	23,'40	66.	Aug. 17,'40
Return of Frank James, The (G) 103 (Color)	H. Fonda-G. Tierney-J. Cooper	Aug.	16,'40	92.	Aug. 17,'40
Ride Kelly Ride	Marvin Stephens-Rita Quigley-Eugene Pallette	Feb.	7,'41		
Ride On, Vaquero	Cesar Romero-Mary B. Hughes	Apr.	18,'41		
Road to Rio, The (Color)	Alice Faye-Don Ameche-Carmen Miranda	Apr.	11,'41		
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan.	17,'41	73.	Jan. 4,'41
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July	5,'40*	66.	July 6,'40
Scotland Yard	Nancy Kelly - John Loder - Edmund Gwenn	Feb.	28,'41		
Sleepers West	Lloyd Nolan-Lynn Bari-Mary Beth Hughes-Ben Carter	Apr.	4,'41		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov.	15,'40	70.	June 29,'40
Tall, Dark and Handsome 128.	Cesar Romero-Milton Berle-Virginia Gilmore	Jan.	24,'41		
Tin Pan Alley (G) 120	Alice Faye-Betty Grable-Jack Oakie-John Payne	Nov.	29,'40	92.	Nov. 23,'40
Tobacco Road	Gene Tierney-Charley Grapewin-Marjorie Rambeau-William Tracy-Elizabeth Patterson	Mar.	7,'41		
Very Young Lady, A	Jane Withers-Janet Beecher-June Carlson	June	6,'41		
Western Union (Color) (See Product Digest, page 30)	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Feb.	21,'41		
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept.	20,'40	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Jack Oakie	Aug.	30,'40	79.	July 13,'40
Youth Will Be Served (G) 119.	J. Withers-J. Darwell-R. Conway	Nov.	22,'40	66.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Blackout (G) (Reviewed under title, "Contraband")	Valerie Hobson-Conrad Veidt	Nov.	29,'40	80.	Apr. 13,'40
Broadway Limited	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe-Patsy Kelly*	*Not Set*			
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug.	9,'40	86.	Aug. 3,'40
Cheers for Miss Bishop	*Martha Scott-Wm. Gargan*	*Not Set*			
Foreign Correspondent (G)	Joe McCrea-Laraine Day	Aug.	16,'40	120.	Aug. 31,'40
Great Dictator, The (G)	*Charles Chaplin - Paulette Goddard-Jack Oakie*	*Not Set*		126.	Oct. 19,'40
Kit Carson (G)	Jon Hall-Lynn Bari	Aug.	30,'40	97.	Aug. 31,'40
Lady Hamilton (See Product Digest, page 31)	*Vivien Leigh-L. Olivier*	*Not Set*			
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter	Nov.	22,'40	105.	Oct. 12,'40
Major Barbara	*Wendy Hiller-Robt. Morley*	*Not Set*			
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson	Sept.	13,'40	92.	Aug. 3,'40
Pot O'Gold	*James Stewart-Paulette Goddard - Horace Heidt - Dick Hogan*	*Not Set*			
Roadshow (See Product Digest, page 6)	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly	Jan.	24,'41		
So Ends Our Night (See Product Digest, page 14)	*Fredric March - Margaret Sullivan - Glenn Ford - Frances Dee*	*Not Set*			
Son of Monte Cristo (G)	Louis Hayward - Joan Bennett - George Sanders	Jan.	10,'41	102.	Dec. 7,'40
South of Pago Pago (G)	Jon Hall-Victor McLaglen	July	19,'40	97.	July 20,'40
That Uncertain Feeling	*M. Oberon-Melvyn Douglas-Burgess Meredith*	*Not Set*			
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec.	25,'40	109.	Oct. 19,'40
Topper Returns	*Joan Bondell-Roland Young-Carole Landis-'Rochester'-Billie Burke-Patsy Kelly*	*Not Set*			
Westerner, The (G)	Gary Cooper-Walter Brennan	Sept.	20,'40	99.	Sept. 21,'40

UNIVERSAL

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters	Sept.	6,'40	74.	Sept. 7,'40
Bank Dick, The (G) 5010	W. C. Fields-Una Merkel	Nov.	29,'40	73.	Dec. 7,'40
Back Street	M. Sullavan-C. Boyer-R. Carlson	Jan.	31,'41		
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July	19,'40*	60.	July 27,'40
Boss of Bullion City 5064	Johnny Mack Brown - Fuzzy Knight	Jan.	10,'41		
Boys from Syracuse (A) 4003	Allan Jones-Martha Raye-Joe Penner-Rosemary Lane	Aug.	9,'40*	73.	July 20,'40
Buck Privates	*Andrews Sisters-Abbott & Costello-Jane Frazee*	*Not Set*			

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight	Feb.	14,'41	
Dangerous Game, A	Richard Arlen-Andy Devine	Feb.	7,'41	
Dark Streets of Cairo (G)	Sigrid Gurie-Ralph Byrd	Feb.	14,'41	59. Dec. 7,'40
Devil's Pipeline 5052	Richard Arlen-Andy Devine	Nov.	1,'40	65. Nov. 16,'40
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct.	4,'40	71. Oct. 12,'40
Fugitive, The (A) 5046 (pre-release 6-28-40)	Ralph Richardson - Diana Wynward	Sept.	20,'40	76. Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire")				
Give Us Wings (G) 5025	"Dead End Kids"-W. Ford	Dec.	20,'40	62. Nev. 16,'40
Hired Wife (G) 5006	R. Russel-B. Aherne-V. Bruce	Sept.	13,'40	96. Sept. 7,'40
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov.	1,'40	63. Aug. 10,'40
Invisible Woman, The (G)	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec.	27,'40	70. Jan. 4,'41
Law and Order (G) 5062	Johnny Mack Brown - Fuzzy Knight - Nell O'Day	Oct.	18,'40	57. Nov. 30,'40
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept.	13,'40	64. Sept. 7,'40
Little Bit of Heaven, A (G) 5017	Gloria Jean-Robt. Stack	Oct.	11,'40	86. Oct. 19,'40
Lucky Devils 5053	Richard Arlen-Andy Devine	Jan.	3,'41	
(See Product Digest, page 30)				
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec.	6,'40	59. Sept. 21,'40
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov.	22,'40	65. Nov. 2,'40
Mummy's Hand, The (G) 5020.	Dick Foran-Peggy Moran	Sept.	20,'40	67. Aug. 31,'40
Mysterious Dr. R	*Lionel Atwill-Lon Chaney, Jr.-Frank Albertson-Anne Nagel*	*Not Set*		
Next Time We Love (G) 5048. (Re-Issue)	Margaret Sullavan-Jas. Stewart	Nov.	22,'40	85. Feb. 8,'36
Nice Girl	Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan-Rbt. Benchley-Helen Broderick	Feb.	21,'41	
(See Product Digest, page 29)				
One Night in the Tropics (G) 5015	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov.	15,'40	82. Nov. 9,'40
Pony Post (G) 5063	Johnny Mack Brown - Fuzzy Knight	Nov.	8,'40	59. Dec. 21,'40
Ragtime Cowboy Joe (G) 5061	Johnny Mack Brown - Fuzzy Knight	Sept.	20,'40	58. Oct. 5,'40
San Francisco Docks (G)	Burgess Meredith-Irene Hervey	Jan.	10,41	66. Dec. 7,'40
Sandy Gets Her Man (G) 5021.	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov.	8,'40	66. Nov. 16,'40
Seven Sinners (A) 5007	Marlene Dietrich-John Wayne	Oct.	25,'40	86. Nov. 2,'40
Six Lessons from Madame Lazonga	Lupe Velez-Leon Errol	Jan.	17,'41	
Slightly Tempted G) 5024	H. Herbert-J. Downs-P. Moran	Oct.	18,'40	60. Aug. 10,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug.	2,'40*	59. Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept.	27,'40	89. Sept. 28,'40
Trail of the Vigilantes (G) 5008	Franchot Tone-Broderick Crawford-M. Auer-Andy Devine-Peggy Moran-Warren William	Dec.	13,'40	75. Dec. 14,'40
When the Daltons Rode (G) 4406	K. Francis-R. Scott-B. Donlevy	July	26,'40*	80. Aug. 3,'40
Where Did You Get That Girl? (G)	H. Parrish-C. Lang-L. Errol	Jan.	3,'41	67. Dec. 21,'40
Who's Crazy Now?	Hugh Herbert-Anna Nagel	Feb.	7,'41	
You're Not So Tough (G) 4023.	"Dead End Kids"-Nan Grey	July	26,'40*	71. June 1,'40

WALT DISNEY PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	135.	Nov. 16,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This, and Heaven Too [FN] (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July	13,'40*	143. June 22,'40
Always a Bride [FN] (G) 570.	Rosemary Lane-George Reeves	Nov.	2,'40	58. Nov. 30,'40
Calling All Husbands [WB] (G) 519	Ernest Truex-Luelle Fairbanks	Sept.	7,'40	64. Sept. 21,'40
Case of the Black Parrot [FN]. 572	Wm. Lundigan-Maris Wrixon	Jan.	11,'41	
City for Conquest [WB] (G) 506	James Cagney-Ann Sheridan	Sept.	21,'40	106. Sept. 14,'40
Dispatch from Reuter's, A [WB] (G) 511	Edw. G. Robinson-Edna Best	Oct.	19,'40	90. Sept. 28,'40
East of the River [FN] (G) 562	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov.	9,'40	73. Nov. 2,'40
Far Horizon	*B. Davis-G. Brent-H. McDaniel*	*Not Set*		
Father is a Prince [FN] 569.	Grant Mitchell-Nana Bryant	Oct.	12,'40	56
Father's Son	*John Litel-Frieda Inescort*	*Not Set*		
Flight from Destiny [WB] (A) 520	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald - John Litel	Dec.	7,'40	74. Dec. 28,'40
Flowing Gold [WB] (G) 412.	Pat O'Brien-J. Garfield	Aug.	24,40*	82. Aug. 31,'40
Footsteps in the Dark	*Errol Flynn-Ralph Bellamy-Brenda Marshall*	*Not Set*		
Four Mothers [WB] (G) 503.	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert-May Robson	Jan.	4,'41	86. Dec. 21,'40
Here Comes Happiness	*Mildred Coles-Richard Ainley-Russell Hicks-Marjorie Gateson*	*Not Set*		
Her Great Lie	*Bette Davis-George Brent-Hattie McDanels-M. Astor*	*Not Set*		
Here Comes the Navy [WB] (G) 525 (re-issue)	James Cagney - Pat O'Brien	Dec.	21,'40	86. Nov. 30,'40
High Sierra [FN]	Humphrey Bogart-Ida Lupino	Jan.	25,'41	
(See Product Digest, page 13)				
Honeymoon for Three [WB]	G. Brent-A. Sheridan-J. Wyman	Jan.	18,'41	
(See Product Digest, page 14)				
Knockout	*W. Morris-Olympe Bradna-Virginia Field-Cliff Edwards*	*Not Set*		
Knute Rockne—All American [WB] (G) 502	Pat O'Brien-Gale Page	Oct.	5,'40	98. Oct. 12,'40
Ladies Must live [FN] (G) 474	Wayne Morris-Rosemary Lane	July	27,'40*	58. Aug. 24,'40
Lady with Red Hair [WB] (G) 512	M. Hopkins-R. Ainsley-C. Rains	Nov.	30,'40	80. Nov. 16,'40
Letter, The [FN] (A) 552	Bette Davis-Herbert Marshall	Nov.	23,'40	97. Nov. 16,'40
Meet John Doe	*G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington*	*Not Set*		
Money and the Woman [FN] (G) 417	Jeffrey Lynn-Brenda Marshall	Aug.	17,'40*	65. Aug. 17,'40
My Love Came Back [WB] (G) 409	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July	20,'40*	85. June 29,'40
No Time for Comedy [FN] (A) 554	James Stewart-Rosalind Russell	Sept.	14,'40	93. Sept. 7,'40
River's End [WB] (G) 414.	Dennis Morgan-Elizabeth Earl	Aug.	10,'40*	69. Aug. 24,'40
Santa Fe Trail [FN] (G) 551.	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale	Dec.	28,'40	110. Dec. 21,'40
Sea Hawk [WB] (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug.	31,'40*	126. July 27,'40
Sea Wolf, The	*Edw. G. Robinson-John Garfield-Ida Lupino*	*Not Set*		
She Couldn't Say No [FN] (G) 571	R. Pryor-E. Arden-C. Edwards	Dec.	14,'40	64. Dec. 28,'40
She Stayed Kissed	*Dennis Morgan-Shirley Ross-Jane Wyatt-Lee Patrick*	*Not Set*		
South of Suez [WB] (G) 513.	Geo. Brent-Brenda Marshall	Nov.	16,'40	87. Dec. 21,'40
Strawberry Blonde	*Jas. Cagney-O. de Havilland-Rita Hayworth*	*Not Set*		
(See Product Digest, page 30)				
Stuff of Heroes	*Eddie Albert-Joan Leslie-Alan Hale-John Litel*	*Not Set*		
They Drive by Night [FN] (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug.	3,'40*	95. July 13,'40
Tugboat Annie Sails Again [FN] (G) 561	Marjorie Rambeau-Alan Hale	Oct.	26,'40	75. Oct. 26,'40
Wagons Roll at Night, The	*H. Bogert-S. Sidney-E. Albert*	*Not Set*		
(See Product Digest, page 29)				

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Among Human Wolves G).	Basil Radford	Film Alliance	Dec.	1,'40	59. Nov. 30,'40
Dangerous Cargo (A) 3. (Reviewed under title, "Hell's Cargo.")	Walter Rilla	Film Alliance	Aug.	3,'40	73. Sept. 21,'40
Daybreak (Le jour Se Leve) (A)	Jean Gabin	A. F. E. Corp.	July	29,'40	88. Aug. 3,'40
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct.	23,'40	65. Oct. 19,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug.	17,'40	62
Here Is Ireland (G)	Travelogue	Irish-American	Oct.	3,'40	80. Oct. 12,'40
Heritage (G)	Juanita Montenegro	French Films	Nov.	4,'40	75. Nov. 16,'40
Kiss of Fire, The (A)	Viviane Romance	Hakim Brothers	Nov.	19,'40	83. Nov. 30,'40
Let George Do It (G)	George Formby	Film Alliance	Aug.	31,'40	73. Mar. 30,'40
Lilac Domino, The (G)	Michael Bartlett	Select	Dec.	6,'40	65. Dec. 14,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept.	21,'40	82. Sept. 28,'40
Living Dead, The (A)	Paul Wegener	Hoffberg	Dec.	16,'40	85. Dec. 21,'40
Mala Yerba (A)	Lupita Gallardo	G. Soria	Sept.	21,'40	109. Oct. 5,'40
Man of the Hour, The (A)	Maurice Chevalier	Trio Films	Nov.	20,'40	95. Nov. 30,'40
Mayerling to Sarajevo (A)	John Lodge	Leo	Oct.	30,'40	90. Nov. 9,'40
Merry Wives, The* (A)	Zdenek Stepanek	Lloyd	Nov.	11,'40	85. Nov. 23,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct.	3,'40	75. Oct. 19,'40
Murder in the Night (A) 2. (Reviewed under the title, "Murder in Soho.")	Jack La Rue	Film Alliance	July	20,'40	57. Mar. 4,'39
Old Bill and Son	Moreland Graham	General Film	Not Set		Dec. 14,'40
Open Road, The (A)	Victor Francen	Mintz	Oct.	4,'40	85. Oct. 19,'40
Sailors Three (G)	Tommy Trinder	Assoc. British	Not Set		87. Oct. 26,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept.	2,'40	90. Sept. 7,'40
Time In the Sun (A)	Documentary	World	Sept.	30,'40	59. Oct. 5,'40
Torso Murder Mystery (A). (Reviewed under the title, "Traitor Spy.")	Bruce Cabot	Ziehm	Oct.	23,'40	Dec. 30,'39
Two Women (A)	Pierre Blanchar	Paragon	Nov.	1,'40	100. Nov. 9,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct.	7,'40	79. Oct. 19,'40

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Ascap Fight Settles Down to Old Fashioned Brick-Throwing

Studios Set Heavy Schedules for the Money Making Stars

—in

Better Theatres

Profitable Vending of Confectionery in the Theatre

VOL. 142, NO. 2 — In Two Sections—Section One — JANUARY 11, 1941

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With chuckles and shekels M-G-M has started its 1941 career in a blaze of box-office glory. Laughing their way into record business are "COMRADE X" and "PHILADELPHIA STORY" whose sustaining power in its day-and-date Los Angeles engagement and whose sensational Music Hall business gives *you* an idea of what to expect. (*3d week at the Music Hall and going bigger than ever after setting a five-year record!*) "COMRADE X" is in its 3d big week at the Capitol, N. Y., and a hold-over joy everywhere. "FLIGHT COMMAND" is just what America and your box-office crave right now. Three in a row and it's only the *start* of a happy and FRIENDLY New Year.

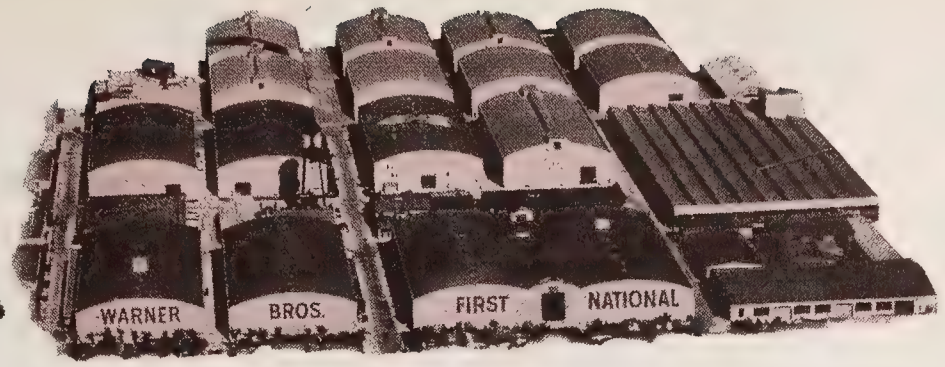
CLARK GABLE • HEDY LAMARR in "COMRADE X." A King Vidor Production with Oscar Homolka, Felix Bressart, Eve Arden. Screen Play by Ben Hecht and Charles Lederer. Directed by King Vidor. Produced by Gottfried Reinhardt
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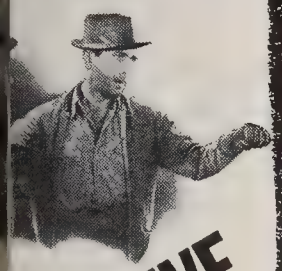


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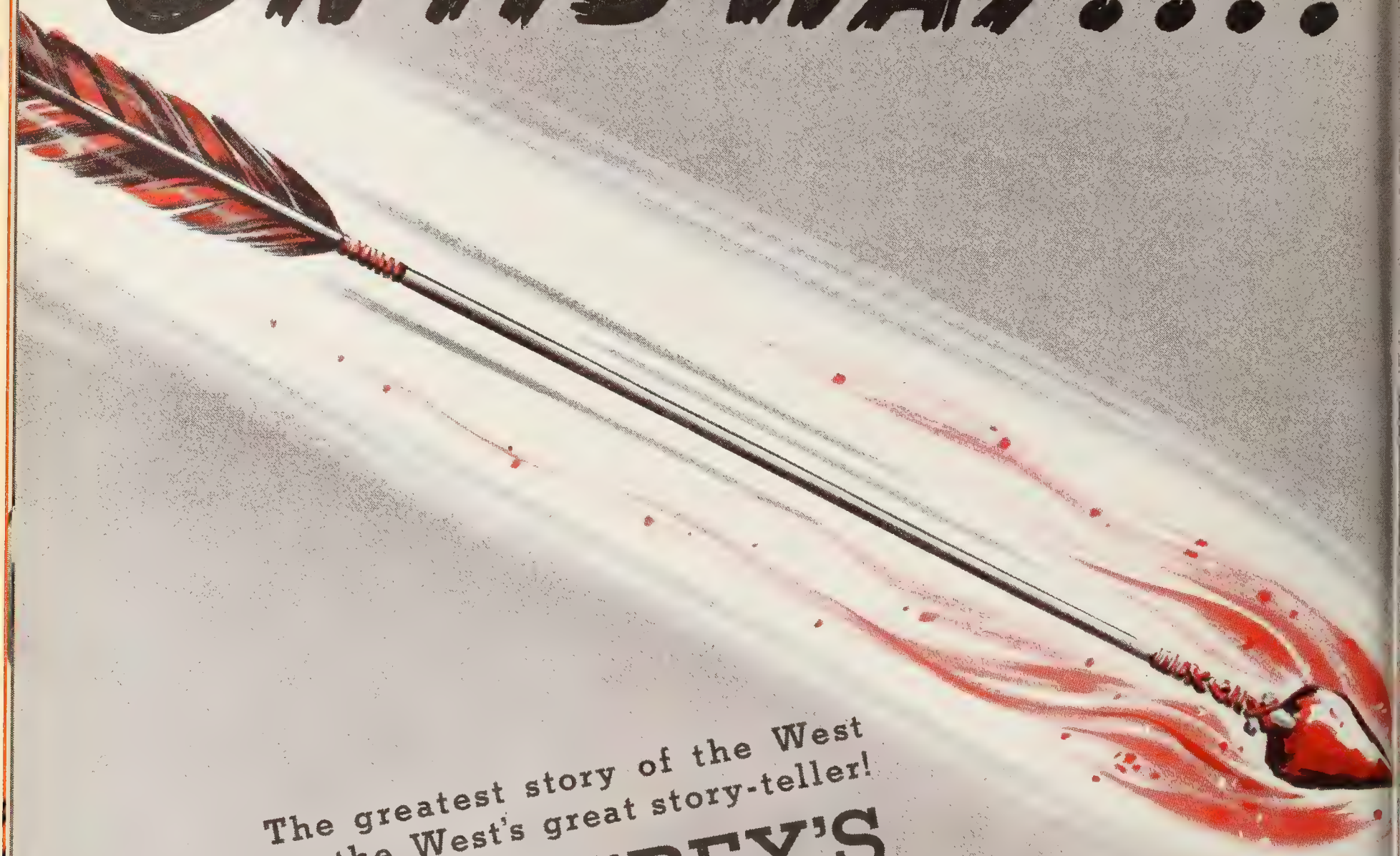
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20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 2 — January 11, 1941

"ON THE AIR"

THE best fun of 1941, new as it is, has been supplied by that annual event of the New York Film Critics—lay press organization—with their party at the Rainbow Room, just across the gulch from here, making their awards on screen "bests".

Mr. Charles Chaplin, that irrepressible comedian, cooperated and contributed by refusing the award to him for "the best male performance", and refusing to attend the party. That, obviously, maybe too obviously, made the news. The Critics seem to have news luck. Last year it was a fuss about N.B.C. letting New York Mayor Fiorello LaGuardia go on the air, also a national story.

The sparring between Mr. Chaplin, who declined on the stated ground that actors were not in competition with each other—who told him that?—and Mr. Bosley Crowther, cinema editor for the New York Times and president of the Critics, was excellent on form. Mr. Chaplin suggested the choice was made by "electioneering", which he seemed to deem an inartistic process. Mr. Crowther got a decision on points in the last round with his assertion that votes by jury represented a "democratic method". It could have been added that in other departments of art, such as painting and wine making, election to honors and medals by jury vote—with some electioneering, too—has long had the authority of acceptance.

SOME of the interior facts are entertaining. For instance, the judgment of the critics, on the twentieth-and-odd ballot, for the best male performance was reached against the vigorous opposition of the feminine members, who in most circumstances might have been considered the more competent judges. They even charged that the choice was influenced by the sheer male practicality of the gentlemen who had their eye on the value of getting Mr. Chaplin into the air show program at the party.

That, one must admit, as an impulse of showmanship on the part of the Critics, is hardly to be indicted. It would be expected that after these years of experience with the devices of promotion the Critics would have a certain awareness of expediency and practicality, even in their world of Art. The device which eventuated got both Mr. Chaplin and the Critics into the nation's news columns with quite as much success as that which attended Mr. Sinclair Lewis' now historic rejection of a Nobel prize. On mere lineage rates that could have been calculated as a competent space deal.

In both instances the result has been excellent, with abundant attention in all directions—and that is what it was all supposed to be about.

In neither instance did the actor or the author dispute the judgment involved.

It would be entertaining, now, if the Film Critics were to ask Mr. Chaplin for his opinion of the best male performance on the screen in 1940—that is, if they got an answer.

One of the most important phases of the operations of the New York Critics, the important aspect of the existence of the organization, is that they take their work seriously, that they are anxious to stand forth before their public in a position of responsibility. That makes an impression on some of us who can recall the difficulties that once were had in winning the press to the notion that motion pictures rated attention.

— — —

THE decisions of the Critics, as is to be observed from the report in our news columns, do not so very precisely square with the nation's box-office reports. That is not, one must urge, argument against either the critical or dollar opinion. The Critics are professional lookers-at and discussers-of screen product. It is their business to write for readers and inevitably they like best, generally, that which gives them most and best to write about, and that is, also inevitably, almost sure to be departure from the norm.

In rather considerable measure the newspaper to which the critic contributes is itself an entertainment enterprise, requiring attraction value for its columns, a function beyond cataloguing the merchandise. In the main, success and attention come to critics rather more for their competence as writers than as judges of box-office material in behalf of the consumer.

The perhaps whimsical notion occurs that it might be an interesting experiment to adopt the device of having motion picture exhibitors give a star rating to critics, from the box-office point of view, in exchange for the rating systems which the cinema column writers seek to apply. Then we might see in newspaper lobbies one-sheet displays announcing a three-and-a-half star critical performance for the week.

There is another element of consideration, too. The box-office public is not required to see all of the pictures, at least not in the same terms as the critics are. If the buying public saw as many pictures as the critics have to, week by week, the gross would be truly colossal.

Seeing all the pictures all the time does things to the looker. Tea tasters frequently clear their palates with a sip of gin, and wine jurors never swallow their samples.

THE consumer opinion is hard to get. Motion Picture Herald goes about it through the only place the public votes, the box office, as reported in the exhibitors' annual record of the "Ten Biggest" moneymakers. That seems to be most accurately what the business, as a business, is about. And that makes the "Ten Biggest" the big annual story.

Today's performances on the stages of Hollywood, and at the box offices of the nation, are polling the public for next year's returns and report.

Of special importance, in this week's issue of the Herald, appears an article from its Hollywood bureau on what last year's "Ten Biggest" are to do this year for the screen.

△ △ △

MOTION pictures with graphs have broken into finance. Mr. James F. Bell of General Mills, Inc., is using the screen to tell stockholders how the company is progressing. It might be a notion for some of the movie companies, too.

—Terry Ramsaye

This Week
in the News

U. S. Checks Deal

THE first important proposed theatre acquisition by one of the "Big Five" companies which signed the consent decree is now under consideration by the Department of Justice, with a meeting scheduled for late this week in Washington. Under the decree, the company signatories agreed that they would acquire no theatres without first consulting the Department.

Balaban and Katz, Paramount theatre affiliate operating in the Chicago area, proposed to acquire the lease of the Oriental theatre at present operated by Jones, Linick and Schaefer. The Government at mid-week had not given its opinion as to whether or not such an acquisition would violate the consent decree but was studying the matter. John Balaban and other Balaban & Katz and Paramount executives were expected to go to Washington to present their side of the case.

The Oriental theatre is in a building owned by the 32 West Randolph Street Corporation and is leased to the Southern Theatres Corporation at a reported weekly rental of $3,000 plus 12½ percent of the gross over a certain figure.

Television Progress

THREE television developments heretofore undisclosed outside of the laboratory will be shown by RCA, January 24th, to members of the Federal Communications Commission when they visit New York to check on progress in television.

The demonstration will bring out a new theatre-size television screen, a new model home receiver with an 18-inch screen, and the first demonstration of the RCA television relay system.

Columbia Broadcasting disclosed Wednesday, that it was ready to show its "live-talent" pickup on the color television system which its engineers have been developing. News in television has been happening rapidly—see page 27.

Balaban Tells

HIGHLIGHTS of the evolution of the motion picture theatre in its technique of presentation and theatrical housekeeping from the nickelodeon to now were presented to the members of the Paramount Pep Club, home office organization, by Barney Balaban, president of the corporation, Tuesday evening.

Of special interest was Mr. Balaban's observation about the development of air conditioning, pioneered at the B. & K. Central Park theatre, growing out of the fact that in his pre-picture days he had been chief clerk for a Chicago cold storage company.

Through Mr. Balaban's recital there was a graphic pattern of the inter-relation between the film's curve of progress and the rise of the theatre as a machine and as an institution.

Terry Ramsaye of Motion Picture Herald also spoke in lightsome vein about minor straws in the current of success with stories about how Paramount got its name off of an apartment house sign, what happened when Al Lichtman's hat blew off into the Chicago river, Neil Agnew's career as an art student, how Howard Deitz founded the art of the "Goldwynism," and such items as why Clinton J. Scollard's name is "Pat."

On Thursday Mr. Balaban was scheduled to address the members of the Associated Motion Picture Advertisers at a luncheon-meeting at the Hotel Edison in New York City. C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, was to introduce Mr. Balaban. Other Paramount executives who had accepted invitations to be present were Adolph Zukor, Stanton Griffis, Austin C. Keough and John W. Hicks, Jr.

Hays Signs

WILL H. HAYS, president of the Motion Picture Producers and Distributors of America, Inc., has signed a new contract continuing his services to the association for another five years.

Congress and Films

THE new 77th Congress went to work this week, and with the session consecrated to defense, there were indications that Congressional leaders would spare little time for other subjects.

The opening of the session saw the usual flood of perennials. Representative Francis D. Culkin (Rep., N. Y.), reintroduced his anti-block booking bill; Representative James P. McGranery (Dem., Pa.) his bill setting up a fine arts bureau as part of the Department of the Interior, and, in the Senate, Senator Matthew M. Neely (Dem., W. Va.), soon to become governor of his state, reintroduced his bills to prohibit block-booking and divorcing exhibition from production and distribution.

On Wednesday, President Roosevelt sent to Congress his annual budget, covering the 1942 fiscal year which begins July 1st, next. The 1,200-page budget disclosed that the Treasury now estimates that it will collect $74,200,000 from the Federal admission tax, at its present rate and exemption, during 1941-1942 compared with $68,900,000 expected to be secured during the 1940-41 and $21,887,916 actually collected during the 1940 year which ended last June 30. In 1939 the total was $19,470,802.

Thurman Arnold's antitrust division will have more funds available than ever before, that branch of the Department of Justice being scheduled to receive $1,575,000, an increase of $254,000 over its current appropriation.

ARBITRATION Association prepares 27 legal forms for cases; reserve panels of arbitrators set up in key cities Page 12
SALES systems and personnel of distributors revised and shifted in preparation for selling under decree Page 13
STUDIOS have heavy production schedules ready for Money Making Stars Page 15
ASCAP-RADIO music war set to words with brickbat accompaniment; U. S. suit delayed Page 17
FAME in one reel; cartoons head list of favored short subjects in exhibitor poll Page 21
EXHIBITION organizes for national defense; committees formed Page 22
STORY PURCHASES of the year; studios spent $2,720,000 for plots Page 23
TELEVISION prepares for newest "corner" of its career as FCC studies commercialization Page 27
CANADIAN restrictions on money tightened, cutting attendance at U. S. border theatres Page 32
NEGOTIATED PEACE follows bitter war in British trade over theatres closed by bombings Page 33
STREAMLINED Guild-Academy planned; talent groups get merger plan Page 35

SERVICE DEPARTMENTS

Asides and Interludes Page 29
Hollywood Scene Page 36
Managers' Round Table Page 51
Obituaries Page 45
Reviews Page 37
What the Picture Did for Me Page 46
PRODUCT DIGEST, the living catalogue of industry wares Page 61

Cartoon Newsreel

PARAMOUNT NEWS which alone of all the newsreels did not issue last week the usual yearend edition made up from outstanding news events of 1940, on Wednesday released what it described as "one of the most interesting innovations in newsreel history", in which 23 "poignant" cartoons from American newspapers were animated by Paramount's Fleischer Studios, depicting, by artists' pens, the news highlights of the year.

The cartoon digest of 1940 was called "Smiling It Over", indicating that the Paramount News editors had decided to deemphasize the grim events of the last year and entertain motion picture audiences.

"Smiling It Over" summarized the chief national and international events of 1940 by animating cartoons by the following: Jensen, Chicago *Daily News;* Messner, Rochester *Times-Union;* Eubank, New York *Sun;* Thomas, Associated Newspapers; Talburt, New York *World-Telegram;* Ed Holland, Nashville *Banner;* Knox, Memphis *Commercial Appeal;* Fitzpatrick, St. Louis *Post-Dispatch;* Lewis, Milwaukee *Journal;* Rube Goldberg, New York *Sun;* Elderman, Washington *Post;* Lute Pease, Newark *Evening News;* Manning, Phoenix *Republican Gazette* and Henderson, Providence *Evening Journal.*

Labor Worries

IN order to stabilize employment and to prevent heavy industries allied with national defense preparations from luring skilled mechanics from Hollywood studios, Paramount, through Y. Frank Freeman, its vice president in charge of production, has issued a manifesto to its 2,750 studio employees promising, among other things, that it would "arrange its production schedule in such a manner that peaks and valleys of employment are minimized." The move was considered without precedent in studio operations.

Stabilization of employment will be one of the principal topics to be discussed at the annual studios' basic agreement conferences, which will be held soon. Unions are expected to propose a plan providing for a minimum guarantee for technicians of from 1800 to 2000 work-hours annually.

Promise of steady employment in the defense industries, it was said by a labor leader, has drawn countless numbers of skilled mechanics from the film industry. If this trend continues, he added, technical preparations and actual shooting may be hampered.

Mr. Freeman announced, also, creation of an industrial relations department to be administered by Charles Boren, former labor contact officer for Paramount studio. It is expected that Mr. Boren will supervise further studies in stabilization of work.

In the Round Table—

AN unemployed female model proved to be the "Cinderella for a Day" selected in Philadelphia as the best "double" for Ginger Rogers in the campaign guided by the local Warnermen ahead of the world premiere of RKO Radio's "Kitty Foyle" at the Boyd theatre. The winner was feted, fed and frolicked, officially shown the town, especially those spots stressed in the Christopher Morley novel, dealing with a Philadelphia background. Publicity was vast.

What else was done to sell the date is detailed in this week's Round Table, along with other ways and means employed by theatremen to bring box-office attention to their wares, starting on page 51.

They're in the Army

HIGH U. S. Army officers are hearing rumblings from the movie sector in Hollywood of the concern of some studio technical and directorial Army reserve officers over their official status in Uncle Sam's emergency forces.

It seems that many film reservists, apparently with long range vision, accepted Army commissions during the past year in the belief that the Hollywood participation would go no further than the production at home of Army training films, defense pictures and the like, in that branch of the Army Signal Corps designated for that duty behind the lines.

They are now learning, however, that they are earmarked, instead under the Army's M-Day plan for attachment to the Signal Corps photographic unit assigned to what the War Department terms "the theatre of operations", meaning filming in actual combat zone—if and when.

Academy Elects

THE board of Governors of the Academy of Motion Picture Arts and Sciences Tuesday night reelected Walter Wanger president. Others chosen were: Edward Arnold and Frank Capra, both reelected, Darryl F. Zanuck, and Jane Murfin, vice-presidents; Mervyn Leroy, secretary; Alan Scott, assistant secretary; Major Nathan Levinson, treasurer; and Henry Fonda, assistant treasurer. The posts to which Mr. Zanuck, Miss Murfin, Mr. Scott and Mr. Fonda were elected are new positions. The meeting was held at the Brown Derby.

Committees for the annual awards selections and plans for the new streamlined Guild-Academy are reported in the story on page 35.

As Interest Wanes

SPACE limits and the state of reader interest, not policy, are responsible for the New York *Times'* virtual elimination of reviews of foreign films opening in New York, reviewers at the paper indicated this week.

The *Times* formerly devoted considerable space to reviews of Soviet, German, Italian and French pictures at "art" and other theatres in New York. Attention to foreign films was probably at its height in the *Times* during the regime of Frank Nugent, who resigned to go west to write stories for Darryl Zanuck.

Bosley Crowther, now the paper's chief reviewer, said the *Times* was confining its foreign reviews to an occasional short notice of French openings in New York. French films attract the widest interest among *Times* readers he said, and pointed out that the war has cut foreign language imports to a trickle.

Mr. Crowther indicated that reader interest in Red Soviet, German and Italian pictures was at a point where the *Times* no longer felt they warranted the extensive reviews formerly printed.

Calling all Binoculars

METRO-GOLDWYN-MAYER in New York relays a request received from its London office, asking for donations of binoculars. It is pointed out that these are of great and mounting value not merely because of their military use but because every large factory or place of business, including those in motion pictures, stations an unofficial observer on its roof so that those within the building may continue work beyond the regular raid warning.

In relaying the plea to the U. S. industry, MGM advises anyone interested in helping through donation of a little used or extra pair of binoculars, field glasses, or opera glasses to send contributions to the International Department, Metro-Goldwyn-Mayer, 1540 Broadway, New York City.

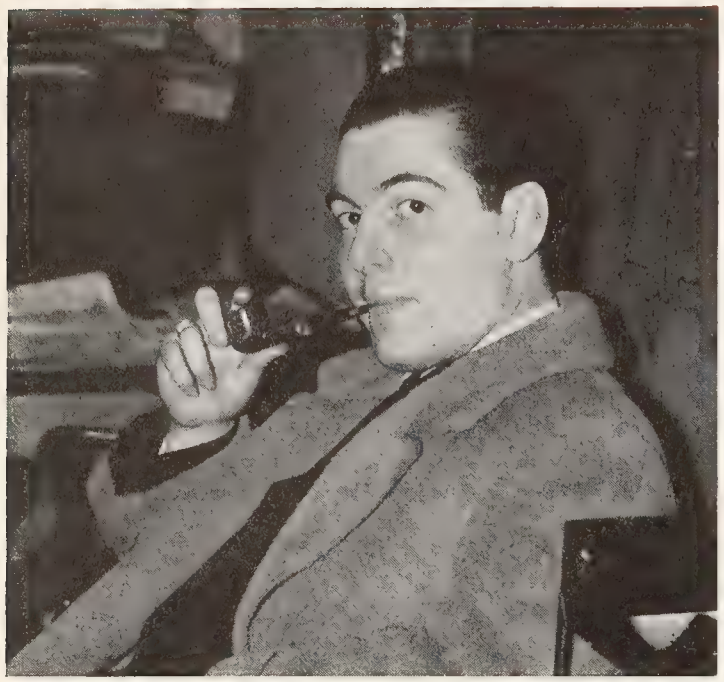
Roach Sues MGM

ECHOES of the long association between Hal Roach, as producer, and Loew-MGM, as distributor, which ended in 1938, resounded in Federal Court in New York, Wednesday when Hal Roach Studios, Inc. filed suit for $1,263,993 damages charging Loew's Inc. and MGM with violating five basic distribution contracts which ran from 1927-28 through 1939-40.

The complaint asserted that all contracts provided that the Hal Roach Studios should receive 60 per cent of the gross of the films until the plaintiff's share of the cost had been repaid and 50 percent over that figure. Numerous overcharges are claimed.

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By Staff Photographer

BILL MORTON, publicity director for the RKO Albee in Providence, R. I., stops in the Managers' Round Table offices in Rockefeller Center for a visit.

HOLIDAY PARTY. Managers of the Loew's northeastern division were guests of Charles E. Kurtzman, division manager, at the Cocoanut Grove, Boston. Left to right: Al Longo, publicity; Frank Murphy, Syracuse; Edward H. McBride, Providence; Lester Pollock, Rochester; John H. Devlin, Boston; Mr. Kurtzman; Howard Burckhardt, Boston; Fred Greenway, Boston, and Joseph A. Di Pesa, publicity.



THIS WEEK IN PICTURES



By Cosmo-Sileo

PRESENTATION. Darryl Zanuck, above left, flanked by Charles E. McCarthy, accepts the New York Critics Award for the "Grapes of Wrath" from Bosley Crowther of the Times at a Rainbow Room cocktail party. Not present was Charles Chaplin, who refused the best actor award for "The Great Dictator".



NEW YEAR·GUESTS. Rev. E. J. Tynan, S.J., Fordham athletic director; Paul Short, Dallas Chief Barker and host; Dean Kyle and Coach Homer Norton, Texas A. & M., at a Variety Tent 17 party.



By Cosmo-Sileo

ON GUARD for musical piracy are John G. Paine, ASCAP general manager, and Dave Stamper, composer, at one of the listening posts set up by ASCAP in the radio music war of words.

"BIG 5" RESHAPING SALES SYSTEMS, SALES POLICIES FOR CONSENT DECREE

Legal Staffs, Distribution Heads Lecture Personnel on Decree; Field Forces Reorganized to Operate Under New Order

An assortment of factors—principally the necessity for reshaping physical sales procedure under the consent decree—are causing a concentration of sales and management attention on operations and sales staffs, with this and other matters, such as the mid-season pushing of sales and playdates bringing special conferences of home office executives and salesmen in the field, and of production chiefs in the studios of Hollywood.

With the American Arbitration Association moving close to the commencement of arbitration under the decree, on February 1st, and the turn of the year signaling the time for distributor attention to the formulation of policies for the 1941-42 pre-season sales convention period, starting in the spring, every distributor of the "Big Five" decree signatories is going deep into the problems attending the remoulding of selling methods under the new system.

The companies' home office legal staffs are touring the country to acquaint their field salesmen with the legal facts of the decree. Their home office sales and corporate executives are calling territorial conferences from which they expect to gain first hand information to aid them in re-constructing their distribution machinery.

Special home office "scouts" are even visiting the exchanges to arrive at a basic formula for holding individual exchange meetings with sales staffs on the subject.

Metro-Goldwyn-Mayer has already completed a re-shuffling of its field staff, to effect the physical changes that are to come from selling under the decree.

RKO Prepares Formula

As a result of a "laboratory tour" of five RKO exchanges, conducted for the purpose of explaining operations under the decree, the company has secured a basic formula for meetings which will be held in all of the company's U. S. branches, it was stated Tuesday by Ned E. Depinet, vice president in charge of distribution, in New York.

The first five meetings, held in Washington, New Haven, Boston, Albany and New York, were conducted by William Zimmermann, of the company's legal department, who was one of the staff of legal representatives that negotiated the decree with the Government.

Mr. Zimmermann reported to Mr. Depinet that he had found the branch personnel well posted and that as a result of the discussions and the pertinent questions put to him by the branches, RKO had obtained a broad cross section of all the basic new selling problems likely to arise anywhere in the country.

"The branches visited have reported that the meetings have had great educational value to the personnel in clarifying operations resulting from the ruling," said an RKO statement. The meetings have been attended also by sales executives from the home office.

Mr. Zimmermann reported that from four to five hours of uninterrupted discussion are required for each meeting. He left New York Sunday for Buffalo, his first stop on a 20,000-mile, five weeks' tour which will take him to all of the company's branch offices for the same purpose.

RKO Radio executive handling the 'Ned Depinet Drive' held a meeting last Friday with the Chicago exchange staff, headed by Jack Osserman, with midwestern district manager Walter Branson also present, and sales manager Andy Smith and drive editor Harry Gittleson attending from New York on the Twentieth Century and drive captain Leo Devaney, Canadian division sales manager, from Toronto.

The drive is from January 25th to May 9th, a 15-week period.

Fox To Talk to Staffs

From Hollywood came word, Monday, that Herman Wobber, Twentieth Century-Fox general sales manager, visiting the studios at Movietone City, will call a meeting of the company's sales force to discuss operations under the consent decree shortly after his return to New York.

Mr. Wobber will be in California until the end of the month to participate in the executive conferences beginning January 15th on both production and distribution functions under the decree. Participating in the discussions will be Sidney R. Kent, president, who is now vacationing at Palm Springs; Joseph M. Schenck, chairman of the board; Darryl F. Zanuck, vice-president and production head, and ranking studio executives.

Plans will be laid for closer working arrangements between production and distribution in line with decree requirements. The company's sales forces will be enlarged for decree operations, as will be the case with other companies, but the extent of the additions has not been determined yet.

Meanwhile, in Chicago, Darryl F. Zanuck, Twentieth Century-Fox production head, en route to New York to personally receive the award of the New York Film Critics for his production of "The Grapes of Wrath," disclosed that the company would produce films stressing American themes and with some Latin American appeal in an effort to regain some of the revenue lost in warring countries. He pre-

(Continued on following page)

Exhibitors Study Buying Problems Produced by Decree Provisions

Special meetings to consider effects of the consent decree were being scheduled this week by exhibitor organizations just as the five majors that signed the decree were arranging instructions in the field for sales staffs and making plans for necessary changes in production and distribution procedure necessitated by the selling provisions of the decree.

At the annual meeting of the board of directors of Allied States Association of Motion Picture Exhibitors to be held in Washington on January 27th and 28th, there will be extensive discussion of the decree and its effects on exhibitors. Other business will include the election of officers.

On Friday the United Theatre Owners of Illinois, headed by Edward A. Zorn, were to convene at Springfield. The chief topic was to be the consent decree and its relation to theatremen in that territory.

The Pacific Coast Conference of Independent Theatre Owners will hold its quarterly meeting of trustees Sunday and Monday, January 12th and 13th, in Portland. Albert J. Law, former assistant U. S. attorney general and now counsel for the exhibitor organization, and officers will explain the New York consent decree and how it will affect exhibitors on the West Coast. Those scheduled to attend the meeting include Robert H. Poole, executive secretary; Hugh Bruen, Jack Berman, Ben Levine, L. O. Lukan, William Ripley, Robert White and A. West Johnson.

The members of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersery and Delaware will hold a session in Philadelphia on January 14th, and there also the decree will be the major topic under consideration. The machinery of the local arbitration board will be another subject considered.

Frank Lydon, president of the Independent Exhibitors, Inc., Boston affiliate of Allied, has announced that he will call a meeting of the local group in Boston following the national board meeting.

The annual meeting of the Motion Picture Exhibitors Association of Cleveland was scheduled for Thursday. Principal business before the organization was the election of officers for the new year, but selling and buying under the decree also was to receive attention.

Allied Theatre Owners of Connecticut met Tuesday for the first regular luncheon meeting of the year at the Hofbrau Haus in New Haven, with A. M. Schuman presiding. Possible effects on exhibitors of the Government suit against the American Society of Composers, Authors and Publishers and other aspects of the music situation were discussed as well as the motion picture consent decree.

SALES POLICIES, STAFFS SHIFTED

(*Continued from preceding page*)

dicted that the consent decree will aid relations between distributors and theatre owners, and expressed the opinion that "Tobacco Road" would be the most successful picture produced by the company.

Mr. Zanuck said he believes the national defense program will aid theatre business materially.

The company's production schedule and budget for 1941-'42 are being formulated at the studio now, he said. On his return there he will confer with Mr. Kent's on next season's program. The next Fox-Zanuck picture to be put in work will be "The Great Broadcast."

Paramount Decree Meetings

Paramount Pictures, last Friday, started a series of consent decree explanatory conferences with field salesmen, opening at the exchange in New York.

Austin C. Keough, vice-president and general counsel, interpreted the decree. Later, he will visit every Paramount exchange in the east and south for the same purpose. Louis Phillips of the home office legal staff will cover the company's exchanges in the midwest and far west, beginning late this month and continuing until every exchange has been visited.

Mr. Phillips' tour had to be postponed until the end of January because he is to represent Paramount at the trial of the LaCrosse anti-trust suit against the company in Federal court at Madison, Wis., and at the conclusion of the LaCrosse trial he is scheduled to defend Paramount in a plagiarism suit in Federal court at Chicago.

Neil F. Agnew, Paramount vice-president in charge of distribution, and Robert Gillham, advertising and publicity director, left New York last Friday for a trip around the country to realign the national sales setup to conform with decree operations. They will also sit in on production conferences at the studio.

Indications are that Paramount will realign its sales organization on a pattern similar to that adopted recently by others, possibly including the creation of new sales divisions and a reshuffling of the branches to effect closer supervision and contact by home office executives.

The recent appointment of C. J. Scollard as executive assistant to Agnew is a part of the company's plans for revising sales operations under the decree. The addition of Joe Philipson, former head of the J. H. Cooper Circuit office, New York, and Jack Bannan, formerly associated with Sam Dembow at Paramount theatres and National Screen Service, to the home office distribution department, effective last Monday, is regarded similarly.

Universal Not Cutting

War or no war, consent decree implications or no, Universal Pictures will in no way reduce its 1940-41 product commitment.

This was announced in Hollywood, Thursday, January 5th, by president Nate Blumberg, who stated that by next August 31, the studio will have delivered to exhibitors the 63 productions outlined to salesmen at the annual convention last May. These 63 productions, which do not include shorts, are well ahead of the production schedule laid out last summer.

Final plans for the remaining productions have been completed during the studio meetings still in progress and participated in by Nate Blumberg, J. Cheever Cowdin, William A. Scully and Joseph Seidelman from the home office, and Cliff Work, Matty Fox and their studio associates.

Of the 63 announced productions, 39 are completed and have been shipped to exchanges or are in final editing stages. By the middle of February eight more of the remaining 24 will have been completed, leaving only 16 to be filmed and shipped between February 15 and August 31, the close of the releasing year. One of Universal's 1941-42 pictures, the "million-dollar" serial, "Riders of Death Valley," has already been completed.

January and February releases include the Deanna Durbin picture, "Love at Last," "Back Street," "Buck Privates," "Meet the Chump" and "Six Lessons from Madame LaZonga."

Remaining product includes "Unfinished Business," "The Lady from Cheyenne," "I, James Lewis," "Flame of New Orleans," "The Man Who Lost Himself," "Model Wife," "Oh, Charlie," "Sandy Steps Out," "Butch Minds the Baby," "Tight Shoes," "Hit the Road," "Double Date," "Horror Island," "North of the Klondike," "Cracked Nuts," "Mr. Dynamite," "You've Gotta Have Rhythm" and an untitled musical starring Rudy Vallee.

ST. LOUIS STAGE SHOWS INCREASE

In reviewing the theatrical business for 1940, Colvin McPherson, drama editor of the St. Louis Post-Dispatch, *reported a noticable advancement of stage shows in that city. He said the Fox theatre and the entire local field had only eleven shows in 1939, while in 1940 the Fox had 12, the Missouri theatre, three, and the St. Louis, four.*

"Patrons of the Fox theatre may have noted, too, that the quality of the entertainment has shown improvement of late," said Mr. McPherson. "The days of flossy stage shows such as ornamented the late Twenties probably are gone forever, but patrons of the radio and nickel-in-the-slot phonographs still will get to see and hear their favorites in person in the theatre."

Decree Aids Bookers

The new sales policies under the consent decree offer to the motion picture bookers "a golden opportunity" for advancement was the substance of addresses made before the Motion Picture Bookers Club of New York by Tom Connors, E. K. O'Shea, Harry Brandt, Max A. Cohen and other sales executives and exhibitors, Monday night at the organization's annual installation of officers held at the Cafe Loyale. Other speakers were David Levy, Moe Streimer and Joseph Lee, of 20th Century-Fox.

Officers of the club inducted were: Harold Klein, president; Leo Greenfield, vice-president; Ben Levine, treasurer; Pearl Goldstein, secretary; Peter Saglembeni, financial secretary; Bernie Brooks, Jack Gelber, trustees, and Harry Margolies, Jenny Dennett, Max Fried and Gelber, board of directors.

U.A. Opens Sales Drive

Murray Silverstone, chief of world-wide operations of United Artists, on Tuesday, in New York, announced the launching of the "Arthur W. Kelly Sales Drive," starting immediately and continuing to April 19th. Mr. Kelly recently became vice-president in charge of domestic distribution.

The drive was worked out so that every individual in the sales organization of United Artists will have an opportunity to compete. This is achieved by a plan in which the exchanges have been divided into three groups, each of which group will act independently of the other two. Each group will consist only of exchanges whose size of operation is similar. Thus exchanges with large operations will not compete with those which have smaller operations.

Competition for the prizes will be confined within each group. Instead of one first prize and one second prize, there will be three first prizes and three second prizes.

The prizes will be cash, amounting to a total of nearly $20,000, with a sum of $1,000 going to each of the three winning branch managers. There is to be a special prize of $1,000 to the district manager whose branches, taken collectively, show the highest percentage of efficiency in sales and playoff.

The drive involves the 1940-41 program. In addition, extra points that can swell the total achievement in each branch, will be awarded in connection with the completion of distribution of remaining pictures on the 1939-40 schedule.

L. J. Schlaifer is sales drive leader. The U. A. sales committee, which will judge the results, consists of Harry L. Gold, vice-president of United Artists and eastern general sales manager; Haskell M. Masters, western general sales manager; Mr. Schlaifer, Paul Lazarus, Nat Thompson and Charles Steele.

Monogram Pushing Sales

Monogram is preparing for its annual "March for Monogram" sales drive, to cover seven weeks, from February 22 to April 11.

The branch offices have been divided into zones made up as follows: New York, Boston, Albany and Buffalo; Philadelphia, Washington and Pittsburgh; Atlanta, Charlotte, Memphis and New Orleans; Cincinnati, Cleveland and Detroit; Chicago, Indianapolis, Milwaukee and Minneapolis; Des Moines, Omaha, Kansas City and St. Louis; Oklahoma City, Dallas, Denver and Salt Lake; Seattle, Portland, San Francisco and Los Angeles.

Monogram franchise holders will meet in St. Louis Saturday to complete arrangements. W. Ray Johnston, president, will attend, as well as Howard Stubbins, west coast franchise holder; George West, franchise holder in St. Louis and Kansas City; Samuel "Steve" Broidy, general sales manager, and franchise holders John Mangham, Atlanta; Ben Welansky, Boston and Pittsburgh; Harry L. Berkson, Buffalo; Henri Elman, Chicago; Nate Schultz, Cleveland; John Franconi and Ed Blumenthal, Dallas; Lon Fidler, Denver; F. E. Judd, Des Moines; William Hurlbut, Detroit; Charles Trampe, Milwaukee; B. L. Nathanson, Minneapolis; Carr Scott, Oklahoma City; Sol J. Francis, Omaha and William Onie, Cleveland.

Grainger's Republic Meetings

James R. Grainger, president of Republic Pictures, arrived in Dallas Monday to preside at the first of a series of special sales meetings at which plans will be discussed for the merchandising of "Sis Hopkins," Judy Canova picture. He had been on the coast since before the holidays and is due at the home office on Jan. 15, after stopovers at New Orleans, St. Louis and Indianapolis.

Warner Sales Contest

A special advertising accessories sales contest has been announced by Warner Brothers in conjunction with the "20th Year for Sears" sales drive now in progress. The ad sales contest is based on accessory billings against accessory quotas for material billed during the 17-week period of the drive, beginning with the week ending December 28th and ending April 19th.

The company's district managers are offering three cash prizes to the winning ad salesmen.

STUDIOS HAVE HEAVY SCHEDULES SET FOR MONEY MAKING STARS

Rooney, Tracy Together in "Men of Boys Town"; Other Winners Making New Product Now or Early This Season

by WALTER SELDEN

in Hollywood

The nation's showmen, after voting on the stars whose personalities carried most box office weight in 1940, will shortly have an opportunity to carry on their marquees the two names which did most for them last year, with completion this week of "Men of Boys Town," starring Mickey Rooney and Spencer Tracy.

Messrs. Rooney and Tracy, rated first and second in the recently announced MOTION PICTURE HERALD-FAME poll, were again under the aegis of director Norman Taurog and producer John W. Considine, Jr., as they were in the original "Boys Town." The new picture is tentatively set for a mid-February release.

The ebullient Mickey is also scheduled to appear, before the new year is very much older, in "Andy Hardy's Private Secretary," currently shooting under the direction of George Seitz, who has handled the assignment on all but one of the preceding "Hardy" pictures. Lewis Stone, Sara Haden and Fay Holden will, as is customary, round out the screen family group. Young Rooney is next set to appear in "Babes on Broadway," with Judy Garland.

After "Men of Boys Town," Spencer Tracy is to appear in "Dr. Jekyll and Mr. Hyde," made twice before. Based on the Robert Louis Stevenson classic, the picture is to be directed by Victor Fleming, who will also handle the following Tracy film, "The Yearling," taken from the novel by Margaret Kinnan Rawlings.

Clark Gable, third in the list of the year's money making stars, has not been assigned to any definite commitment for the future as yet, due to the star's shoulder ailment, now being checked at Johns Hopkins Hospital.

Autry Starts This Month

Appearing for the first time among the top 10, Gene Autry also won first place among the money making western stars for the fourth successive year. He is to star next in either "Call of the Canyon," "Down by the Old Mill Stream" or "When the Moon Comes Over the Mountain," with production to start on whichever is deemed suitable before the end of the month.

Currently shooting is Tyrone Power's next vehicle, latest version of Blasco Ibanez' "Blood and Sand," which, a decade and a half ago, clinched the screen position of Rudolph Valentino. A leading lady has not yet been assigned to the picture, which is directed by Rouben Mamoulian, with Robert Kane as associate producer and Lamar Trotti doing the screen play. Mr. Power's next is to be "The Black Swan," Raphael Sabatini novel.

James Cagney and Bette Davis, sixth and ninth of the top 10, are now before the cameras in "The Bride Came C.O.D.," a comedy with screen play by Julius and Philip Epstein. William Keighley is directing and William Cagney is associate producer. After completion of that, Mr. Cagney has tentatively been assigned to the lead in "Dive Bomber," an original by Commander Frank Wead.

The tuneful Bing Crosby has just finished "Road to Zanzibar" with Bob Hope and Dorothy Lamour, based on a story by Don Hartman and Sy Bartlett, with screen play by Hartman and Frank Butler. Victor Schertzinger directed, he, Hartman and Butler having previously collaborated on "The Road to Singapore." Next on the Crosby slate is to be "Birth of the Blues," which Buddy De Sylva is to produce and Harry Tugend to write. In the far future are plans for a Crosby appearance in a musical with Mary Martin, for which Irving Berlin is to contribute the score and be production assistant to producer-director Mark Sandrich.

Wallace Beery, back among the top 10 for the first time since 1935, has not been assigned to a definite commitment as yet, having just completed "The Bad Man," in which he co-stars with Lionel Barrymore.

Bette Davis, following completion of her role in "The Bride Came C.O.D." with James Cagney, is tentatively set for the leading part in filmization of "Danger Signal," Phyllis Bottome novel.

Only other feminine star beside Miss Davis to win a place among the leading 10, Judy Garland will appear in "The Youngest Profession" after playing opposite Mickey Rooney in "Babes on Broadway." A novel by Lillian Day, "The Youngest Profession" is based on the gathering and selling of autographs.

In addition to the leading 10, the HERALD-FAME poll lists yearly 15 Honor Stars, those whose percentages of points scored make them the "runners-up" to the annual Champions. The first five of that group of 15 includes James Stewart, Deanna Durbin, Alice Faye, Errol Flynn and Myrna Loy, in the combined vote of independent and circuit theatre operators.

In the independent poll alone, Dorothy Lamour was added to the group, replacing Mr. Flynn, while in the circuit listing Cary Grant and Bob Hope enter the lists.

At MGM, James Stewart is currently working in "Come Live With Me," in which he is co-starred with Hedy Lamarr.

Deanna Durbin's "Nice Girl," now before the cameras, has had its title changed to "Love at Last," which is the title of one of the songs in the picture. A romantic comedy with music, it is produced by Joseph Pasternak and directed by William Seiter, with Franchot Tone and Robert Stack providing masculine leads. Set to start in March is "Ready for Romance," in which Charles Boyer will co-star with Miss Durbin, and then will come the fifth of the Pasternak-Koster combinations on behalf of the young singing star, to be based on a well known stage play.

"Road to Rio" Shooting

Now on the Twentieth Century-Fox sound stages is "Road to Rio," in which Alice Faye will appear with Don Ameche and Carmen Miranda. The musical is being directed by Irving Cummings. January 20th has been set as the starting date for the following Faye presentation, "The Great American Broadcast," with John Payne, Cesar Romero and Jack Oakie also cast. The subject is to be the start of radio, coverig the 1918-1921 period.

About the middle of next month, shooting will start on "They Died with Their Boots On," story of General Custer, and next Errol Flynn vehicle at Warners. Michael Curtiz is to direct the Aeneas MacKenzie-Wally Klein screen play.

"Mr. Co-Ed," a comedy deriving from the presence of a man in a girls' school, is next for Myrna Loy, with William Powell co-starring. Jack Conway will direct.

Dorothy Lamour, just finished with her role in "Road to Zanzibar," with Bing Crosby and Bob Hope, will next appear opposite the latter in "Caught in the Draft," a comedy directed by David Butler and produced by Buddy De Sylva. Far in the future, Paramount plans to do "Aloma of the South Seas" with Miss Lamour and Jon Hall in the leading roles.

Set to appear in four Columbia pictures in the next two years, Cary Grant is now in "Penny Serenade," in which he co-stars with Irene Dunne. Based on the Martha Cheaven novel, the picture is the first of those George Stevens is to produce and direct for that studio, and has a Morrie Ryskind screen play. Tentatively set up for the future Grant schedule are "Royal Mail," story of the birth of England's postal service, and "There They Go Again," a comedy.

MGM TO CO-STAR POLL LEADERS

Under terms of a contract approved by the courts last week, Mickey Rooney, No. 1 star of 1939 and 1940, according to the MOTION PICTURE HERALD-Fame *poll of exhibitors, will be co-starred with Shirley Temple, No. 1 star of 1935, 1936, 1937 and 1938, in "a Judge Hardy family drama". Terms of the Temple contract, which guarantees equal billing with Rooney, are for a payment of $2,500 a week to Miss Temple and $1,000 to her mother, two pictures to be produced within 40 weeks.*

Negotiation to get Miss Temple back in pictures began last October. She signed a contract with MGM December 18th and it was approved by Judge Emmet H. Wilson of the superior court January 2nd.

The day the contract was approved by the court the child star was in court and told reporters:

"I'm really anxious to get back to work again. School is sorta dull, you know."

Weshner is U.A. Exploitation Head

David E. "Skip" Weshner has been appointed to the post of director of exploitation of United Artists, it has been announced by Monroe W. Greenthal, director of advertising and publicity. Mr. Weshner was to have left his present position as supervisor of key run theatres of Warner Brothers in the Philadelphia territory on Friday, January 10th, to assume his new position with United Artists on Monday, January 13th.

Greenthal General Director

The advertising, publicity and exploitation department of United Artists will now function under Greenthal's direction with Mr. Weshner in charge of exploitation and sales promotion, and Albert Margolies in charge of publicity.

Mr. Weshner has been for sometime one of the leading exploitation figures in the industry, with an outstanding record of thirteen years of continuous service with Warner Brothers. For two years he headed the advertising, publicity and exploitation department for Warner Theatres in Northern New Jersey and, subsequently, became general zone manager for the same territory. He was promoted to the New York office where, for three years, he directed advertising, publicity and exploitation activities for Warner theatres nationally. In 1933 Mr. Weshner served as zone manager for Warner's in Wisconsin and Upper Michigan, and since 1934 he has been in Warner's Philadelphia territory supervising key run theatres.

Maurice Gable, manager of Warner's Boyd theatre in Philadelphia, succeeds Mr. Weshner as district manager for the circuit's center-city first-run houses in that city. He has been with the circuit for ten years in a managerial capacity.

Mr. Weshner's appointment is one of the many which have taken place or are being contemplated since the appointment of Arthur W. Kelly as general sales manager for United Artists, and appointment of Monroe Greenthal as advertising and publicity director, succeeding Lynn Farnol, who is establishing his own business.

Since Mr. Kelly became the head of sales, there have been several changes in distribution, notably the promotion of Haskell Masters, from Canadian district manager to that of Western division manager, succeeding Jack L. Schlaifer, who is now a special representative.

At Philadelphia, Stanley-Warner announced a general shift among first run managers to fill the vacancies caused by promotion of Mr. Weshner and Mr. Gable. Harry Tarrante, manager of the Aldine, fills Mr. Gable's spot at the Boyd. George Balkin, assistant manager at the Fox replaces Mr. Tarrante and William Israel takes over the Fox. Harold Seidenberg is new manager of the Earle.

Knight RKO British Chief

A knighthood for Randle Holme, board chairman of the RKO British organization was listed this week on King George's honor list. A prominent lawyer and veteran member of the RKO British board of directors, Sir Randle became London chief for RKO following the death of Ralph Hanbury last September.

Hepburn in South

Katharine Hepburn in "Philadelphia Story," will be the second legitimate attraction in Montgomery, Ala., this season, the first time in 13 years that the city has seen shows. The show opens January 23rd, according to William Wolfson, city manager of Alabama Theaters, Inc.

MPPDA Directors Study British Money Split

Allocation of the $12,900,000 which may be taken out of England by the majors was studied Tuesday by the board of directors of the Motion Picture Producers and Distributors of America at a session of the adjourned quarterly meeting. The first session was held December 15th but the meeting was adjourned several times with another session scheduled for next week.

Exhibition plans for "Land of Liberty," cooperative film which is being distributed by Metro-Goldwyn-Mayer, were explained by circuit executives who were called into the board meeting. Circuit representatives present included, Leonard Goldenson and Leon Netter, Paramount; C. C. Moskowitz, Loew's; Charles Skouras and William Powers, National Theatres; L. E. Thompson, RKO.

Directors at the board meeting were Jack Cohn, E. W. Hammons, Joseph Hazen, Will H. Hays, Frederick L. Herron, Austin Keough, W. C. Michel, Charles D. Prutzman, George J. Schaefer, Nicholas M. Schenck, and Maurice Silverstone.

In order to be present at the meeting next week Mr. Hays has postponed his trip to the West Coast, but he will be in Los Angeles in time for the annual meeting of Association of Motion Picture Producers on February 4th. Officers are to be elected at that meeting.

At a meeting in Los Angeles Tuesday the AMPP appointed John Zinn, Paramount, to the committee which is discussing with representatives of the Screen Actors Guilds proposals to reduce the number of extras and other moves planned to increase Guild employment.

Fire Destroys Films

Fire at the Gilboy Film Delivery Company in San Francisco, December 30, destroyed 40 features and 70 shorts loaded on four trucks. Water damaged many additional prints. Insurance covered most of the film loss.

Columbia reported loss of four features, 21 shorts; Paramount, five features, 20 shorts, Warners, two features, 11 shorts; Universal, eight features, four newsreels; RKO five features, 17 shorts; 20th Century-Fox, five features; United Artists, four features; Monogram, three and Republic and All Star one feature. MGM kept its loss a secret.

Reinstate Brooklyn Employe

Reinstatement of Walter Underhill, projectionist formerly employed at the Grand Theatre, Brooklyn, operated by Abraham H. Levy was confirmed by Supreme Court Justice McGarry at Brooklyn on Tuesday. Judge McGarry approved an arbitration award in favor of the Empire State Operators Union. The Grand discharged Mr. Underhill last year when they signed a contract with United Theatrical & Motion Picture Employes Union. Empire appealed to the State Labor Relations Board who submitted the dispute to arbitration by Sidney A. Wolff. Back pay was waived.

Shuttee Resigns

Walter B. Shuttee, for the past 20 months general manager of the Oklahoma City branch of Standard Theatres Corporation, last week tendered his resignation. He said he would remain in the post until a successor is named, probably in late January.

Paralysis Drive Committees Named

The various sub-committees to handle the theatre participation of the New York-New Jersey area in the national drive against infantile paralysis, held in conjunction with the President's birthday, were appointed Friday, January 3rd, at a meeting held at the Astor Hotel in New York.

The cooperation of more than 700 of the 1,200 theatres in the New York-New Jersey area was pledged at the meeting under the sponsorship of Harry Brandt and C. C. Moskowitz, co-chairmen. The remaining theatres are expected to join the others before the drive starts for the one-week period beginning January 16th.

A special receptacle for the collection of money will be placed in the lobby of every participating theatre. Community charity organizations will be asked to supply uniformed girls to preside at the dime-boxes and to give each contributor an emblem indicating a contribution to the picture theatre branch of the drive. The costs of these emblems are being paid for personally by several leading exhibitors.

Among the circuits who have pledged their cooperation are: RKO, Loew's, Brandt, Fabian, Harry Hecht, Randforce, Cocalis, Century, Consolidated, Leo Brecker, Max Cohen, Raybond and others.

Si Fabian was chosen treasurer for the theatre drive. The following committee appointments were made by Harry Brandt: J. J. Thompson and Harry Hecht for New Jersey; Max Cohen for upstate New York; Si Fabian for Long Island and Staten Island; Laurence Bolognino and Joe Katsh for the Bronx; Samuel Rinzler and D. Weinstock for Brooklyn; Martin Levine and Leo Brecker for Manhattan; Frank Moscato and Samuel Strausberg for Queens.

Testimonial Held For Morey Goldstein

A testimonial dinner was held Tuesday night for Morey Goldstein, MGM city salesman in Boston who has been promoted to branch manager of the MGM New Haven office. The dinner was sponsored by the Variety Club of New England, Tent 33. Steve Broidy, general salesmanager for Monogram, was in charge.

Morey Goldstein entered the industry in 1921 as an assistant shipper with MGM. He later was employed in the poster and booking departments and became a salesman for Rhode Island in, 1932. Six years later he was appointed city salesman for Boston. Morey is one of the youngest branch managers in the entire country.

Holds Fox Plagarism Decision

A two-day trial in the New York Supreme Court of the suit of Stephen Tamas against 20th Century-Fox claiming damages for rejection of a Shirley Temple scenario in 1936 ended Tuesday with Justice Peter J. Schmuck reserving decision. Mr. Tamas alleges he was asked to write a scenario for a Temple picture later called "Stowaway," that it was rejected, and a similar story by Samuel Engel substituted.

Kohn in Publicity

Robert Kohn has resigned as general manager of the Fifth Avenue Playhouse, 55th Street Playhouse, and Thalia Theatre, New York City, to work with the publicity firm, Guild and Goodman, same city.

RADIO-ASCAP FIGHT SETTLES DOWN TO OLD-FASHIONED BRICK THROWING

Government Suit Against All Parties Delayed to Allow Time for "Peace Proposals"; ASCAP Studies Licensing Plan

At the end, Tuesday midnight, of the first week of the banning of ASCAP music by the major networks and many independent radio stations, the long-boiling battle between the broadcasters and the American Society of Composers, Authors and Publishers appeared to be settling down to verbal, printed and mimeographed brick-throwing, both sides sending out voluminous statements and counter-statements, charges and counter-charges on their respective positions and the manner in which the public was reacting or not reacting to the new order on the air, musicwise.

ASCAP, also at the end of the first week, was considering a plan to force its music on the air by issuing licenses direct to the advertisers who support the broadcasters with their sponsored programs. And, the Department of Justice, from Washington, continued to hold against all parties the threat of anti-trust action, in the Milwaukee courts.

Government Suit Delayed

From Washington on Tuesday it was reported that the Government was delaying action in filing its announced anti-trust suit against ASCAP, Broadcast Music, Inc., National Broadcasting Company and Columbia Broadcasting System to give the three radio companies time to offer settlement proposals. Representatives of ASCAP and the Department of Justice have talked about a consent decree to end the suit but it was said that a compromise agreement had been turned down.

On Wednesday, Thurman W. Arnold, head of the anti-trust division and other officials of the Department of Justice conferred in Washington with a delegation, headed by Neville Miller, representing the broadcasters. The whole radio-ASCAP-BMI situation was discussed. There was no announcement of the proposals made by the radio representatives.

Both ASCAP and the National Association of Broadcasters and Broadcast Music, Inc., representing the radio interests, carried on this week the high-powered publicity campaigns seeking to win public support for their particular side of the controversy.

Use Statistical Weapons

Figures, statistics, polls and plain claims were being used by both the broadcasters and the Society to support a contention that more or less persons, depending on the one issuing the story, were listening to music on the radio since 12:01 A.M., January 1st, when the old ASCAP license expired and the networks and several hundred independent stations ceased playing ASCAP tunes. Likewise claims were made that the quality of the music now being broadcast over most stations had, or had not suffered on account of the ban against ASCAP.

On Monday the ASCAP board considered a proposal to license the sponsors of radio programs instead of the stations, at least while the dispute continued. Previously the Society has charged broadcasters a percentage of their gross for use of music. Indirectly the sponsors of commercial programs have always paid the ASCAP bill. For this reason several of the principal advertising agencies were said to have approached ASCAP with the direct licensing idea.

The ASCAP directors, however, took no action Monday, believing, it was said, that the plan to license advertisers instead of stations, was too complicated. It was further reported that the Society was doubtful whether the networks would allow ASCAP music to be played even if the sponsor of the given program had cleared the music through ASCAP. Also it was probable that ASCAP did not wish to be in the position of agreeing on a plan which might be vetoed by the broadcasters.

At the present time the fees charged by broadcasters to sponsors include the use of music available to radio. Because the ASCAP license has not been renewed less music is now available to advertisers. It was pointed out that the sponsors would probably want a reduction in rates from the network if the ASCAP fees were paid directly. On an evening hour network radio program the charge to the advertiser has been as much as $11,500 for the time and $4,000 for talent. Before the ban against ASCAP music the society would receive, in that case, $218.50, it was said. But if the sponsor were licensed directly a higher fee would be charged.

The filing of the suit threatened by the Government against all the parties in the music fight did not take place on Monday in Milwaukee as expected. Attorneys for the Department of Justice had said that Milwaukee was chosen for the suit instead of New York so that an early trial could be had. New York Federal Judges have protested against the filing of so many trust cases in the New York area. But other reports from Milwaukee indicated that the court calendar was so crowded there that no trial of the Government's projected anti-trust suit against ASCAP, BMI, National Broadcasting Company and the Columbia Broadcasting System would be possible until the Spring. The grand jury convenes in Milwaukee on January 14th but the Government is expected to file a criminal information instead of offering testimony to the grand jury. Victor Waters, special assistant to the attorney general, is in charge of the case for the Government.

In Milwaukee on Thursday of last week the Wisconsin law requiring music brokers to obtain licenses from the State and pay a 25 percent franchise tax on fees collected in the State was upheld by Federal Judge F. Ryan Duffy who might preside over the music anti-trust suit if it is brought by the Government in that territory. The Wisconsin music license law was passed in 1935.

Leo Feist, Inc., music publisher, had sued Wiley Young, West Allis, Wis., tavern keeper and president of the Tavern Music Protective Association of Wisconsin, asking a $250 fee for a copyright violation. Mr. Young made the counter charge that neither the Feist company nor ASCAP had obtained licenses from the State to collect fees. The Wisconsin Tavern Music Protection Association was formed about a year ago to fight ASCAP.

Robert A. Hess, Wisconsin counsel for ASCAP, announced that he expected to advise the Society to appeal the ruling made by Judge Duffy.

Consider ASCAP Radio Outlet

The Warner Brothers radio station in Los Angeles, KFWB, has been reported under consideration for the Southern California outlet of an all-ASCAP national radio chain. Harry Maislish, station manager, said that no definite proposal has been made but that such a proposal would find the Warner station "more than receptive."

Metro-Goldwyn-Mayer was reported to have received certain concessions, notably covering the television rights, before it authorized the renewal with ASCAP on the part of its affiliated music publishing firms.

Commenting on the renewal with ASCAP made by WHN, Loew radio station, Neville Miller, president of the National Association of Broadcasters, said last week, "Station WHN is controlled by Metro-Goldwyn-Mayer, part of the movie industry which indirectly controls ASCAP. Last year—13 music corporations affiliated with the movie industry got 65 per cent of the $2,500,000 that ASCAP collected largely from broadcasting and paid to ASCAP's 136 publisher members.

"The movie industry has an annual income of more than $1,100,000,000. But ASCAP, which is partially controlled by movie corporations, charges the movies an annual fee of only $1,000,000 for all the ASCAP music the movies want to use.

"The radio industry has an annual gross income of only $120,000,000. But last year ASCAP taxed the radio industry $4,500,000 for the right to use ASCAP's music on the air. Thus, for the use of ASCAP music the radio stations paid 41 times as much as the movie industry per dollar of income. And the 13 music corporations affiliated with the movie industry actually received from ASCAP $625,000 more last year than the total fees which ASCAP charged the entire motion picture industry for use of all ASCAP during the entire year."

Infringement Charged

ASCAP charged that on January 1st on the regular Fred Allen program, the song "Wintergreen for President," from the musical comedy "Of Thee I Sing" was used at the beginning and end of the program. CBS replied by asserting that the music used was original and not "Wintergreen for President."

John G. Paine, ASCAP general manager, instructed the society's counsel, Schwartz and Frohlich, to bring an infringement suit against the Texas Company, sponsor of the program;

(Continued on following page)

JUDGE REFUSES ASCAP MAIL

Federal Judge James A. Fee of Portland, has issued a warning to the local representative of the American Society of Authors, Composers and Publishers, that he desires to be taken off its mailing list. The Judge, who has been in the papers recently as one who was "making it tough" for draft evaders, was sent a book entitled, "Third Copyright Law Symposium," an ASCAP-sponsored collection of copyright law decisions handed down by various courts throughout the country.

Judge Fee said, "I am perfectly capable of going to the library and picking up this book if I want to. This book amounts to nothing more than a legal brief. If a brief is to be presented to me it must be presented in open court."

MUSIC WAR OF WORDS

(*Continued from preceding page*)

Buchanan and Company, the advertising agency; CBS and all affiliated stations which broadcast the program. On the basis of the Federal fine of $250 for each station which carried the alleged copyright violation the court might impose a fine totalling $21,750, if the ASCAP charge is sustained.

To protect itself and stations using its music BMI has taken out $1,000,000 worth of insurance covering copyright violations. The policy was split up among several large insurance companies.

The networks have been having difficulty with many of the principal "name" bands over who is to pay what in case of an accidental copyright violation during a sustaining program. The copyright law specifies that a whole composition does not have to be played but only a recognizable part of it to constitute a violation. Orchestra leaders do not wish to be held liable for damages. The networks on the other hand likewise do not wish to run the whole risk. There is no problem of this kind on sponsored programs for there ultimately the sponsor will have to pay the fines in the case of copyright convictions.

Public "Unaware" of Battle

Several newspaper polls have indicated that a large part of the public is unaware that a music battle is going on. On Tuesday C. E. Hooper, Inc., an advertising research organization, announced that "almost five percent more people are listening to musical and musical-variety programs on the radio since ASCAP music went off the air on January 1st, according to results of an independent and impartial national survey of listeners" conducted by the company. Over 30,000 phone calls were made in 31 key cities to obtain the results. The figures obtained were compared with findings in comparable December evenings. The survey, according to the NAB, was sponsored by the radio organization.

BMI has announced that 683 radio stations have joined its membership. It also has made known details of the "per use" payment system which it had adopted. Under the plan all BMI stations are divided into seven groups, each with the same number of stations, according to Dr. Paul F. Lazarsfeld, director of Columbia University's office of radio research, who is supervising the work. All performances of all stations in two groups for January will be checked. In succeeding months different groups of stations will be analyzed. After the number of performances of two groups of stations is tabulated, a "sample" is taken as a basis for computing the total number of performances for all BMI stations. Writers of popular songs of "Hit Parade" calibre would receive from $1,000 to $1,800 for the three months that such songs are most popular, BMI estimated. Sheet sales of BMI music have risen to 50,000 during the past week, it was said.

ASCAP Plans Show

ASCAP has formed plans for a special radio show starting January 18th and to be called "ASCAP on Parade." Bill Rose will produce the show, Oscar Hammerstein will write the program; Deems Taylor will be the commentator and Irving Berlin, guest star. Mr. Rose said, "The stars we will have could not be induced to go on a commercial program for $25,000." The program will be carried over independent stations which have signed with the Society.

An orchestra has been formed by ASCAP to create good-will for the Society through a national tour. The first engagement was to open at the State theatre, Easton, Pa., on Thursday.

In one of the paper missiles in the publicity campaign ASCAP printed a large chart of what it called the "links in the triple chain CBS, NBC, MBS. The three are linked, according to ASCAP by the NAB and BMI. The center 'chain' was as follows RCA, NBC, coast-to-coast Red and Blue, owned and managed stations, regional networks, affiliate stations, RCA Victor Record Company, Transcription company, NBC Thesaurus, theatres and studios, Broadway to Hollywood, Television, concert and lecture bureaus, artists bureaus. The CBS 'chain' read: coast-to-coast chain, owned and managed stations, regional networks, affiliate stations, Columbia Record Company, artists bureau, concert bureau, lecture bureau, theatres and studios Broadway to Hollywood and television. The third section in the chain, according to ASCAP, was headed by R. H. Macy & Company, New York, and in order included L. Bamberger & Company, Newark, N. J., record and music counters, WOR, artists bureau, Mutual Broadcasting System, coast-to-coast chain, regional networks, affiliate stations, theatres and studios, Broadway to Hollywood and Television.

As a minor complicating incident in the war the U. S. Navy band has announced that during the Presidential inaugural ceremonies on January 20th it will include "banned" music and the radio companies will have to cut them off the air, if they do not wish to carry ASCAP music. Lieut. Charles Benter, leader of the Navy band, said that "Anchors Away" and Sousa marches, all ASCAP music, would be played. This point was settled Tuesday with an agreement that the inaugural music could be broadcast with the special permission of ASCAP.

An anti-ACAP bill has been introduced in the Colorado House of Representatives by Clem Crowly (D), Denver, and William A. Carlson (R), Greeley.

May Authorize Canadian BMI

The status of Broadcast Music of Canada, Inc. which is seeking to license the public performance of music controlled by it in the Dominion is expected to be determined by the Copyright Appeal Board of the Department of Secretary of State on February 12th at a meeting which has been postponed until that date in the hope that the dispute between broadcasters and the American Society of Composers, Authors and Publishers in the United States will be settled by that time.

At the February meeting the Copyright Appeal Board is to hand down a ruling on whether or not an organization with a company charter may submit a schedule of proposed license fees for approval in order to control the use of its musical compositions in public performances.

The Canadian Copyright Act of 1921 mentions "any such society, association or company which exercises in Canada a substantial control of the performing rights in dramatico-musical or musical works in which copyright subsists." An interpretation of the meaning of "substantial control" may be made. The act also provides that the approved fees are for "the ensuing calendar year" which might postpone the operation of BMI of Canada until 1942, it was reported.

At the present time the only copyright society functioning in the music field in Canada is the Canadian Performing Rights Society, affiliated with ASCAP. BMI of Canada has proposed rates lower than those submitted by the Performing Rights Society. In November that society submitted its proposed fees for 1941.

Schad Will Manage Three in Reading

Active management and directorship of the Astor, Strand and San Toy theatres, in Reading, Pa., will be taken over next May 1 by Harry J. Schad, owner of the three houses, at which time the ten-year leases now held by the Stanley-Warner interests will expire. This was made known when it was learned that negotiations for a renewal of leases with the Hollywood Production Co. had failed.

Mr. Schad, a member of the firm of Carr & Schad, builders and operators of theatres in Reading in the early days of the screen industry, said that improvements costing $75,000 or more would be made at the Astor and Strand Theatres. The San Toy Theatre is closed. Mr. Schad and his partner were the builders of the Colonial, now Loew's, the Astor and a number of other theatres in Reading. When Mr. Carr died, Mr. Schad continued the exhibition part of the firm's operations and later purchased Mr. Carr's interests. Ten years ago, the houses in the Carr & Schad chain were leased to the Stanley-Warner interests.

Also in Reading, architects are drafting plans for improvements, which will cost in the neighborhood of $75,000, at the State Theatre, now held under a joint lease by the Wilmer & Vincent and the Warner interests and operated by the former partners. Another $15,000 is being expended in improvements at the Arcadia Theatre, closed for many years. Product now being shown at the State Theatre, it was said, will be transferred to the Arcadia Theatre, when the latter house reopens.

Music Hall Grosses $241,000 in Two Weeks

Radio City's Music Hall, in the two weeks ending Wednesday, midnight, played to 348,000 admissions, grossed $241,000—184,000 persons and $130,000 being recorded a week ago, and 164,000 persons and $111,000, this week. Twenty-four thousand persons passed the ticket windows in a single day, the first. On the bill were the Music Hall's institutional holiday stage show and Metro-Goldwyn-Mayer's "Philadelphia Story," with Katharine Hepburn. The picture is being held a third week.

The totals were not records for the theatre, although they were pretty close, the length of the picture being given by the management as the reason for not establishing an all-time high, held by the Astaire-Rogers musical, "Top Hat," which drew 186,000 persons in a single week in 1935.

Janitors Lose NLRB Plea

Janitors, matrons and watchmen employed by Columbia Pictures at Hollywood had their petition to the National Labor Relations Board in Washington for certification of a bargaining agent rejected this week. The custodial force asked that the Columbia Pictures' Maintenance Association represent them. The board rejected intervention by the Building Service Employes International Union, AFL, and urged the janitors and matrons to form their own unit.

Press Photographers Dance

The Press Photographers Association, composed of cameramen on New York daily newspapers, will hold its twelfth annual dance and entertainment February 14th at the Hotel Astor, that city.





CARY GRANT alone would make it a great picture—
KATHARINE HEPBURN ditto—
JAMES STEWART likewise—
PUT THEM ALL TOGETHER they've made the biggest entertainment you'll see in all of 1941!

CARY GRANT





CARY GRANT • KATHARINE HEPBURN







CARY GRANT • KATHARINE HEPBURN • JAMES STEWART

M-G-M's "THE PHILADELPHIA STORY"

with RUTH HUSSEY

JOHN HOWARD • ROLAND YOUNG • JOHN HALLIDAY • MARY NASH • VIRGINIA WEIDLER • Screen Play by Donald Ogden Stewart
Based on the Play by Philip Barry • Produced by The Theatre Guild, Inc.
Directed by GEORGE CUKOR • Produced by JOSEPH L. MANKIEWICZ
A Metro-Goldwyn-Mayer Picture

"Boom Town" was the darling of 1940!
"PHILADELPHIA STORY" is the sweetheart of 1941!

THE SHORT SUBJECT POLL, FAME IN ONE REEL

Cartoons Head List of Preferences Expressed by Exhibitor Ballots

SHORTS this year had their own place in the poll of Fame.

At the same time the showmen of the nation were asked to list their ten best money-makers and ten best western stars, they were called upon to enumerate the "ten best money-making short series." As in the case of stars short series were rated on their box-office value, the only true criterion.

The top honors for the money-making short series of 1939-40, according to the vote of exhibitors registering the mandate of the public's box-office dollar, went to Walt Disney by a substantial margin. The adventures of Mr. Disney in the feature field with the record breaking "Snow White and the Seven Dwarfs," "Pinocchio" and the revoluntionary "Fantasia" instead of decreasing the value of his shorts has, on the records, tended to maintain and increase the popularity of the cartoons which originally brought him fame.

The March of Time series took second place. Other short subject series in the first ten (listed in the order ranked) were: Crime Does Not Pay, Pete Smith Specialties, Merrie Melodies, Three Stooges, Popeye the Sailor, Information Please, Our Gang and Passing Parade. The same ten shorts were given the honor positions with the results classified by independent and circuit exhibitors. The first three short series were named in the same order in each of the separate polls with independents and circuit operators voting in almost the same ratio.

Walt Disney shorts, by the vote of exhibitors, were broken down into cartoons, Donald Duck, Mickey Mouse, Silly Symphonies, Pluto, although the 18 subjects released each year are sold together. More than half of those selecting Walt Disney shorts for the first place voted for "Disney Cartoons," while many gave special mention to Donald Duck.

The high rank of the March of Time series reflects interest in world events but the creations of Disney and his workers still hold a commanding lead over all other entrants in the short subject field. Two other serious and thought provoking series in the first ten, Crime Does Not Pay and Passing Parade, indicate that short entertainment does not have to be light. But the Pete Smith Specialties and the Three Stooges usually fall into the class of straight humor. Information Please, like the radio program, is a strange combination of difficult questions answered by experts and light entertainment provided by the personalties involved.

RKO was the distributor which ranked highest in the short poll, placing first (Walt Disney), second (March of Time) and eighth (Information Please). MGM had the largest number of series in the first ten: third place (Crime Does Not Pay), fourth (Pete Smith Specialties), ninth (Our Gang) and tenth (Passing Parade). The only musical series in the top list was Warner Brothers' Merrie Melodies. Columbia produced the Three Stooges, ranking sixth, and Paramount distributed Popeye the Sailor, seventh place, and made by Max Fleischer.

Among the serials Universal's Green Hornet ranked highest, closely followed by the Adventures of Red Ryder, produced by Republic. On the basis of total points, however, Republic serials led with 355 points to Universal's, 260.

The combined circuit and independent voting listed the short subjects in the following order:

The Leaders

The leaders of the general featurette poll, the ten which received the highest number of favorable citations, are, in order they placed:

1. *Walt Disney Cartoons*
2. *March of Time*
3. *Crime Does Not Pay*
4. *Pete Smith Specialties*
5. *Merrie Melodies*
6. *Three Stooges*
7. *Popeye the Sailor*
8. *Information Please*
9. *Our Gang*
10. *Passing Parade*

	Combined Circuit and Independent Pointage
Walt Disney Cartoons (RKO) Radio)	3658
March of Time (RKO Radio)	2286
Crime Does Not Pay (MGM)	1910
Pete Smith Specialties (MGM)	1537
Merrie Melodies (Vitaphone)	1383
Three Stooges (Columbia)	1367
Popeye the Sailor (Paramount)	1329
Information Please (RKO Radio)	941
Our Gang (MGM)	855
Passing Parade (MGM)	536
MGM Color Cartoons	438
Looney Tunes (WB)	415
Melody Masters (WB)	395
Fitzpatrick Traveltalks (MGM)	367
Grantland Rice Sportlights (Para.)	347
Andy Clyde (WB)	330½
Vitaphone Historical Tech. (WB)	316
Headliners (Para.)	303½
Popular Science (Para.)	299
Porky Pig (WB)	261
Broadway Brevities (WB)	250
Community Sing (Col.)	240
Screen Snapshots (Col.)	220
Leon Errol (RKO)	211
Terry Toons (20th-Fox)	209
Charley Chase (Col.)	207
Vitaphone Patriotic (WB)	199
Edgar Kennedy (RKO)	180½
Unusual Occupation (Para.)	179
Stranger Than Fiction (Univ.)	170
MGM Miniatures	164
Buster Keaton (Col.)	149
Vitaphone 2-Reel Technicolor Special	146
Robert Benchley (MGM)	145
Two-Reel Musicals (Univ.)	121
Lantz Cartunes (Univ.)	88
Fox Movietone News	86
All Star Comedies (Col.)	85
Sportscopes (RKO)	81½
Ray Whitley Comedies (RKO)	80
Harmonizing Cartoons (MGM)	68
Going Places (Univ.)	66
Adventures of the Newsreel Cameraman (20th-Fox)	65
"Flag Speaks" (MGM)	61
Vyvyan Donner Fashion Forecast (20th-Cen.-Fox)	60
Lew Lehr (20th-Fox)	57
Color Rhapsodies (Col.)	56
Color Classics (Para.)	55
News of the Day (MGM)	54
Sport Thrills (Col.)	41
Washington Parade (Col.)	38
Paramount Sound News	32
Color Parade (Vita.)	31
Sports Parade (WB)	29
Mechanics Illustrated (WB)	28
Stone Age Cartoons (Para.)	28
Universal News	27
Magic Carpet Series (20th-Fox)	26
Ed Thorgersen (20th-Fox)	26
Betty Boop (Para.)	25
"What Do You Think" (MGM)	24
Vitaphone Special	23
Ted Husing (Para.)	22
Symphonic Series (Para.)	21
Father Hubbard's Adventures (20th-Fox)	21
Vitaphone Varieties	17
Oswald Rabbit (Univ.)	14
Universal Cartunes	14
Pathe News (RKO)	13
Daffy Duck (MGM)	13
Grouch Club (Vita.)	12
Paramount Pictorials	12

SERIALS

	Combined Circuit and Independent Pointage
Green Hornet (Univ.)	100
Adventures of Red Ryder (Rep.)	92
Lone Ranger (Rep.)	74
Republic Serials	66
Junior G Men (Univ.)	61
Flash Gordon (Univ.)	60
Dick Tracy (Rep.)	59
Zorro's Fighting Legion (Rep.)	39
The Shadow (Col.)	36
Deadwood Dick (Col.)	30
Winners of the West (Univ.)	26
Terry and Pirates (Col.)	16
Columbia Serials	14
Flying G-Men Serials (Col.)	9
Hawk of the Wilderness (Rep.)	9
Daredevils of Red Circle (Rep.)	9
Phantom Creeps (Univ.)	8
Fighting Devil Dogs (Rep.)	7
Oregon Trail (Univ.)	5
Phantom Empire (Mascot)	4
The Spider's Web (Col.)	3

EXHIBITORS ORGANIZING FOR NATIONAL DEFENSE

Circuit Committee Opens Drive for Cooperation Pledges from All U. S. Theatre Operators

Fifty-two of the country's leading theatre owners, circuit and independent, affiliated and unaffiliated, representing a large part of the "cream" of working exhibition, set out last weekend to obtain signed pledges from every single operator of the 14,500 theatres in the U. S. to cooperate in furthering National Defense.

Methods Undetermined

The specific manner and method of cooperation is still to be determined save for the promotion of national defense locally by calling the subject to public attention. Also, they will show Government and industry reels made specially to promote defense and armed service enlistment.

The Theatres Division of the Motion Picture Committee Cooperating for National Defense, led by Joseph Bernhard, chairman, who is head of Warner Brothers Circuit, already has obtained signed pledges from 2,500 theatres. With Mr. Bernhard is Harry Brandt, of Brandt Theatres, New York, supervising field work, and four committees which have been appointed as follows:

Executive Committee — Joseph Bernhard, E. V. Richards, A. H. Blank, Harry Brandt, Si Fabian, John H. Harris, Ed Kuykendall, C. C. Moskowitz, Sam E. Morris, John J. O'Connor, R. J. O'Donnell, Spyros Skouras, R. B. Wilby, Nathan Yamins.

Coordinating Committee — R. B. Wilby, chairman; A. H. Blank, C. C. Moskowitz, E. V. Richards, Spyros Skouras.

Organization Committee — Harry Brandt, chairman; John H. Harris, Ed Kuykendall, John J. O'Connor, Nathan Yamins.

Sub-Committee for Field Organization — John Balaban, E. C. Beatty, Carl Buermele, William F. Crockett, Jay Emanuel, Si Fabian, Harold Fitzgerald, John Friedl, Julius Gordon, L. C. Griffith, Jack Kirsch, Ed Kuykendall, Ike Libson, M. A. Lightman, Frank Newman, R. J. O'Donnell, Samuel Pinanski, Robert H. Poole, Elmer Rhoden, Rick Ricketson, Samuel Rinzler, John Rugar, Meyer Schine, Fred Schwartz, Mort Singer, William Skirball, Charles Skouras, Roy Walker.

The committee of 52 exhibitor leaders has completed its local organization throughout the country, led, in most territories by a member of the main group of 52.

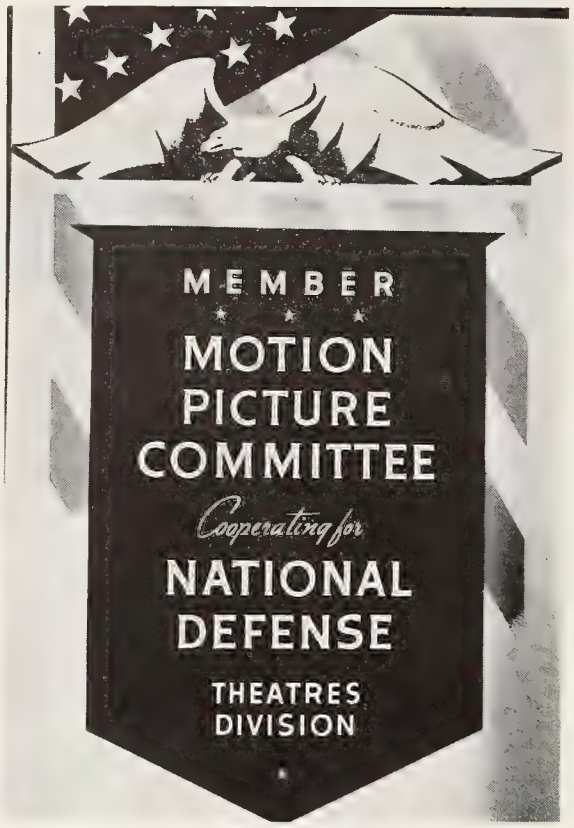
Local committees started this week to call territorial meetings to further the national effort, Philadelphia setting January 28th and the Hotel Broadwood as the date and place for its meeting. Harry Brandt, New York; R. B. Wilby, of Atlanta; Nathan Yamins, Massachusetts, and E. V. Richards, of New Orleans, are expected to address this gathering. Arrangements in that city are in the hands of Jay Emanuel, Sidney Samuelson, John Nolan, Ted Schlanger, William Wilson, William Goldman, Lewen Pizor, David Barrist and Samuel Varbalow.

In Chicago, Jack Kirsch, head of Allied of Illinois, and John Balaban, of Balaban and Katz Theatres, have called a meeting for this week.

Communications Defense Group Meets on Policy

Members of its various committees were this week apprised by officials of the Defense Communications Board in Washington of the problems and policy with which they will be called upon to deal, and organized to undertake the tasks which have been assigned them.

Meeting behind closed doors Monday, the committee members were addressed by FCC Chairman James L. Fly and other members of the board, who outlined the problems involved



Each exhibitor pledging cooperation to National Defense will receive a placque, to hang in his box office window, or anywhere, identifying his membership in the Motion Picture Committee Cooperating for National Defense. The placque, reproduced above, is 8½ inches by 12½ and is done in the national colors of red, white and blue, on heavy cardboard.

in the coordination of broadcasting and other forms of communication for service in a national emergency.

Later, the various committees met separately for the purpose of perfecting their organization.

Coincident with the conference, the board, through the Federal Communications Commission, made public the names of the members of the several committees.

Serving on the domestic broadcasting commission will be Harry Butcher, vice-president, representing Columbia Broadcasting, with Paul Porter as alternate; John Shepard, 3rd, president of FM Broadcasters, Inc.; W. E. McFarlane, president of Mutual Broadcasting; Neville Miller, president of the National Association of Broadcasters; Frank M. Russell, vice-president of National Broadcasting; Harold A. Lafount, president of National Independent Broadcasters; Dr. W. R. G. Baker of the National Television System Committee; G. L. Best of A. T. and T.; A. D. Ring of the FCC; William D. Boutwell of the Federal Radio Education Committee; W. G. H. Finch of Finch Telecommunications; Lowell Mellett of the Office of Government Reports; Ellery W. Stone of Postal Telegraph; Harvey Otterman of the State Department; Louis Pitcher of the U. S. Independent Telephone Association; H. P. Corwith of Western Union Telegraph, and Major Frank O. Meade of the War Department.

Members of the International Broadcasting Committee included Mr. Butcher for CBS; Mr. Miller for NAB; Robert S. Pearce, manager of broadcasting for General Electric Company; Nelson Rockefeller, Coordinator of Commercial and Cultural Relations between the American Republics; Gerald C. Gross for the FCC; John F. Royal, vice-president of National Broadcasting Company; Walter S. Lemmon, president, World Wide Broadcasting Corporation, with Professor William Y. Elliott as alternate; Rear Admiral Stanford C. Hooper for the Navy Department; Lowell Mellett for the Office of Government Reports; F. P. Nelson for Westinghouse Electric & Manufacturing Company; and Thomas Burke for the State Department.

Zanuck Given Commission

Darryl F. Zanuck, vice-president in charge of production at Twentieth Century-Fox, was given the commission of lieutenant colonel Monday in Washington, D. C., in the Signal Corps Reserve and designated as a member of the Advisory Council to the Chief Signal Officer.

Mr. Zanuck, early this week on his way back to Hollywood from New York stopped off at Washingtgon, D. C., and conferred with Major General Joseph E. Mauborgne, Chief Signal Officer, with regard to training films being produced through the Research Council of the Academy of Motion Picture Arts and Sciences. Mr. Zanuck is chairman of the Council.

Adolph Zukor, chairman of the Paramount board, has accepted the chairmanship of the amusements division of the Greek War Relief campaign. John Balaban, Balaban & Katz executive, will direct theatre participation in the drive in the Chicago area.

Meanwhile it has been announced that Edwin Silverman and Sidney Speigel of the Essaness circuit in Chicago have contributed $150 and $100, respectively, to the Greek War Relief Fund through Van Nomikos.

'Land of Liberty' Release Date Set

"Land of Liberty" a documentary subject utilizing scenes from some 115 feature pictures, short subjects and uncounted newsreels to produce a picture on the cavalcade of America, will be nationally released January 24th by Metro-Goldwyn-Mayer.

The film, first produced for the New York and San Francisco World's Fairs, was reviewed in the June 17, 1939 issue of the HERALD. At that time it had a running time of two hours and 18 minutes but for the national distribution of theatres by MGM the picture has been cut to about 98 minutes.

At the close of the two Fairs MGM volunteered to present the picture as one of its regular releases of the 1940-41 season with all profits derived from its distribution to be turned over to the soldiers' and sailors' welfare organizations.

The picture, compiled over a period of two years from the outstanding Hollywood productions of the past three decades, tells in chronological order the history of the United States from the days of Plymouth Rock and Jamestown to the present day. It is composed of memorable scenes in which dozens of stars appear. Among the names on the "Land of Liberty" cast sheet are Spencer Tracy, Bette Davis, Claudette Colbert, James Stewart, Margaret Sullavan, George Arliss, Walter Huston, George Raft, Don Ameche, Lewis Stone and others. The production was assembled and edited by Cecil B. DeMille and a group of associates, from more than two million feet of potential footage.

Eight "Land of Liberty" dates, starting Jan. 9 and running through Jan. 24, the picture's national release date, were announced Monday by MGM. The picture opened on the former date at the State, Providence; Jan. 10, Loew's theatres in Rochester, Indianapolis and Louisville; Jan. 16, Majestic, Bridgeport; Jan. 18, Plaza, Worcester; Jan. 22, Poli, Waterbury, and Jan. 24, Broad, Columbus. The only other date so far set is for Jan. 29, at the Columbia, Wash., D. C.

STUDIOS BOUGHT 544 STORIES IN '40, INCREASE OF 50, DESPITE THE WAR

Increase Shown in Number of Plays Bought During Year; Total Cost of Properties Put at $250,000 Over 1939 Total

Hollywood producers in 1940 bought 544 stories and plays for feature production, 50 more than in 1939, despite the war and all its purported economic effects and implications on production costs.

Using the generally accepted expenditure figure of $5,000 a story (with many individual purchases running far above or below this figure) Hollywood in 1940 spent $2,720,000 or $250,000 more than in 1939 and compared to the $2,730,000 spent in 1938.

During the past year 323 properties of the 544 purchase were original stories, 62 were stage plays of both the past and present era and 159 were classed as books which also included magazine stories, newspaper features and sundry other written articles.

Sources Listed

A comparison of the sources of material, excluding original stories, for the last three years follows:

	1938	1939	1940
Books	143	116	138
Magazines	57	32	21
Plays	30	39	62

Among the more outstanding purchases made during the past year was the acquisition in January, 1940, of a stage play "The Bat" by James Roosevelt and his Globe Productions from Mary Pickford who owned the screen rights. The play at the time of purchase was to be the first on the schedule of the newly formed company but in later months Mr. Roosevelt bought the film rights to the Horace Heidt radio program "Pot O'Gold" which has been made the initial feature.

"Foyle" Bought in January

Also during this first month some of the best selling novels of the period were acquired for film production. "Kitty Foyle" by Christopher Morley was purchased by RKO as a vehicle for Ginger Rogers; "Out of Gas" by Charles Nordhoff and James Norman Hall, which ran in the *Saturday Evening Post* in serial form and was later released as a novel, was bought by Warner Brothers; Harold Bell Wight's "Shepherd of the Hills" was acquired by Paramount, and "The Tree of Liberty" by Elizabeth Page was purchased by Columbia for Cary Grant and was released under "The Howards of Virginia." Frank Lloyd produced the picture.

In February Paramount purchased the rights to "Interlochen," a story of the National Musical Camp for Young America at Interlochen, Michigan, Andrew Stone who produced "The Great Victor Herbert" for the company was, at that time, assigned the production of this story. Metro-Goldwyn-Mayer at the same time paid $150,000 for the screen rights to the Broadway stage success of last season, "Philadelphia Story," plus an additional $100,000 to Katharine Hepburn to star in the same role she portrayed in the stage version. Previously Miss Hepburn, realizing the screen potentialities of the play, purchased it from Philip Barry, the author, for a reported price of $30,000, giving the actress a profit on the negotiations of $220,000.

In March Metro-Goldwyn-Mayer purchased from Paramount the film rights to Robert Louis Stevenson's novel "Dr. Jekyll and Mr. Hyde," to be brought to the screen for a third time. John Barrymore portrayed the dual characterization in a silent version in 1922. Ten years later Paramount made a talking picture of the book with Frederic March in the dual starring role. Robert Donat at the time of purchase was tentatively slated to star.

April of 1940 saw the acquisition of more stories in one month than in any similar period in nearly the two years previous. During April producers purchased 69 properties for screen treatment which included 38 original stories, four plays and 27 books. Highlight of that month's purchases were the acquisition of "Bethel Merriday," a novel by Sinclair Lewis, purchased by Alexander Korda; "Red Wheels Rolling," a Walter D. Edmonds *Saturday Evening Post* serial purchased by Twentieth Century-Fox and released under the title "Chad Hanna" with Henry Fonda and Dorothy Lamour. "The Four Horsemen of the Apocalypse," an Ibanez novel originally made into a motion picture during the first World War with Rudolph Valentino and Alice Terry in the starring roles, was purchased by Universal as a possible screen story for Charles Boyer, and an untitled and unwritten original story by J. P. McEvoy was purchased by Paramount for a reported price of $20,000 following a verbal outline by the author.

In May screen rights to the Al Capp newspaper comic strip "Li'l Abner" were purchased by RKO. Paramount bought Dalton Trumbo's novel "Dildo Cay"; "Legacy" was acquired by Robert Sherwood for production at Columbia, and the stage play "No, No. Nannette" was purchased by Herbert Wilcox as a story for Anna Neagle.

In June, 1940, only twenty stories—originals, books and magazines—were regarded by producers as important enough to buy. It was announced during the month by the Dramatist Guild that during the first half of 1940 the film companies spent $1,100,000 for eighteen stage productions which played on Broadway during the 1939-40 theatrical season. This figure was compared to the $760,000 that film companies spent for plays during the 1938-39 same period.

"The Curse of Capistrano," a series of stories by Johnston McCulley, was acquired by Twentieth Century-Fox in July as starring vehicles for Tyrone Power, the first of which has already been released, "The Mark of Zorro," which Douglas Fairbanks, Sr., appeared in some twenty years ago. Paramount during that month acquired the Monck Hoffe original story "Lady Eve" as a vehicle for Barbara Stanwyck and Henry Fonda.

Two Plays Purchased

Two current Broadway stage productions, "Tobacco Road" and Hellz-A-Poppin," were acquired in August, the first running more than 3,000 performances (to date), was purchased by Twentieth Century-Fox with Nunnally Johnson, who adapted John Steinbeck's "The Grapes of Wrath" to the screen for the company, also assigned to do the adaptation and production on this newly acquired play.

The Olsen-Johnson musical comedy farce was acquired by the Jules Levy Mayfair unit for production at Universal. Reputed to have cost the company $200,000, which also includes the services of the comedy team and many of the cast, the picture will go into production following the road-show run of the play.

In September Twentieth Century-Fox, collecting colorfully adventurous and historical stories for Tyrone Power acquired the screen rights to "The Black Swan" and "Blood and Sand," both novels by Rafael Sabatini. "Replenish the Earth," Stephen Longstreet's novel, was also acquired by Fox during this period.

Hemingway Novel Bought

The current best-selling novel "For Whom the Bell Tolls" by Ernest Hemingway, author of "Farewell to Arms" and others, was purchased by Paramount in October. The story, dealing with the recent Spanish Civil War, cost the company an estimated $150,000. According to the contract Paramount paid Mr. Hemingway $100,000 for the film rights to the book agreeing to an additional 10 cents per copy for each volume sold up to 500,000. On the day the agreement was signed 100,000 copies of the book had been sold, making the down payment $110,000, the amount asked by the author when the novel was first offered for film purchase.

The month of November was highlighted by the purchase of the Kaufman-Hart current Broadway stage play "George Washington Slept Here," by Warner Brothers. After close bidding by a number of motion picture companies for the property Warners outbid the others by offering a reported $85,000 for the

(*Continued on following page*)

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
January, 1940	40	15(a)	6	61
February	32	14(b)	10	56
March	10	10(c)	..	20
April	38	27(d)	4	69
May	21	18(e)	4	43
June	12	7(f)	1	20
July	27	17	9	53
August	40	7(g)	5	52
September	19	9(h)	4	32
October	29	11(i)	5	45
November	20	8	5	33
December	35	16(j)	9	60
TOTALS FOR 12 MONTHS	323	159(k)	62	544

(a) Including 4 published magazine stories and 1 radio program.
(b) Including 3 published magazine stories and 1 newspaper comic strip.
(c) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(d) Including 4 published magazine stories and 1 film.
(e) Including 2 published magazine stories, 3 newspaper comic strips and 1 film.
(f) Including 1 published magazine story, 1 radio script and 1 film.
(g) Including 1 published magazine story, 3 films and 1 poem.
(h) Including 1 newspaper cartoon and 1 musical composition.
(i) Including 1 newspaper comic strip, 1 musical composition and 1 film.
(j) Including 4 published magazine stories and 2 radio scripts.
(k) Including 21 published magazine stories, 4 radio programs, 7 comic strips, 8 films, 1 poem and 2 musical compositions.

PRODUCERS BUY 323 ORIGINALS

(*Continued from preceding page*)

screen rights. The Gilbert & Gabriel novel "I, James Lewis," and "The Lady from Cheyenne," an original story, were purchased during November by Frank Lloyd for production under the terms of a three-Picture contract at Universal. Metro-Goldwyn-Mayer at the same time bought the musical stage play "Lady Be Good," following their trend of bringing past musical plays to the screen. This acquisition features the music of George Gershwin.

December brought a new spurt in properties purchased by the film companies with sixty properties acquired. Highlights of the December purchases was the acquisition of an original story by a trio of authors, "Buy Me That Town," bought by Paramount as a directorial vehicle for Preston Sturges, following his success "The Great McGinty." Brian Donlevy and Akim Tamiroff, both of starring roles in "McGinty" will again be starred in this latest Sturges endeavor.

December Purchases

A listing of the story purchases for December, with all available cast and credits follows:

ALMOST AN ANGEL, an original story by Ladislaus Fodor and Norman Krasna acquired by Universal.

ANDY HARDY'S PRIVATE SECRETARY, an original story by Katherine Brush purchased by Metro-Goldwyn-Mayer as another vehicle for Mickey Rooney and the regular cast of the "Hardy Family" series of pictures.

BABES ON BROADWAY, an original story by George Carleton Brown bought by Republic.

BABY HAD A HARD DAY, THE, a *Liberty* magazine story by Anne Wormser acquired by Paramount as a vehicle for Stirling Hayden and Virginia Dale. Sol Siegel will produce the picture.

BIG TIME, an original story on the cavalcade of vaudeville by Howard Emmett Rogers, acquired by Metro-Goldwyn-Mayer as a vehicle for Judy Garland, Eleanor Powell, George Murphy and Walter Pidgeon.

BUY ME THAT TOWN, an original story by Harry Gourfain, Murray Boltinos and Arthur Bracken, purchased by Paramount.

DAMNED DON'T CRY, THE, a novel by Harry Hervey acquired by Warners.

DEAD TAKE NO BOWS, a mystery novel by Richard Burke which will be published within a few weeks. The story has been purchased by Twentieth Century-Fox as a vehicle for Lloyd Nolan. Stanley Rauh will adapt the story to the screen.

DIVE BOMBERS, an original story by Commander Frank Wead purchased by Warners as a vehicle for James Cagney. Lloyd Bacon will direct.

FATHER TAKES A WIFE, Dorothy and Herbert Fields' original story purchased by RKO.

FIFTH AVENUE, formerly a novel by Polan Banks entitled "Manhattan Holiday," purchased by Twentieth Century-Fox. Nunnally Johnson will produce.

Air Melodrama Bought

FLIGHT SURGEON, a novel by Cemeron Rogers and H. E. Halland acquired by Twentieth Century-Fox. The story concerns missions of mercy by plane.

FREE AND EASY, Ivor Novello's stage comedy, "The Truth Game," purchased by Metro-Goldwyn-Mayer as a vehicle for Robert Cummings, who has been borrowed from Universal, and Ruth Hussey. Edward Buzzell will direct.

GANG BUSTERS, a weekly radio program acquired by Universal from MGM. Universal will film the story as a serial.

GREEN ENTRY, a novel by S. Ruth Howard acquired by Lou Ostrow for production at Twentieth Century-Fox.

GREAT TRAIN ROBBERY, THE, an original story by Garrett Weston and Robert Shannon acquired by Republic. Joseph Kane will produce and direct for the company.

GUN SMOKE VALLEY, an Oliver Drake original story purchased by George Weeks for production at Monogram.

HAYFOOT, STRAWFOOT, an original comedy story on conscription by Don Raye and Hugh Prince acquired by Paramount as a possible vehicle for Fred Astaire.

HER FIRST BEAU, a story based on the play by Colin Clements and Florence Ryerson, "June Mad," purchased by Columbia.

HE'S MY UNCLE, an original story about conscription by Earl Baldwin acquired by Columbia.

HILDRETH, a novel by Harlow Estés acquired by Fritz Lang as a possible vehicle for Miriam Hopkins.

IMPROPER RELATIONS, an unpublished original story by Victor Heerman and Saray Mason acquired by Twentieth Century-Fox.

INSIDE STORY, a magazine story by Joseph Harrington, purchased by Willis Goldbeck for production at MGM.

I THINKA' YOU TOUCH, an original story by Harry Burns acquired by Universal.

I WON'T DANCE, an original story by Richard Sauber purchased by Twentieth Century-Fox. Cesar Romero will star in the picture.

LADIES IN RETIREMENT, a play by Reginald Denham and Edward Percy purchased by Lester Cowan and Gilbert Miller for production at Columbia.

LET THE EAGLE SCREAM, an original story by Rowland Brown and Frank Fenton purchased by Columbia for production by Sam Bischoff. Harry Segall will adapt the story to the screen.

MAMA'S ANGEL, an original story by Angna Enters acquired by Metro-Goldwyn-Mayer.

MIAMI, an original story by Stephen Powy purchased by Twentieth Century-Fox. Walter Lang will direct.

MR. TWILIGHT, an original story by Sidney Harmon acquired by Columbia.

MY FAVORITE SPY, an original by M. Coates Webster acquired by Frank Lloyd for distribution through RKO. The plot concerns spies in the recently conscripted army.

NAVY BLUES, an original story by Arthur Horman acquired by Warners. Mark Hellinger will act as associate producer.

Columbia Buys Original

OBITUARY, an original story by Jerry Sackheim purchased by Columbia.

OH CHARLIE, an original by Robert Lees and Fred Rinaldo acquired by Universal.

ONE NIGHT IN LISBON, a stage play produced under the title "There's Always Juliet," written by John Van Druten. Paramount has acquired the property as a vehicle for Fred MacMurray and Madeleine Carrol. A war background will be worked into the picture.

QUIZ KIDS, a radio question and answer series featuring a group of children. Paramount has acquired the screen rights and will produce a series of one-reel subjects.

RAGE IN HEAVEN, a novel by James Hilton acquired by MGM as a vehicle for Ingrid Bergman and Robert Montgomery. Robert Sinclair will direct.

REFLECTED GLORY, a former Broadway stage play by George Kelly purchased by MGM as a possible vehicle for Joan Crawford.

ROOKIE'S ROOST, an original story by F. McGrew Willis acquired by Republic. The story is a conscription comedy which Albert J. Cohen will produce for the studio.

ROOSTY, a Broadway stage production by Martin Berkely acquired by MGM. Jack Chertok will produce with Harry Bucquet directing.

SAME OLD WEST, THE, an original story concerning a woman press agent by Aben Kandel purchased by RKO as a vehicle for Carole Lombard.

SAPPHIRE, an original story by Norman Reilly Raine purchased by Universal from Paramount.

SECRET EVIDENCE, an original story by Edward Bennett acquired by E. B. Derr for Producers Releasing Corp.

SIOUX CITY, a novel by J. Hyatt Downing acquired by Twentieth Century-Fox.

SKYLARK, a play by Samson Raphaelson acquired by Paramount as a vehicle for Claudette Colbert and Ray Milland.

SOMEWHERE I'LL FIND YOU, a novel by Charles Hoffman purchased by M-G-M.

STRANGE THINGS CAN HAPPEN IN BROOKLYN, an original story by Daniel Fuchs acquired by MGM as a possible vehicle for Judy Garland.

THIRD DAYS HATH SEPTEMBER, a play by Charles Grayson and Ben Markson purchased by Warners as a vehicle for May Robson.

TWO BAD ANGELS, an original story by William A. Ullman, Jr., and Arthur Landau acquired by Paramount.

Mexican Novel Purchased

UNDERDOGS, THE, a Mexican novel by Dr. Mariano Aztielo acquired by Norman Foster, Twentieth Century-Fox director, who will produce independently in Mexico.

UNIFORM, THE, an original story by Hans Kafka acquired by Hunt Stromberg.

UNTITLED, an original story by John Grant, concerning conscription, acquired by Universal.

UNTITLED, another original conscription story by Harold Shumate acquired by Universal.

UNTITLED, an original story by Adele Comandini acquired by Universal. Joe Pasternak will produce.

UNTITLED, an unproduced play based on the life of Nellie Bly and Alvin Brown purchased by Mariam Hopkins as a possible vehicle for herself. Miss Hopkins will seek a producer for the picture.

WE DARE NOT LOVE, an original story by James Edward Grant acquired by Sam Bischoff.

WE GO FAST, a *Saturday Evening Post* magazine story about traffic cops by Douglas Walsh, purchased by Twentieth Century-Fox.

WHY VAMP THE BOSS, a magazine article by Clara Belle Thompson and Margaret Lukes Wise acquired by M-G-M.

WIDOW WOULDN'T WEEP, THE, an original story by Dalton Trumbo acquired by Warners.

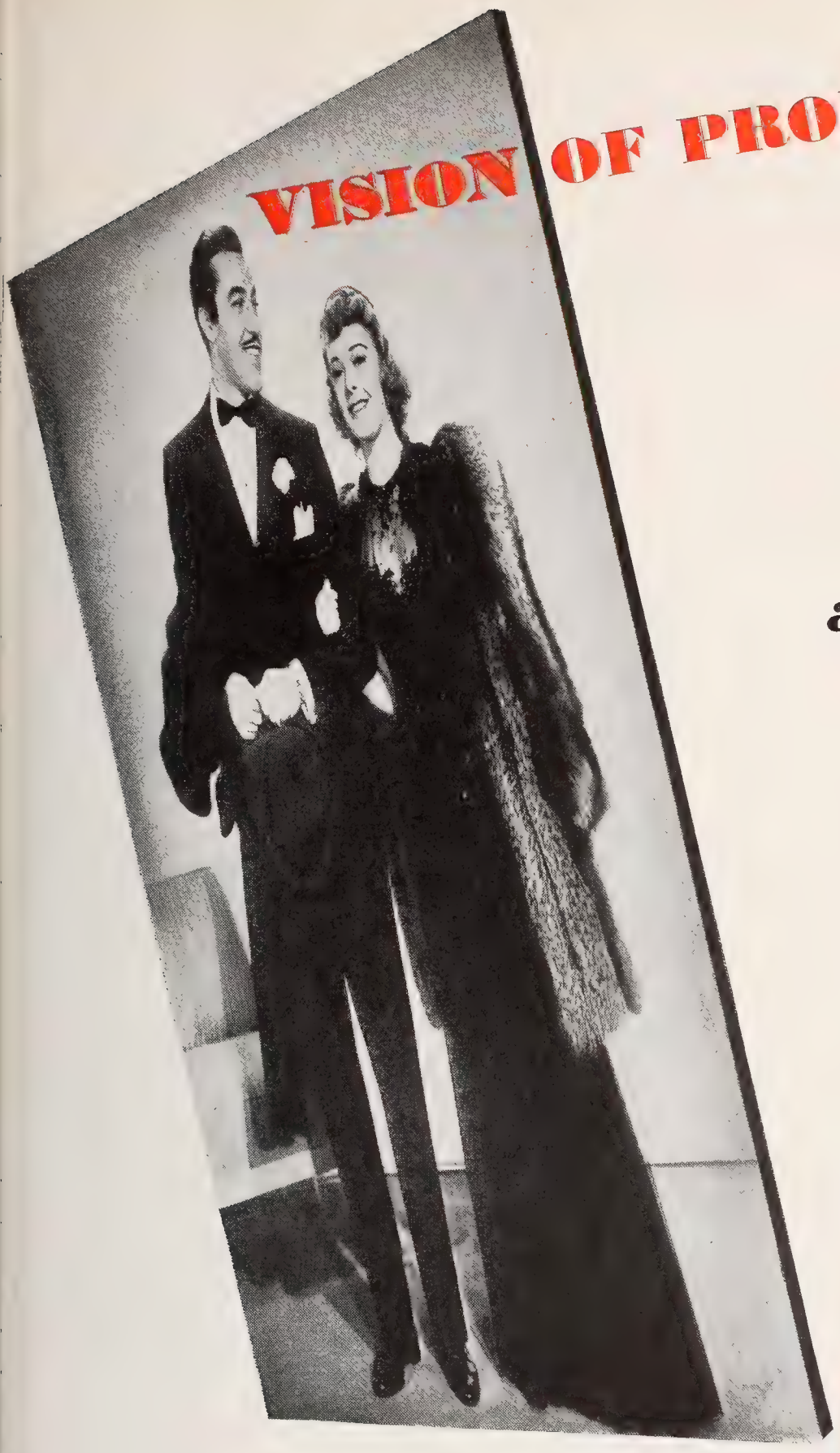
WITH JUSTICE FOR ALL, an original story by James Ansen acquired by M-G-M.

Brazil's Low Tariff on Educational Pictures

The Director of Customs Revenue of Brazil, has issued a circular to all custom houses, outlining the procedure to be adopted in clearing educational films through the customs at a special low rate of duty, according to announcement, this week, by the Motion Picture Division of the U. S. Department of Commerce.

Customs officials are directed to clear the imported films under bond, the importer promising to present, within 90 days, a certificate from the Departmento de Impresensa e Propaganda (Censors) classifying the film as educational. If the censors do not classify the film as educational, or if the certificate is not presented within 90 days, the importer is obliged to pay the difference in duties at the regular tariff rate, according to the United States Department of Commerce.

VISION OF PROFITS TO COME---



Here's a new slant on just what you're thinking about! (*Boxoffice, of course!*)

TALL, DARK *and* HANDSOME

with
CESAR ROMERO
VIRGINIA GILMORE
MILTON BERLE
Charlotte GREENWOOD
and SHELDON LEONARD
STANLEY CLEMENTS • FRANK JENKS • BARNETT PARKER

Directed by
H. BRUCE HUMBERSTONE
Associate Producer Fred Kohlmar
Original Screen Play by Karl Tunberg and Darrell Ware
Music and Lyrics by Leo Robin and Ralph Rainger
Dances Staged by Nicholas Castle and Geneva Sawyer

Laughter!
Excitement!
Songs!

20th CENTURY FOX

It's 1941's New Formula---Release Jan. 24

U.A., Rowland Putting on Show for 'Miss Bishop'

With the proclamation by Mayor O. S. Copeland, Lincoln, Neb., designating Tuesday, January 14th, a public holiday, final arrangements for the world premiere of Richard A. Rowland's "Cheers for Miss Bishop" are nearing completion. It is also expected that all schools in Lincoln will be closed for the day when the picture opens at the Stuart, Lincoln and Nebraska theatres.

May Use Sleds

Arrangements have been made to hold enough horse-drawn sleds in readiness for the Hollywood party, should snow make the use of automobiles impractical. Acceptances have already been received from Tay Garnett, director of the film, Mrs. Bess Streeter Aldrich, author of the book upon which the picture is based who lived and wrote about the city of Lincoln, Neb., and the University of Nebraska located there, William Gargan, one of the leading players in the picture, Neil Hamilton, Mary Anderson, William Farnum, Sterling Holloway and Rosemary DeCamp.

It has been decided that a public reception will be held instead of the usual street parade. The Coliseum, on the University's campus, the largest hall in Lincoln and which seats about 7,000 persons, will be the scene of the luncheon, tea and official dinner. Mayor Copeland will preside at the luncheon, and Governor Dwight Griswold of Nebraska will preside at the dinner.

In connection with the opening of "Cheers for Miss Bishop" in Lincoln, a contest is being sponsored to find "Miss Ella Bishop of Lincoln," and the winner will be presented to Governor Griswold at the Governor's Inaugural Ball to be held in Lincoln on Saturday, Jan. 11th. "Miss Ella Bishop" will be attended by a Court of Beauty, consisting of ten other "Miss Bishops" chosen to represent their localities which will include: Omaha, Grand Island, Council Bluffs, Hastings, Fall City, Nebraska City, York, Beatrice, Fairbury and Fremont.

The contests are being sponsored by the newspapers of Lincoln, and other newspapers in the Middle West, as well as radio stations.

Business establishments on Lincoln's main buiness street, O Street, are cooperating with Mr. Rowland's production by carrying "Miss Bishop" displays. Prizes have been offered by the Junior Chamber of Commerce to merchants showing the best display, while the main street itself will be renamed "Miss Bishop Street."

United Artists is distributing "Cheers for Miss Bishop" but as yet a national release date has not been set.

37 Engagements for "Wind"

Beginning January 17th, Metro-Goldwyn-Mayer has announced the opening of "Gone With The Wind" in 37 engagements in key cities throughout the country—the first general exhibition of the picture at popular prices.

The January 17 dates include Washington, D. C., Pittsburgh, Cleveland, Tulsa, Okla., Eldorado, Ark., Friendsville, Md., and Buffalo with 33 other key cities to follow on January 24. In the latter group of cities are Nashville, Boston, Providence, Springfield, Worcester, Rochester, Syracuse, Columbus, Dayton, Akron, Canton, Toledo, Houston, Evansville, Indianapolis, Louisville, Kansas City, Memphis, Bridgeport, Hartford, New Haven, Waterbury, New Orleans, Harrisburg, Reading, St. Louis, Baltimore, Norfolk, Richmond, Wilmington, London, Ont., and Toronto, Ont., Canada.

In Boston, Walt Disney's "Fantasia" has been set for the Majestic theatre, a 2,000-seat house, opening on January 20th, Jack Goldstein, formerly connected with RKO, is handling publicity and exploitation of the picture.

Meanwhile, after investigating the possibilities of the legitimate theatres, Mr. Disney has selected Warners Aldine theatre for the Philadelphia showing of "Fantasia." The theatre, owned by United Artists and leased to Warners, has been leased to Mr. Disney for an unlimited engagement of the picture starting February 7th. A reserved seat policy will prevail, with the scale of admission as yet unset. The house will be dark for several weeks prior to the opening of the picture for necessary sound equipment installation and general alterations to be made.

Warner Brothers' "Flight From Destiny," with Thomas Mitchell, Jeffrey Lynn, Geraldine Fitzgerald and Mona Maris, will have its New York premiere at the Radio City Music Hall in New York sometime in March, according to word from the company's home office. The feature, which was previewed in Hollywood last week, was to have been broadcast over the National Broadcasting Company's coast-to-coast red network by Arch Obeler, Friday night.

Preparing for the premiere of Paramount's "Virginia" at the Paramount theatre in New York under the auspices of the New York Chapter of the Maple Leaf Fund, Inc., on Tuesday evening, January 28th, a committee meeting was held at the home of Mrs. Henderson Robb in New York.

The proceeds from the benefit performance to be held January 28th, will be donated towards the relief of evacues of the bombed districts in London, and members of the new Canadian navy to whom boxes of clothing, blankets and supplies are being shipped daily from New York headquarters of the Fund.

SHORT PRODUCT PLAYING BROADWAY

Week of January 4

CAPITOL
Information Please, No. 8... RKO Radio
You, the People..... MGM
American Spoken Here..... MGM
Feature: Comrade X..... MGM

CRITERION
Picture People, No. 2..... RKO Radio
Feature: Little Nellie Kelly.. MGM

MUSIC HALL
No Shorts
Feature: The Philadelphia Story..... MGM

PARAMOUNT
Raggedy Ann..... Paramount
Feminine Fitness..... Paramount
Feature: Love Thy Neighbor. Paramount

RIALTO
Tangled Television..... Columbia
His Ex Marks the Spot.... Columbia
Feature: The Lone Wolf Keeps a Date..... Columbia

RIVOLI
Arabian Bazaar..... United Artists
Window Cleaners..... RKO Radio
Feature: Victory..... Paramount

ROXY
The Snow Man..... 20th Cent.-Fox
Spotlight on Indo-China.... 20th Cent.-Fox
Feature: Chad Hanna..... 20th Cent.-Fox

STRAND
History Repeats Itself..... Vitaphone
Bedtime for Sniffles..... Vitaphone
Feature: Santa Fe Trail..... First National

$790,000 Worth of New Building in Kansas City

More new theatres have been built, and more old ones have been extensively rebuilt in the Kansas-Missouri territory during 1940 than in any previous year for ten years. Completed in 1940, or definitely projected, are eleven new theatres with a total seating capacity of around 6,000. Total expended or budgeted amounts to $300,000, or $50 a seat. These are new seats, not in existence before.

Some fourteen theatres have been extensively rebuilt, at a total cost of $450,000. This covers "three R" jobs (rebuilding, remodeling, re-equipping) of over $5,000. Add to this about forty theatres that have spent from $500 to $1,500 on new equipment, redecoration, etc., and another $40,000, very conservatively estimated, must be included in expenditures for theatre improvement in the area in the period.

This makes a grand total of some $790,000.

Two factors are mainly responsible for the new theatres: competition and the spending and re-employment under the defense program. While the benefits from defense mostly are futures, they are definite enough, and have been responsible for a new house, R. E. Conrad's Ritz, at Wichita, Kas., an airplane center; and for two new houses and remodelings of two others at Junction City, Kas.

Much Spent on Remodeling

Availability of capital at low interest rates, plus increase in competition, both from within and without the movie industry, are considered principally responsible for the large amounts spent this year on major remodeling. Obsolescence, of course, has played its part here, as in bringing about the expenditure of substantial sums for minor redecorating and replacement of equipment.

New theatres include Fox Midwest's Fox at Sedalia, Mo., 1,000 seats, $60,000, completed Griffith's new Junction City house, $45,000, rebuilding the community house at Junction City by Heyl and Kelly, $200,000; Conrad's Ritz, Wichita, 500 seats, $25,000; E. Van Hyning's Tauy, Ottawa, Kas., $25,000; Griffith's Paola, Paola, Kas., 600 seats, $40,000; Fox Midwest's Oakland, North Topeka, Kas., 400 seats, $20,000; Don Phillips, Colby, Kas., new one being built, 500 seats, $25,000; Ted Davis, West, Parsons, Kas., 500, $15,000; Art Pugh's State, Galena, Kas., 350 seats, $10,000; A. J. Simmons' Plaza, Burlington, Kas., 500 seats, $25,000; Shields Wilson's Pic, Buffalo, Mo., 350 seats, $15,000.

Major rebuildings include Fox Midwest's DeGraw, Brookfield, Mo., $75,000; Associated Theatres' Granada, Independence, Mo., $55,000; Charles and Meta Barrons' Kansan, Pratt, Kas., $40,000; C. R. Gregg's Gregg, Caney, Kas., $35,000; Friendly Theatres' Vogue, Lee's Summit, Mo., $40,000; Commonwealth's Melba, Batesville, Ark., $50,000; Newman, Kansas City, $17,000; Nick Kotsis' Oswego, Oswego, Kas., $15,000; Commonwealth's Royal, Hoisington, Kas., $8,000; Heyl and Kelley's Kaw, Junction City, contemplated, $20,000; Vox, Kansas City, Kas., Homer Pautz and C. W. Rohde, $5,000; Griffith's Kansan, Fredonia, Kas., $25,000; Strand, W. D. Fulton, Kansas City, $8,000.

The extent of capital investment in new seats and in improvement of existing capacity is regarded as all the more remarkable because movie grosses are conservatively estimated at 15 per cent under those of 1939 for the entire territory.

TELEVISION COMES TO THAT CORNER, AGAIN, AS FCC STUDIES ITS FUTURE

Decision on Commercialization, Due This Month, May Affect Status of New Medium as Competition for Film Theatres

The future of television for 1941 and perhaps for some time thereafter, and also the extent of future television competition to motion pictures, are expected to be determined late this month or early in February by the Federal Communications Commission after it has received and studied the report of the National Television Systems Committee.

The Government body which controls the destiny of television as it does radio and other forms of communication, yielding to the petition of a majority of the companies in the television field, public pressure and its own hopes, may grant television full commercial status or it may decide that more experimentation is needed and keep television in the laboratory.

Theatre operators within a radius of about 50 miles of 20 or 30 of the chief key cities might find television a new, though comparatively weak, form of competition during 1941, if the FCC allows television broadcasting stations to seek commercial sponsors for programs.

Dispute Over Standards

The National Television Systems Committee, representing divergent and hostile groups, is attempting to agree on a set of standards which will be acceptable to the competitive industry. A unanimous report to the FCC is not expected but the Government agency may take favorable action, if a substantial majority of the companies interested in furthering television approve a set of standards. At the present time various parties are still resisting efforts to reach a compromise settlement.

National defense is another, and perhaps the controlling factor, in the development of television at this point. Some quarters feel that the FCC will not order commercialization for television at a time when manufacturing companies are busy with Government orders for war materials. But others hold the opinion that the progress of television in America has already been delayed too long and a further postponement of an extensive public service might be a serious blow to television. In England while programs have been interrupted for the duration of the war some television work is continuing and the Baird company has been developing a color system for marketing immediately after the war.

To Demonstrate Developments

Theatre television is of special interest to motion picture companies and notable developments in this field will be demonstrated within a few weeks, it has been reported. The Radio Corporation of America which showed television with a 4½ by 6 foot image to its stockholders last Spring is waiting for an opportune time (probably when the FCC Commissioners come on a "television tour" to New York, January 24th) to demonstrate its theatre television at the New Yorker theatre in New York City. For some time engineers have been installing the television projection equipment which will show an image 9 by 12 feet and larger. It has been reported that the RCA large screen television machine projects a picture satisfactory in size and in brightness for theatres.

A British company, Scophony Television, has been installing theatre television equipment at its office on Fifth Avenue for several months and is said to be about ready to demonstrate the system which uses the mechanical-optical method. Baird, not active recently, showed its theatre television at 1600 Broadway a year ago last summer. Both Baird and Scophony had equipment in use in several London motion picture theatres before the war began.

Production Stage Near

Technically it is probable that television projection equipment satisfactory for use in motion picture theatres has passed through the laboratory stage and, granted a demand and good program material and financing, might be ready for general production this year.

But several factors indicate that television may not be an important concern for motion picture operators during 1941. First of all the previous position of the FCC indicates that extreme caution will be exercised before commercialization is granted. Then defense production may rule out delivery of television receivers for homes or theatres for this year at least. The development of FM radio which has already delayed television somewhat may cause a further postponement. Since FM has commercial standing it will probably have priority over television in obtaining transmission and receiving equipment.

Television will be a concern of motion picture exhibitors, and indirectly the other branches of the industry, in two ways: chiefly as competion and secondly as an added attraction in the theatre itself. The reasons why commercial television will be additional competition to theatres are clear. It might make every home a miniature theatre where some good entertainment, including perhaps even feature films produced by leading companies and special events which are now shown days later in the newsreels, can be seen. On the other hand almost every home now has one or more radios into which millions of dollars worth of entertainment are poured by the nation's largest advertisers and people still seek entertainment in theatres. Eventually it may be that television will be standard radio's chief competitor and eventually supplant radio except for portable receivers.

Television as an added attraction in theatres may help to cut down the present radio competition. For example, if the public could see as well as hear Franklin D. Roosevelt deliver his recent fire-side chat on defense at some theatre as part of a special program which also had a good feature picture many persons would rather go to the theatre than stay at home and listen to the radio.

Furthermore many television programs will probably be so expensive to produce that they will not be sent over the air free to anyone who has a receiver in his home but either by special wires or on a separate wave length which cannot be received on home sets to theatres where a part of the admission price or a set fee would go to help pay for the television program.

At present motion picture films are the cheapest and best material for television. But it is reported that there is no chance that the major motion picture companies would risk the possi-

(Continued on following page)

FCC Hopes Commercial Television Will Be Established, New Congress Hears

The Federal Communications Commission in its sixth annual report to Congress submitted at the opening of the new session, last Friday, expressed the hope that a commercial television broadcast service might be established. No indication was given concerning a date for the inauguration of commercial television.

The report covering the fiscal year ended June 30, 1940, with comments on subsequent important developments, was issued by James Lawrence Fly, chairman, and said in part: "With the commission licensing a widespread number of stations for the purpose of developing standards and the coordinated work of this committee [the National Television Systems Committee], it is hoped that sufficient efficient transmission standards may be evolved which will enable the Commission to establish a commercial television broadcast service." It was pointed out that $8,000,000 had been alloted for experimental purposes by companies engaged in television. A national system of television is the ultimate goal.

On the question of color television in which the Radio Corporation of America, Columbia Broadcasting System, General Electric and others are engaged, the Commission told Congress, "Promising experiments with color television are under way. . . . Licensees are developing a special studiocraft for television production, and there is increased use of larger screens for projection purposes. Portable television equipment has been developed whereby programs may be originated outside of main television studios. There is under development a system of television relay stations for the distribution of television programs between cities similar to the natonal standard broadcast networks."

The FCC also pointed out that at the April television hearing it decided that a single uniform system of television broadcasting was essential and that the Commission would authorize full commercialization whenever the industry agreed upon standards insuring a satisfactory level of performance.

Television Nears Newest 'Corner'

(Continued from preceding page)

bility of exhibitor complaints by leasing current films for television presentation. Also the television audience is now too small to make any such plan pay. Nevertheless old films, including box office champions of other years, may be used more and more on television. What type of pictures Paramount's television affiliate DuMont will receive for its stations in New York and Washington, Balaban and Katz for Chicago and Television Productions for Los Angeles remains to be determined after those stations begin program operations. It has been reported that Paramount will help program those stations with films and young stars and perhaps specially prepared pictures.

RCA also is a partial owner of RKO Pictures and owns all of the National Broadcasting Company which has stations or licenses for stations in New York, Philadelphia and Washington. What pictures might be supplied to NBC television stations by RKO is a future question.

Other major motion picture companies, Loew's and Twentieth Century-Fox, have an indirect interest in Baird television through stock ownership in Gaumont-British.

Bell Company Undecided

The Bell Telephone Company, long a factor in motion picture sound and perhaps again in the same field with three dimensional sound for films, has been spending years of time and millions of dollars on television experiments. What its position will be in commercial television is not yet clear. It may supply wire links to connect theatres with television studios and may relay television signals from one key city to another as is now the case with radio networks. But at this point direct radio relay of television between large cities seems the most promising and least expensive method of developing a television network which would be necessary to give anything like national coverage through television. The cost of programming many individual stations separately would be excessive.

A number of other companies, including General Electric and Zenith and Philco, radio firms, are active in American television. Philco is reported not to be interested in the future of theatre television, planning to concentrate exclusively on home receivers. Paramount's DuMont, on the other hand, not only is looking to the sale of home sets and transmitter equipment but must also try to perfect theatre projection equipment for television, for Paramount's announced reason for entering the new field was to protect its theatre investments.

Over 30 television stations have received licenses from the FCC but very few have been active; many of the transmitters have not been built as yet. Further, several of the department stores which have received permits from the FCC have been assigned wave lengths which have been developed for television thus far.

CBS Color Experiments

The Columbia Broadcasting System has also been working on television, concerning itself chiefly with experiments in color which have received wide press attention. Color presents many additional problems in television as it did for motion pictures. Television in colors for both the home and theatres is probably years away on account of increased costs and complications over black and white methods.

William S. Paley, president of CBS, said in his year end statement, "Although this (CBS's color television) is still in the development phase, we look forward to the day when it will be put on a practical operating basis."

FCC GIVES CONGRESS SOME RADIO FIGURES

In the sixth annual report of the Federal Communications Commission to Congress a number of figures on broadcast stations were given including the following for the calendar year of 1939: *total time sales by networks and stations,* $129,968,026; *miscellaneous revenues,* $11,319,252; *broadcast expenses,* $100,043,920, *number of employes,* 24,605; *total compensation,* $51,620,305; *investment (at cost) in tangible broadcast property,* $64,424,626.

On June 30, 1940 *there were a total of* 846 *standard broadcast stations in operation or construction in the United States, of these* 660 *operated on unlimited time. Seventy-nine new broadcast stations were authorized by the FCC during the year ended June* 30, 1940. *Approximately* 200 *stations in the country carry, at times, programs in* 30 *different languages.*

Monogram Sales Head Sets Circuit Deals

Samuel Broidy, general sales manager of Monogram, has set the following circuit deals, according to announcement in Hollywood, this week:

Publix-Richards, Nace, Los Angeles; Warners, Albany and Buffalo; Comerford, Philadelphia; Wilby, Atlanta; M. Switow and Sons, Indianapolis; G. C. S. Circuit, Chicago; Fox West Coast, Los Angeles; Pioneer Theatres, Des Moines; Reinheimer Circuit, Chicago; Interstate, Dallas; Magazzus, Philadelphia; Affiliated Theatres, Indianapolis; Snider, Boston; Gibraltar Enterprises, Denver.

RKO Renews Contract

Phil Reisman, head of RKO's foreign department, has announced that Don Bernardo Glucksmann, head of the Cinematografica Glucksmann, S.A., Montevideo, who has been RKO Radio's distributor for Uruguay for many years, has renewed his contract for the 1941 product. Ben Y. Cammack, general manager for Argentina and the Uruguayan territory, represented RKO in the negotiation. The new contract covers all of RKO Radio's features plus Pathe News, Walt Disney subjects and March of Time in Spanish.

Infection Closes Theatres

As a result of mild but contagious cases of bronchial infection spreading throughout New Orleans schools and theatres have been closed. Other cases of the infection have also been reported in Alexandria and numerous towns in Louisiana.

Renew Grainger Option

Warner Brothers has renewed the associate producership option of Edmund Grainger.

Purchases Exchange

Al Goldstein, Seattle film executive, announced this week purchase of the Premiere Picture Exchange of that city.

U.S. Films Hold In West Indies

The exhibition and distribution of American films in the Netherlands West Indies, Costa Rica and the Bahama Islands have suffered little from the war in Europe according to reports issued by the United States Department of Commerce originating from the American Consuls and reliable sources in those territories.

In the West Indies there are only three motion picture theatres with a fourth now under construction. The theatres are located in Willemstad, Curacao, and are all wired for sound. To supply this market with the necessary film about 200 feature pictures are necessary annually. Of this number the United States supplies about 84 per cent followed by Mexico and the Argentine with 5 per cent each, France with 5 per cent and the United Kingdom supplying only one per cent. The taxation on imported films averages $.40 per reel.

Costa Rica has fifty theatres for the exhibition of motion pictures, all wired for sound, and with a total seating capacity estimated at 25,000 —the average weekly film attendance of the country.

American produced films have but little competition in Costa Rica and that only from Mexico and the Argentine who supply 15 per cent of the films exhibited in that country as compared to the 85 per cent of American made product which is exhibited.

Until England became engaged in war about twenty per cent of the motion pictures exhibited in the Bahama Islands originated from the British empire. Today there are but few English made pictures being sent to the Bahamas while American produced films supply the necessary 600 features annually required by the three theatres in Nassau which has a total seating capacity of some 1500. The average weekly attendance in Nassau is estimated at 5,800.

Censorship in this territory is considered to be fairly strict but usually there is no objection to American films except in the case where a picture is condemned in the United States by the National Legion of Decency. In the past year only one American made motion picture was rejected and that only in part where a sacrilegious element was eliminated. Newsreels from the United States are examined by the censor board but suffer little at their hands except in the case of scenes of London bombings.

S.O.S. Signs Union Pacts

Contracts signed by the S.O.S. Cinema Supply Corporation at New York with the American Federation of Office Employes, Local 20940, AFL, and with the International Brotherhood of Machinists, also AFL, make the firm the first fully unionized supply house it was announced by the office workers' union on January 3. The two agreements signed by J. A. Tanney, S.O.S. president provide ten to 15 per cent pay increases, closed shop, overtime, seniority and vacation clauses.

Cunningham in Charge

K. M. Cunningham, assistant to Edward P. Curtis of Eastman Kodak, will take over Mr. Curtis' duties while the latter is on a one-year leave of absence to serve as a major in the army.

Manager Heads Ball Club

Active in civic affairs since coming to Hot Springs five years ago, W. Clyde Smith, manager of Malco theatres in that city, has been elected president of the Hot Springs Baseball Club of the Cotton States League.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

HEADLINE HIGHLIGHTS of 1940, as reported last week in MOTION PICTURE HERALD, gave vivid testimony of the many historical chapters written during the year just passed. But there was another side, a side of queer quirks that were almost as impressionable as some of the more serious items of motion picture reporting. This other side is reported from Hollywood to the New York *World-Telegram* by that Hollywood reporter, Paul Harrison. It is Hollywood's version of "Cinema Highlights of 1940," to wit:

Most logical protest by a censor (against some native dancing girl shots in Road to Singapore): "There must be something wrong with the scene or I wouldn't have wanted to see it three times."

Most lasting impression made by an actor: The imprinting of John Barrymore's profile in the cement forecourt of the Chinese theatre.

Best evidence of the progressive attitude of labor: The night picketing of the National Broadcasting Company's studio by striking janitors carrying neon signs.

Most flattering estimate of glamour: The winning bid of $1,025 by an Eastern visitor at a British War Relief party for a kiss from Marlene Dietrich.

Most appropriate display of temperament: The annoyance of Blanche Yurka, who ripped off her blond wig and heaved it over the scenery in a dispute on the set of "The Woman From Hell."

Neatest completion of a cycle: The entrance of the spectacle-specialist, Cecil B. DeMille, product of the peep-show era, into the field of nickel-in-the-slot movies—together with his bid for the bubble-dancing services of Sally Rand.

Most fortuitous coincidence: The rocking of a theatre by a sharp earthquake at the same moment patrons watched the spectacular dynamiting of the dam in "Moon Over Burma." Customers thought the shaking was some sort of trick effect, and there was no panic.

Most typically Hollywooden attitude toward romance: The suggestion by Earl Carroll that Tommy Manville advertise for a fifth wife and allow him (Carroll) to judge the applicants and select the bride.

Best summation of Melvyn Douglas' roles for the year: South of the Boudoir.

Most appropriate double-billing: Brigham Young—Too Many Girls.

Best example of movie-star naivete and innocence: The swindling of Lupe Velez by a gypsy employing the old package-switch.

Shortest quest for inspiration: Mae West's announcement that she would go to bed and there write a new screen play for herself. The title: Not Bad.

Most startling evidence of the inexorable march of the years: The discovery by Harpo Marx of a gray hair in his red wig.

▽

The blue-blooded 'Four Hundred' also has its gawkers, Nancy Randolph's New York *Daily News* society column taking five type columns of varying length to tell how society rubbernecked at Hollywood's Greta Garbo, at the swank Colony Club, while she ate eggs benedictine, loads of green salad with lots of oil and lemon, caffein-less coffee "and so much celery that the waiter had to replenish the plate three times."

"BUNDLES FOR BRITAIN"

UNITED ARTISTS (EXPORT), LTD.
Film House
Wardour Street
W. 1
London

Mr. Samuel Cohen,
United Artists Corp.,
729 Seventh Ave.,
New York City,
U. S. A.

Dear Sammy,

Whilst I am writing I would like to give you a London story which I think you will find interesting. It is in the form of a letter sent to Mr. Archibald [U. A. executive in London] by Mr. Still, manager of the London Pavilion Theatre:

"At 2:45 p.m. today, Monday, I was informed by the police that they were taking a time bomb past the theatre in Shaftsbury Avenue at 3 to 3:15 p.m. and would I inform the audience.

"Directly after I had made the announcement from the stage, the police came with the information that the bomb weighed a ton and a half and that I would have to clear the theatre until it had gone by, because if it went off it would blow the building to pieces.

"The patrons took it very well; quite a number did not want to go; they all returned about 3:15 p.m. after the bomb had been taken by and seemed quite amused with the little excitement."

Yours sincerely,
(Signed) J. POLE,
Publicity Department.

That retiring and ever modest Broadway Capitol Theatre press agency, presided over by Ben Serkowich, sends to the newspapers of the land the unalterably-opposed-to-bragging declaration that, "Super ethics and unswerving belief in truthful journalism, prevents the Capitol Theatre Publicity Department from sending out a story intimating that Clark Gable is suffering in a Baltimore hospital because Hedy Lamarr socked him too hard in 'Comrade X,' in their big 'love scene.' The chair Hedy socked him with weighed only half a pound and was a balsa wood stock 'socks' prop, the Capitol Theatre Publicity Department further announces."

▽

One of the occupational blights that affect violinists is a shiny patch on the shoulders of their suits, a patch that comes from posing a fiddle on the same spot day after day. While some suits come with two pairs of pants, none have shoulder replacements.

For some time radio station WOR's violinist Joseph Coleman was concerned about the situation. Finally, he had his tailor sew an extra flap of the same cloth of his suit to his coat lapel. Now when he plays he simply flaps the extra piece of material under the violin, unflaps when he finishes.

Les Kaufman, publicity director of Fanchon & Marco, was telephoning a feature story on the Fox Theatre Christmas night to Al Weisman, St. Louis *Globe-Democrat* reporter and MOTION PICTURE HERALD representative, who was covering police headquarters, when the police radio blared: "Attention all cars: holdup at the Fox Theatre." Kaufman, who was seated in his second-floor office at the theatre, was unaware of the robbery until Weisman interrupted him to tell him of it. He immediately ran down to the lower floor, obtained the details and phoned them back to Weisman, who had the facts about the same time the police reached the house.

Two armed men had held up the theatre and escaped with $1,290. They accosted L. A. Smith, treasurer, as he walked from the box office to his second floor office, forced him into the office, took a tin box containing the evening's receipts, made him open the safe for more loot and then escaped.

Earlier, the theatre was without lights for an hour due to a power failure, but none of the 3,000 patrons left. Will Osborne, chief stage attraction, and his band played while ushers held flashlights to the stage.

▽

While bedded with a brain concussion—the result of banging his head accidentally against a pantry door—advertising manager Charlie Schlaefer of San Francisco's United Artists theatre, laid out an extensive campaign for the opening of "Thief of Bagdad." So successful was the three-way ballyhoo, consisting of newspaper ad, traveling billboards, and radio tieups with Stations KJBS and KFRC, the film did the biggest holiday business in four years, zooming to $14,000 for the first week, nearly double the house average. All this effort came out of a mere brain concussion; you should see his stuff when he works with a brain concussion, busted ribs, compound fractures of both legs and one arm, and a little double pneumonia.

▽

Columbia Broadcasting, in New York, the other day, picked up an unidentified anti-Nazi radio station in German, shortwaving from somewhere in Europe, describing how Italy's King Victor Emanuel and Premier Benito Mussolini had sneaked a very private screening of Charlie Chaplin's very anti-Axis "Great Dictator." When the King walked from the screening he reputedly remarked, "Well, at least, among these dictators one can laugh."

▽

Bette (Ruth Elizabeth) Davis had just started work on her new picture for Warners, "The Bride Came C.O.D.," when she eloped, the other day, to Arizona, to become the bride of one Arthur Farnsworth.

▽

Reopening this week in Suffolk, Virginia, is the remodeled old Broadway movie house, conducted by Pitts-Roth Theatres, Harry Roth, district manager. The management conducted a "new-name" contest, accepted the name Carver, which was submitted by one Iva Reid because Dr. George Washington Carver, the negro, did so much for the peanut industry down Virginny way.

STILL DOING HOLIDAY BUSINESS IN HAPPY HOLDOVERS EVERYWHERE!



NEW YORK RUN BEGINS A

RKO RADIO PICTURES

GINGER ROGERS

In the First Great Romance of the White Collar Girl

"KITTY FOYLE"

Christopher Morley's Natural History of a Woman

With

DENNIS MORGAN • JAMES CRAIG

Edùardo Ciannelli • Ernest Cossart • Gladys Cooper

Directed by SAM WOOD

Who Made "Goodbye, Mr. Chips"

Produced by David Hempstead • Harry E. Edington, Exec. Prod.

Screen Play by Dalton Trumbo • Additional Dialogue by Donald Ogden Stewart

Foyle

HE RIVOLI THEATRE THIS WEEK

CANADIAN RESTRICTIONS INJURE BORDER THEATRES

New Type Permits Issued, Dominion Residents Allowed to Bring Only $5 to States

Instead of an expected modification, the U. S.-Canada border crossing restrictions of the Canadian foreign exchange control board, have been tightened with unfavorable reaction for motion picture theatres on the United States side and further beneficial effects for theatres on the Canadian side.

Last July 1st, the passports and visas were introduced and Canadians were forbidden to spend money in the United States, except in cases of emergency. The drastic rules which affected the theatres along either side of the border were relaxed in the early fall to allow use of border crossing cards for Canadian border residents.

New Permits Issued

Now the cards have been eliminated, and four types of permits have been issued. One of the these allows social visits to the U. S. side of the line but the visitors are not allowed to take more than $5 with them and they can only spend that on transportation "or if any emergency arises." There is only one type of permit valid for more than one visit, and this is available for physicians, commuters, and such. There is a permit for special business travel. The social permit must carry the names of friends or relatives to be visited.

The stiffening is a severe blow at the theatres on the American side of the boundary, as it had been expected that the regulations would be further relaxed. All the theatres on the United States side had relied on Canadian patronage for at least 50 per cent of the business before the restrictions became effective.

The new Ontario Clearance Board was to meet on Friday to complete details of its constitution and bylaws, after which the work of studying booking protection and theatre zoning was taken up with a view to reducing clearance and effecting other reforms. The board is made up of three officials of Famous Players Canadian Corp., and three independent exhibitors.

16mm. for Canadian Camps

Free film entertainment in 16mm. for men on active war service in Canada is now being furnished in some 127 training camps by the Navy, Army, Airforce Film Committee functioning under the Canadian Motion Picture War Service Committee. The expenses for the exhibition of these 16mm. showings are paid for by the YMCA, Canadian Legion War Services, Inc., Salvation Army and the Knights of Columbus army huts. The film is supplied by General Films, Ltd., France Film Co., and Sovereign Films, Ltd.

The Navy, Army, Airforce Film Committee is headed by N. L. Nathanson as chairman, Col. John A. Cooper as honorary secretary and an advisory committee consisting of Paul Nathanson and Frank O'Bryne of Associated Screen News.

Through N. L. Nathanson's efforts Sovereign Films, which started with the 16mm. type feature pictures of Paramount, Universal and RKO, has now been able to secure pictures from Columbia and Warner, two companies which heretofore had not made their product available in 16mm.

The employes of the Toronto branch of Regal Films, Ltd., passed up their year-end party in order to help war victims in England. A donation of $100 was turned over to the Toronto *Telegram* for the Lord Mayor's Fund.

Manager C. L. Querrie and staff of the Palace here abandoned their annual celebration, which had been observed since 1921, for the same reason. A donation of $300 was made.

CBC News Service Started

The National News Service of the Canadian Broadcasting Corp., has been inaugurated for all newscasts over the Government network and a number of independent stations, with a central office at Toronto and Branches at Montreal, Halifax, Winnipeg and Vancouver, the self controlled service replacing the bulletins formerly supplied by the Canadian Press. The CBS will receive the full wire service of the Canadian Press and the British United Press but will operate its own news agency under the direction of D. C. McArthur, Toronto, chief editor.

Drop in New Zealand Imports for 1940

During the 39 weeks ended last September 28th, 310 quota films were registered in New Zealand, reports from the United States Department of Commerce indicate. The reports are based on information from the Department's representatives there.

The 310 films had an aggregate length of 2,153,103 feet. This compares with a footage of 2,502,910 for the corresponding period of 1939, when 367 films were admitted.

Hughes Directs "Outlaw"

Howard Hughes has taken over direction of his production of "The Outlaw," Twentieth Century-Fox release starring Walter Huston and Thomas Mitchell, replacing Howard Hawks. Mr. Hughes has borrowed Gregg Toland from Samuel Goldwyn to replace Lucien Ballard, cameraman. Jack Beutel and Jane Russell will make their screen debuts in important roles.

Smith Prize Winner

Edward Smith, manager of the Paramount, Springfield, Massachusetts, was awarded first prize in the Western Massachusetts Theatres circuit anniversary drive. Other winners were Charles Smith, George Laby, David Perkins, and Louis Marcks. Nate Goldsteine, head of the circuit, presented the awards in a Springfield ceremony, last week.

New Warner Theatre

The Diamond theatre in North Philadelphia, owned by Mike Lessey, has been taken over for operation by the Warner circuit. Harold Brason, manager of the Lindley in the same section, will manage the Diamond, and Pressy Lessey, son of Mike Lessey, will replace Mr. Brason at the Lindley.

Mohawk Reissues Shorts

A program of short subjects is being prepared for the independent market by Mohawk Film Corp. Plan is to select the best of the former Educational comedies and musicals and release them through independent exchanges.

Values on Film Exports Announced

According to a report issued by the Department of Commerce Exports on sound reproducing equipment for the first ten of the year, 1940, were valued at $588,819 while in the month of October the same exports totaled $58,455.

A $127,724 value for sound recording exports was reported for the ten-month period with October shipments accounting for $30,053.

Exports of movie cameras, standard gauge (35 mm.) are listed at 11 in number with a value of $2,662 for October, and 84, valued at $37,444, for the 10 months, less than 35 mm. were 556 in number, valued at $16,376, for October, and 7,013, valued at $191,217, for the 10 months.

Gauge Exports Reported

Standard gauge (35 mm.) projectors are reported at 129 with a value of $49,453 for October; 835, valued at $316,027 for the 10-month period. Sub-standard gauge (less than 35 mm.) silent, are reported at 746 with a value of $18,202 for October and 9,970 with a value of $252,746 for the 10 months; sound, 79, valued at $18,165 for October, and 1,354, value at $208,266 for the 10 months.

Statistics on film exports were also made public. Under negative (exposed or exposed and developed) features (4,000 linear feet or over) are reported at 729,736 linear feet with a value of $26,300 for October, and 6,370,730 linear feet valued at $269,620 for the 10 months. Newsreels are reported at 24,947 linear feet, valued at $811 for October, and 231,734 linear feet, valued at $8,670 for the 10 months. Others in this class (shorts, etc.), are listed at 192,028 linear feet for October with a value of $7,945 and 1,464,161 linear feet, valued at $65,269 for the 10 months.

Positive Film Exports

Under positive, features (4,000 linear feet or over) are reported at 12,124,300 linear feet, valued at $226,429 for October, and 118,733,250 linear feet, valued at $2,273,230 for the 10 months. Newsreels are reported at 554,151 linear feet, valued at $9,748 for October, and 5,677,882 linear feet, valued at $103,691 for the 10 months. Others, 3,322,954 linear feet for October, valued at $90,257 and 26,445,076, valued at $623,671 for the 10 months.

Sensitized, not exposed, exports are listed as follows: less than one-inch in width, positive film, 1,809,698 linear feet, valued at $22,551 for October, and 10,968,891 linear feet, valued at $110,406 for the 10 months; negative film, 867,645 linear feet, valued at $2,438 for October, and 17,030,625 linear feet, valued at $377,143 for the 10 months; one inch or more in width, positive film, 5,251,516 feet valued at $48,714 for October, and 56,441,385 feet, valued at $510,349 for the 10 months; negative, 1,025,671 feet, valued at $25,192 for October, and 14,928,780, valued at $411,001 for the 10 months.

McNamee Heads Drive

The Philadelphia film industry committee for the National Infantile Paralysis Fund Drive has been appointed with Frank McNamee, former RKO exchange manager, as business manager; James P. Clark, General chairman; and committee members including Earle W. Sweigert, Sam Gross, Charles Zagrans, Sam Stiefel and Oscar Neufeld.

Name B & K Booker

Formerly with RKO and B. F. Keith circuits, A. Warren Jones has been appointed booker for Balaban & Katz, Chicago.

"STREAMLINED" GUILD-ACADEMY SETUP FOR HOLLYWOOD TALENT

Hollywood Talent Groups Get Plans for New Unit; Committees Named to Study Coordination, Agree on Terms

Hollywood has in the making a new Academy of Motion Picture Arts and Sciences. It would be a Guild-Academy, bringing to its membership and operations the present Actors, Writers and Directors Guilds, which, for a few years now have been representing those talent branches in their contractual and other relations with employing producers, a capacity in which the Academy originally served, but in which the Guilds supplanted it.

A proposal for "increased cooperation" between the Academy and the individual Screen, Writers, Directors and Actors Guilds is being studied by members of the four organizations. The Academy officers to be elected for 1941 will take up final details of the plan as one of their first official acts, shortly after January 1st.

Committees Named

Appointments, meanwhile, have been announced to the various committees which will draw up the rules governing the various Academy awards. Selecting the pictures and individuals to be honored as most outstanding of the year is regarded as one of the Academy's most important functions.

This year two additional awards will be given, one for the best original screen play, the writer or writers of which were also the authors of the original story and the other will be for art direction of color films.

The Academy board of governors will select the winner of the Irving Thalberg Memorial Award for production and a subcommittee composed of Jack L. Warner, Edward Arnold and Charles Brackett will make recommendations for other special awards.

The Academy has put the plan for increased cooperation up to the Guilds for consideration. All details were outlined, including the amendments to the by-laws which would put the plan into action. The Writers and Directors Guilds have delayed final action until after the election of the new Academy officers. The balloting for the board of governors closed on December 20th. After their election the governors select the new officers. If the Guilds approve the plan for increased cooperation and a partial union the plan will be submitted to the members of the Academy.

Under the new plan it is expected that the members of the Academy, those who have achieved success in the industry, will initiate and carry most of the burden of all-industry work but it was reported that with closer cooperation with the Guilds much more could be accomplished. The Academy will be expected to initiate and sponsor concrete proposals which would be carried out with the help and cooperation of the Guilds.

The proposed changes in the Academy by-laws which will be submitted to a membership vote before the plan of Guild-Academy cooperation is finally accepted include the following: membership shall be by invitation only with the principal basis of invitation to active membership being nominated for an Academy Award; publicity directors would be eligible for membership in the Public Relations Institute of the Arts Branch.

Membership in the Actors, Writers, Directors and Producers Branches would be limited to 150 each; membership in the Science groups would be limited to a total of 300. The Music, Short Subjects and Public Relations Institute would each be allowed a maximum of 50 members, as would any additional branch established at a later date. The whole Acadamy would be limited to 1,000 active members.

The Board of Governors would be increased to 18, including one member elected by each of the three Guilds. The Academy would take no part in any economic, political or religious question.

The first meeting of the Annual Awards Committee was held early in December. Members of the committee, announced by Walter Wanger, president of the Academy, include—for the producers—David O. Selznick, Jack L. Warner and Darryl F. Zanuck, with Y. Frank Freeman, E. J. Mannix and Joe Pasternak, alternates. The Science branch of the Academy members, as announced by Nathan Levinson, chairman, were John Aalberg, John Arnold and Jack Otterson, with Grover Laube, Lyle Wheeler and Ray Wilkinson as alternates.

Other Committee Members

Other members announced were:

Sound Recording—John Aalberg, RKO, chairman, assisted by Bernard B. Brown, E. H. Hansen, Nathan Levinson, John Livadary, C. L. Lootens, Thomas Moulton, Elmer Raguse, Loren Ryder and Douglas Shearer.

Art Direction—Jack Otterson, chairman; Lionel Banks, McClure Capps, Ernest Fegte, Cedric Gibbons, A. Golitzen, Danny Hall, Al Herman, John V. Mackay, Hans Peters and Bert Teitelbaum.

Film Editing—Harold McCord, chairman; Anne Bauchens, Martin Cohn, Gene Milford, Murray Seldeen, Blanche Sewell and I. James Wilkinson.

Cinematographic—Ray Wilkinson, chairman; John Arnold, Joseph August, Norbert Brodine, Dan Clark, Edward Cronjager, Arthur Edeson, William Eglinton, George Folsey, Jr., Fred Gage, Merritt B. Gerstad, C. Roy Hunter, Thomas Ingman, Ray June, Sidney Lund, E. B. McGreal, Geo. B. Meehan, Jr., Russell Metty, Virgil Miller, Victor Milner, Ira Morgan, L. William O'Connell, Emil Oster, Roy Overbaugh, George Robinson, Roy Seawright, George Seid, Karl Struss, Allen Thompson, Joseph Valentine, Joseph Walker, Vernon Walker and Lester White.

Special Effect—Farciot Edouart, Chairman; Fred Albin, Lionel Banks, James Basevi, John Cosgrove, John Fulton, Arnold Gillespie, Byron Haskin, Bernard Herzbrun, Kenneth Lambert, Harry Leonard, Louis Mesenkop, Jack Otterson, Elmer Raguse, Roy Seawright, Fred Sersen, Hal Shaw, James Stewart, S. J. Twining and Vernon Walker.

All motion pictures released during 1940 are eligible for the Academy Awards. The final date in Los Angeles district is January 12th. The film must be publicly exhibited; pictures only previewed before that date are excluded. It was reported that for the sound recording award only pictures recorded and reproduced by standard systems will be judged. This excludes "Fantasia," with its four tracks and pictures using two or three tracks.

Recently the Screen Actors, Directors and Writers Guilds elected the following representatives to serve on the Awards Committee of the Academy:

The Actors Guild designated Noel Madison, Dorothy Tree and Paul Harvey; the directors, George Stevens, Mervyn LeRoy and Sam Wood, with Ernst Lubitsch, Lesley Selander and Henry Hathaway as alternates, and the Writers, Charles Brackett, Jane Murfin and Allan Scott, with Talbot Jennings, Richard Macaulay and Frank Partos as alternates.

During December the Academy of Motion Picture Arts and Sciences elected members of the board of directors for four of its branches. The vote for members representing the Technicians Branch necessitated a special election as the first vote resulted in a tie.

The Actors Branch named Edward Arnold, Rosalind Russell and James Stewart; writers elected are Howard Estabrook, Jane Murfin and Robert Riskin; directors named are Frank Capra, Frank Lloyd and Sam Wood, and producers elected are Y. Frank Freeman, David O. Selznick and Walter Wanger.

It has also been announced that the Academy this year will again consider awards for scientific and technical achievement and nominations are being requested for devices, methods, formulas, inventions and discoveries of outstanding values which have been employed in the motion picture industry during the past year.

Nominations for this award close on Monday, January 13, and in order to be considered must be submitted to the Research Council in writing on or before noon of that date.

SAG BARS ACTORS IN "UNFAIR" PLAYS

Over last week-end it was announced by the Screen Actors Guild that any person who, after notice, performed in a production termed "unfair" by the Associated Actors and Artistes of America would be barred forever from membership in their organization. This move was necessitated, officials of the Guild said, to prevent of the presentation of salacious plays by so-called amateur and non-profit troupes organized by stage producers desirous of evading Equity regulations. Copies of the order were sent to the Los Angeles City Council and Police Commission which are now considering a local stage and film censorship law.

Olivier, Leigh To Star

Laurence Olivier and Vivien Leigh, British film stars who recently returned to England, are expected to have the leading roles in the James M. Barrie play "The Admirable Chrichton," which will be produced in England under David Rose, production head.

It has also been announced that Paramount will soon begin production in England of "Hatter's Castle" a novel by Dr. A. J. Cronin.

Daily Joins Columbia

J. W. Daily, former staff member of the New Orleans *Item* and the *Tribune,* has left for Hollywood to assume a new post on the Columbia publicity staff.

THE HOLLYWOOD SCENE

Normalcy

Shading down to a more normal range of production after finishing the peak number of 18 films last week, Hollywood's studios this week completed five pictures, started seven, two more than in the week before; had 29 shooting, also two more than last week's total, and had 68 being edited, two less than during the preceding stanza.

The week's tabulation:

COMPLETED

PRODUCERS RELEASING
It Happened to Me

PARAMOUNT
New York Town
Pirates on Horseback

REPUBLIC
Petticoat Politics

20TH-FOX
Tobacco Road

STARTED

MGM
Roosty

REPUBLIC
Two Gun Sheriff
Prairie Pioneers
Citadel of Crime

WARNERS
Thirty Days Hath September
Miss Wheelwright Discovers America
Winged Victory

SHOOTING

COLUMBIA
Penny Serenade
Lone Wolf Takes a Chance

GLOBE (UA)
Pot o' Gold

MGM
Billy the Kid
Rage in Heaven
Andy Hardy's Private Secretary
The Trial of Mary Dugan
Free and Easy

PARAMOUNT
Las Vegas Nights
One Night in Lisbon

RKO
They Met in Argentina
The Devil and Miss Jones
Show Business

ROACH (UA)
Broadway Limited

20TH-FOX
The Outlaw
Ride On, Vaquero
Dead Men Tell
A Very Young Lady

UNIVERSAL
Love at Last
Buck Privates

WARNERS
The Sea Wolf
She Stayed Kissed

One short subject was finished and three started during the week.

"Story Bank"

Ready for 1941 production at the Warner Burbank plant is a group of story properties valued by the studio at $1,000,000, and including six stage plays, 12 novels and seven original stories.

Available for immediate production, the stage plays are: "The Man Who Came to Dinner" and "George Washington Slept Here," both comedies by George Kaufman and Moss Hart; "The Male Animal," by Elliot Nugent; "Gentle People," by Irwin Shaw; "Caesar's Wife," by W. Somerset Maugham, and "The Desert Song," Sigmund Romberg operetta.

Among the novels are "King's Row," by Henry Bellamann; "Quietly My Captain Waits," by Evelyn Eaton; "One Foot in Heaven," by Hartzell Spence; "Captain Horatio Hornblower," by C. F. Forrester, and "The Constant Nymph," by Margaret Kennedy, which, while older than the other novels, has never been made into a film by an American company.

Other published fiction in the "bank" includes "Jonas-Ma," which was written by Nordoff and Hall and published in the Saturday Evening Post under the title of "Out of Gas"; "Mr. Skeffington," novel by "Elizabeth"; "Danger Signal," by Phillis Bottome; Somerset Maugham's "House On the Hill" and "Happiness" by Mildred Cram.

Originals Available

Original screen stories, purchased from manuscripts or written by staff scenarists, are "They Died with Their Boots On," forthcoming Errol Flynn vehicle; "The Widow Wouldn't Weep," by Dalton Trumbo; "You're in the Army Now," by Robert Buckner, and "John Paul Jones."

Additionally included in forthcoming material are "Panama Canal," adapted from the Gorgas biography; "Nine Lives Aren't Enough," by Jerome Odlum, and "Four Fathers," latest of the series which has created "Four Daughters," "Four Wives" and "Four Mothers." Also, "Navy Blues," a comedy, and "The Man They Couldn't Kill," a mystery story.

COUNTER REVOLUTION

First blow at the newly organized system whereby Hollywood press previews are held at studios, rather than at theatres, came this week when David Loew and Albert Lewin of the firm of Loew-Lewin announced that they would stage the press showing of their "So Ends Our Night" in a theatre, at night.

Hailed by the press as putting an end to the practice whereby studio officials, agents, relatives and friends occupied points of vantage at previews (while the press, for whom the showings had been intended, were shunted out), the new system was inaugurated just before the end of 1940.

Messrs. Loew and Lewin claimed that projection room showings were unfair to both picture and press, in that there was no longer a true audience reaction to be obtained. Also, the pair added, "Take away the previews and you have robbed Hollywood of a portion of its most marketable product, glamour."

Contracts

Longest of the new contracts awarded within the past fortnight has been the five year deal given Pat O'Brien by Columbia, the arrangement calling for the star to appear in a minimum of two pictures annually.

Most publicity was attendant upon the final court order approving the MGM contract given Shirley Temple, with the youthful star to receive $2,500 a week, and her mother another $1,000 weekly, for a minimum of 40 weeks, during which two films will be made.

Twentieth Century-Fox, former home of Miss Temple, extended the contract of director Irving Pichel, and Universal signed Loretta Young to do one more picture in addition to the Frank Lloyd production, "Lady from Cheyenne." The latter studio also signed Brian Aherne and Kay Francis to appear in "The Man Who Lost Himself," a romantic mystery comedy.

In addition to the long term deal given Mr. O'Brien, Columbia also signed a term contract with John Howard, most recently seen in "The Philadelphia Story." A new contract was also given 13 year old Betty Brewer by Paramount. The young star is currently working in "Las Vegas Night," and will next appear in "Two Bad Angels."

∇

Organization of David O. Selznick Productions was completed in Hollywood on January 4th, with the election of officers. The new company replaces Selznick International Pictures, Inc., recently dissolved.

The officers elected are: Mr. Selznick, president; Daniel T. O'Shea, vice-president; E. L. Scanlon, treasurer; Lloyd Wright, secretary; Charles E. Milikan and Katharine Brown, assistant secretaries. The directors include Messrs. Selznick, O'Shea, Scanlon, Wright and Walter S. Orr.

The newly formed organization took over Selznick International's releasing deal with United Artists which calls for two more pictures and all personal contracts from the old company, in which Mr. Selznick and John Hay Whitney were partners.

∇

HERBERT MARSHALL and VIRGINIA BRUCE are co-starred in Columbia's "Senate Page Boys."

GEORGE RAFT will next be starred in "Danger Zone" at Warners.

LIONEL BARRYMORE and EDWARD ARNOLD will be teamed in M-G-M's "Roosty."

MERLE OBERON, DENNIS MORGAN and RITA HAYWORTH are to appear in Warner's "Affectionately Yours."

RICHARD MAIBAUM is writing the screen play of Paramount's "Hold Back the Dawn."

BARRY TRIVERS has been assigned to the screen play of "Night Hawks" at Warners.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Maisie Was a Lady

(MGM)

Comedy-Drama

Showmen who tell their customers that Hollywood considers this fourth in Ann Sothern's sequence of appearances as "Maisie," tops for the series will be supported by such tangibles as players, in support, who have carried their own pictures in the past.

Lew Ayres, star of the "Dr. Kildare" series, appears here as a young man of means and thirst whose reformation is brought about by "Maisie", the romance ending with marriage in view, and Maureen O'Sullivan is seen as the young man's sister, whose happiness "Maisie" brings about by interfering in her family's affairs. C. Aubrey Smith, Joan Perry, Paul Cavanagh and Edward Ashley are other principals.

The script, by Betty Reinhardt and Mary C. McCall, Jr., from a story by Miss Reinhardt and Myles Connolly, presents "Maisie" as a carnival entertainer established in the service of a wealthy family as maid. Amid circumstances and coincidences making for humor in the main, "Maisie" perceives that the daughter of the family is neglected by a brother who drinks too much and a father who seldom comes home. When the girl, discovering her fiance is interested only in her money, attempts suicide, "Maisie" reveals to father and brother the error of their ways and restores happiness to the household. She goes away but the boy follows and they become engaged.

Direction is by Edwin L. Marin, production by J. Walter Ruben.

Previewed at studio.—WILLIAM R. WEAVER

Produced and distributed by Metro-Goldwyn-Mayer. Producer, J. Walter Ruben. Director, Edwin L. Marin. Screen play by Betty Reinhardt and Mary C. McCall, Jr. Story by Betty Reinhardt and Myles Connolly. Photographed by Carles Lawton. Edited by Frederick Y. Smith. P.C.A. certificate No. 6884. Release date, Jan. 10, 1941. Running time, when seen at studio, 78 min. General audience classification.

CAST

Maisie Ravier ..... Ann Sothern
Bob Rawlston ..... Lew Ayres
Abby Rawlston ..... Maureen O'Sullivan
Walpole ..... C. Aubrey Smith
Diana Webley ..... Joan Perry
"Cap" Rawlston ..... Paul Cavanagh
Link Phillips ..... Edward Ashley

Wyoming Wildcat

(Republic)

Western Melodrama

Don "Red" Barry, first brought to the attention of the public for his small part in "Wyoming Outlaw" returns to the screen this time in the same locale but portraying the crusading and justice seeking cowboy whose efforts to rid that territory of a band of outlaws lays open the way for much adventure.

Syd Saylor, long a popular comedian of the screen, offers much in the way of humor as "Butch McCord" the ex-army sergeant who, along with "Bill Gannon" (Don Barry), are mustered out of the army after the Spanish-American War. The two journey westward only to find that "Bill's" father now heads a band of outlaws. In an effort to rebuild the family's name which the father has torn down "Bill" and "Butch" find work for themselves. Numerous situations follow until both are accepted by the local society of the town and the father aids the cause of justice at the cost of his life.

Again Julie Duncan is seen as the romantic interest while the remainder of the cast, including Frank Thomas, as the outlaw-father, Dick Botiller and Edmund Cobb, as two desperados, and others, do much to aid the continuity and add adventure to the picture.

George Sherman was associate producer and director while Bennett Cohen and Anthony Coldewey adapted the Cohen original to the screen.

Reviewed in the Republic projection room in New York at a screening for the trade press.—GEORGE SPIRES.

Produced and distributed by Republic, George Sherman, associate producer and director. Screen play by Bennett Cohen and Anthony Coldewey. Original story by Bennett Cohen. Production manager, Al Wilson. Photographed by William Nobles. Film editor, Lester Orlebeck. Musical director, Cy Feuer. Running time, 56 minutes. P.C.A. Number 6891. Release date, January 6, 1941. General audience classification.

CAST

Bill Gannon ..... Don "Red" Barry
Derry Carson ..... Julie Duncan
Frank Gannon ..... Frank M. Thomas
Butch McCord ..... Syd Saylor
Blackie Jordon ..... Dick Botiller
Duke Edwards ..... Edmund Cobb
Mr. Timmons ..... Ed Brady
Sheriff ..... Edward Cassidy
Jackson ..... George Sherwood

You're Out of Luck

(Monogram)

Mystery-Comedy

Ninth of the series starring young Frankie Darro, with Manton Moreland providing comic relief, this has the boy become involved in two murders stemming from activities of a gambling ring.

In addition to Moreland, cast as janitor in apartment building in which Darro is elevator operator, the supporting cast includes Kay Sutton, who provides romantic interest with Richard Bond, appearing as police lieutenant assigned to case, who solves it with Darro's help and despite pressure exerted by a newspaper against the police department.

Vicki Lester, Janet Shaw, Tristram Coffin and Willie Castello round out the cast. The screen play, an original by Ed Kelso, and direction by Howard Bretherton emphasize dramatic and comedy elements in the story. Lindsley Parsons produced.

Previewed studio projection room.—WALTER SELDEN.

Produced and distributed by Monogram Pictures. Producer, Lindsley Parsons. Director, Howard Bretherton. Assistant director, Mack Wright. Cameraman, Fred Jackman, Jr. Soundman, William Fox. Film editor, Jack Ogilvie. Screen play, Ed Kelso. P.C.A. Certificate No. 7002. Release date, January 20, 1941. Running time, when seen in Hollywood, 62 minutes. General audience classification.

CAST

Frankie ..... Frankie Darro
Jeff ..... Mantan Moreland
Margie ..... Kay Sutton
Cameraman ..... Billy Snyder
Whitney ..... Tristram Coffin
Tom ..... Richard Bond
Mulligan ..... Ralph Peters
Pete ..... Gene O'Donnell
Sonya ..... Vickie Lester
Joyce ..... Janet Shaw

Doomed Caravan

(Paramount-Sherman)

Western

Harry Sherman hits another home run in the western action field with "Doomed Caravan," 33rd in the series of "Hopalong Cassidy" westerns starring William Boyd, again Number Two Money Making Western Star in the Motion Picture Herald-Fame's annual poll of exhibitors.

With Boyd again are Russell Hayden, as the youthful "Lucky," and Andy Clyde, as "California Jack," the latter being used chiefly for comedy effect.

Supporting the trio are Minna Gombell, Morris Ankrum, George Hawkins, Trevor Bardette, Pat J. O'Brien, Raphael Bennett and Jose Luis Tortosa.

The background of "Doomed Caravan" is the efforts of a gang of border criminals who seek to run all stage coach lines via holdups and murders in order to obtain a monopoly for themselves. "Cassidy" with the aid of his friends outwits them and brings them to justice.

The screenplay by Johnston McCulley and J. Benton Cheney is a combination of action and comedy calculated to please all western fans. Lesley Selander's direction is marked with smoothness.

Joseph W. Engel was Sherman's associate producer.

Previewed at a studio projection room in Hollywood.—V. K.

Produced by Harry Sherman for Paramount release. Harry Sherman producer. Associated producer, Joseph W. Engel. Directed by Lesley Selander. Screenplay by Johnston McCulley and J. Benton Cheney. Based on character created by Clarence E. Mulford. Photographed by Russell Harlan. Art director, Lewis J. Rachmil. Supervising editor, Sherman A. Rose. Edited by Carrol Lewis. Assistant director, Derwin Abrahams. P. C. A. Certificate No. 6908. Running time, when seen in Hollywood, 61 minutes. Release date, Jan. 10, 1941. General audience classification.

CAST

Hopalong Cassidy ..... William Boyd
Lucky Jenkins ..... Russell Hayden
California Jack ..... Andy Clyde
Jane Travers ..... Minna Gombell
Stephen Westcott ..... Morris Ankrum
Diana Westcott ..... Georgia Hawkins
Ed Martin ..... Trevor Bardette
Jim Ferber ..... Pat J. O'Brien
Pete Gregg ..... Raphael Bennett
Don Pedro ..... Jose Luis Tortosa

They Met on Skis

(C. L. Import Co.)

Sports and Comedy

This French film importation is an outstanding arrival in a double aspect. It achieves successfully its chief purpose of being a sport film concerned with skiing and on the other hand it carries entertainment in the way of excellent acting and comedy sequences that would make it a distinguished picture offering without its sportive sections, filmed against snowy mountain backgrounds. Both the sport and the scenery are splendidly photographed. Intermingled with the slalom sequences there is told the story of the rivalry existing between two resort keepers, the romance between the nephew of one innkeeper and an employee from the opposition hostelry and how the lad wins the prize

(*Continued on page* 40)

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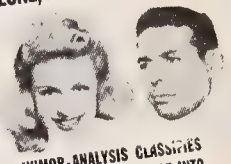
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SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 37)

ski contest to help his uncle out of his financial fix. The finale of the film features a ski ballet.

The film was produced with the cooperation of the champion skiers of France, the Women's team of the Paris Ski Club and the French International Racing Champion, Louis Agnel. Background for the ski carnival was shot at Mont Blanc, Switzerland, and at Aiguille du Midi and Lac de Tignes in the French Alps. The original French dialogue is translated into English subtitles that catch the merriment of the picture's moments.

The production stands out among numerous ski films and comes at a time most appropriate for exhibition, when this form of wintery sport is becoming increasingly popular.

An afternoon audience at the 55th St. Playhouse in New York City seemed to find the film most agreeable entertainment, both from the sport side and the comedy angle of the production.—JOSEPH F. COUGHLIN

Produced and directed by Henri Sokal. Distributed by C. L. Import Corp. Story, Fred Schiller. Cameramen, Adrien Porchet and Albert Benitz. No P.C.A. Certificate No. Release date, December 21, 1940. Running time, 75 minutes. General audience classification.

CAST

Helene	Wissia Dina
Michel	Henri Presles
Uncle Justin	Charpin
Ginette	Assia
Barsac	Max Dearly
Nicole	Mila Parely
Pierrot	Marcel Mouloudji

Cavalcade of Faith

(Jeffrey Pictures)

Religious Documentary

This religious film voices the immortality of faith, particularly that professed by the Catholic Church. In view of international conditions of today and the universal search for safety and solace, audiences of other faiths may be able to derive some inspiration, if not entertainment, from the film. Aside from its religious connections, the work may be viewed in the light of historical value in reporting upon recent important Vatican happenings. It is an up to date version of the earlier "The Shepherd of the Seven Hills," which was reviewed in the pages of this magazine August 19, 1933. The first film ended its account of Church history with the then reigning Pontiff, Pius XI. The second installment brings the review up to date with scenes from the life of the present Pope, Pius XII.

The spiritual study is made through a compilation of newsreel clippings and with the assistance of an off the screen commentator. The pilgrimage begins with a visit to the Coliseum in Rome. Attendance is made at the papal election of Pius XI and the colorful events consequent upon this selection. Pius XI is viewed in various official duties, as the inauguration of the Holy Year in 1933 and the blessing of pilgrim visitors. Other sequences show the Pontiff reviewing Boy Scout troops, attending the opening of the Vatican radio station, and receiving a court visit from the crowned heads of Italy upon the signing of the Lateran Treaty. Various apostolic programs of the Catholic Church are shown, such as the missionary activity throughout the world and the sponsorship of Eucharistic Congresses held at Chicago, Dublin and Rio De Janeiro.

Seen at a special showing in New York.—JOSEPH F. COUGHLIN

Distributed by Jeffrey Pictures Corp. Prepared for the screen by Allyn Butterfield. Narration by Basil Ruysdael. Running time, 65 minutes. Release date, January 17, 1941. General audience classification.

London's Got Grit

(Widgey Newman - Butchers)

War Documentary

As the title might suggest Widgey Newman's extremely informative and well made little film bears some similarity to an eminent predecessor, "London Can Take It." It is more comprehensive and less dramatic, a factual record rather than a pictorial statement. London before the Blitz, with its colonial troops and allied forces is seen going stolidly about its business. The bombs drop and the guns bark, familiar landmarks disappear, poor homes, hospitals, churches are blown sky high, but London carries on, skilfully mending the scars on its face, hardly showing any sign of strain or colour. Nothing seems missing from this record except it be the complete tale of the shelters. Commentary is read by BBC man Frank Phillips whose voice is considered one of the finest in Britain. The picture is ready made for the British market and will catch on its topicality, but it should easily find a wide distribution in the U. S. General audience classification. Running time, 17 minutes.—AUBREY FLANAGAN.

Western Daze

(Paramount)

Puppetoon

The first of the George Pal Puppetoons for Paramount, "Western Daze" is a refreshing addition to the field of animation. Pal employs plastic puppets on a miniature set, and, without the use of strings, moves his characters about with amazing grace. The characters are Jim Dandy, an eastern lad in the great open spaces; Grabit and Hide, two western bad men; Prunella, daughter of the sheriff, and the sheriff. The bad men attempt to saddle Jim Dandy with a stolen horse in order to claim the reward but Jim outsmarts Grabit and Hide and to make it stick blasts them out of their hideout. An excellent beginning to the series of which there will be six, all in color. Running time, 9 minutes.

U. S. Military Academy

(Columbia)

Cadet Training

A particularly appropriate short subject at this time of national rearming, "U. S. Military Academy" is a documentary film on the training of the West Point cadets. Much stress is laid on the technical side of cadet studies in the presentation. The lighter side is represented by scenes of the cadets doing intramural sports and a long run by a cadet back has been included from a football game with Columbia. The perfect precision of the cadet corps on parade is featured and the subject ends with a graduating class receiving their commissions from President Roosevelt. Commentary by Basil Ruysdael. Running time, 10 minutes.

"PEPE LE MOKO" REVIEWED

"Pepe Le Moko," now being circulated around theatres in the U. S., by Mayer and Burstyn, New York independent importers and distributors, and produced in France, was reviewed in MOTION PICTURE HERALD *on March 20, 1937.*

Produced originally by Paris-Film-Productions and directed by Julien Duvivier, the HERALD *review, written by Pierre Autre, Paris correspondent, observed that the film "may be considered the most brilliant achievement of the French studios" for that year.*

Boobs In Arms

(Columbia)

Three Stooges

The Three Stooges, Moe, Curly and Larry, are now in the army. The three mad caps start off here by selling post cards and getting themselves heartily disliked by a big burly fellow, who turns out to be a sergeant when the boys find themselves in a recruiting line instead of a bread line. The sergeant drills the boys, who perform their duties in the manner to which they are accustomed. There is a lot of face slapping and head knocking and the rest of the routine. Finally the boys go to war and are bombed by a shell containing laughing gas. They just about win the war single-handed with their laughing before another shell carries them skyward. Running time, 17 minutes.

"Back Street" Premiere At Miami February 4th

Universal will open their production of Fannie Hurst's novel, "Back Street", starring Margaret Sullavan and Charles Boyer, on February 4, at Miami, Fla., with a double world premiere in two of the city's largest theatres.

Newspaper motion picture reviewers from key cities, cast members and Universal executives will be taken to the opening by plane and train. City and state officials promise a civic celebration with bands, beauties and fanfare to mark the event.

Bruce Manning, producer, will lead the Hollywood delegation. Officials from the Universal New York offices will also journey South.

National Decency Legion Classifies Seven Films

Of the seven films classified by the National Legion of Decency in its listing for the current week six were unobjectionable for general patronage and one was found unobjectionable for adults. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Bowery Boy," "Great Plane Robbery," "Keeping Company," "Pinto Kid, The," "She Couldn't Say No," and "Wyoming Wildcat." Class A-2, Unobjectionable for Adults: "Ellery Queen—Master Detective."

Texas Variety Club Honors R. J. O'Donnell

R. J. "Bob" O'Donnell, retiring chief barker of Tent No. 17, Variety Club of Texas received the tribute of 800 friends, and a life appointment as honorary chief barker at a luncheon in Dallas on Monday, January 6.

Universal Buys Preferred Stock; SEC Reports

Universal exercised its right to purchase an undisclosed number of shares of its first preferred, on Monday, as tendered by holders during the past ten days.

The number of shares acquired and the average price paid by the company from the special $1,000,000 appropriation for the purchase was not made public, due to the fact that the retirement program for the first preferred issue still is incomplete and might affect the price of the shares which may be acquired later, it was said.

The Universal first preferred closed at 119 on the day the company asked for tenders of the stock and closed at 144 last Saturday, the final day of trading prior to the acceptance or rejection of tenders. The stock has a par value of $100 per share and there are dividends of about $75 per share accrued and unpaid. The stock opened Monday morning at 139.

December Stock Transactions

Transactions in the securities of only three motion picture companies were reported this week by the Securities and Exchange Commission in Washington, D. C., in its first December summary, the largest being the acquisition of 1,000 shares of Twentieth Century-Fox common stock by Sidney R. Kent, Fox president, who at the close of the year held 2,180 shares.

The other transactions reported were the disposition of 300 shares of Consolidated Film Industries part preferred by E. H. Seifert, Fort Lee, N. J., director, whose interest was thereby reduced to 100 shares, and the acquisition of 200 common voting trust certificates of Universal Corporation by Preston Davie, New York director, who at the end of the year held 2,600 certificates direct and 26,500 through Standard Capital Company, and 111,283 voting trust certificate warrants, also through Standard Capital Company.

In Columbia Broadcasting System, Paul W. Kesten, New York officer, disposed of 757 shares of Class A common, and H. Bayard Swope, New York director, disposed of 300 shares of the same class, held through the Keewaydin Corporation. At the close of the month Mr. Kesten held 744 shares of Class A and 800 shares of Class B, and Mr. Swope held 1,100 shares of Class A direct and 4,100 shares through the Keewaydin Corporation.

Pathe Files Report

First reports filed with the SEC under the Investment Company Act of 1940 included one for Pathe Film, showing the holdings of officers, directors and beneficial holders as of November 1, last.

The report showed that George J. Bonwick, New York officer, and Henry J. Guild, Adams, Mass., director, held no securities, and that Donaldson Brown, New York, beneficial owner, held no securities direct but was an indirect owner through the Broseco Corporation, which reported 58,102 shares of common and 1,844 shares of preferred.

Other holdings reported were 100 shares of common by T. C. Davis, New York director; 2,100 shares of common held directly by Allan P. Kirby, Morristown, N. J., director, together with 1,000 shares through Holding Company A, 4,000 shares through Holding Company B, and 600 shares through a trust; 400 shares of common held by Kenneth M. Young, New York officers; 20,497 shares of common held by Robert R. Young, Cleveland director, and 1 share of preferred stock held by Mabel M. Malone, New York officer.

IN NEWSREELS

MOVIETONE NEWS—No. 34, Vol. 23—Justice Hughes honored in Washington....U. S. S. Fulton launched ....Train wreck at Dalton, New York....Prince Olaf of Norway visits family in Washington, D. C. ....Canadian troops man British guns....Duke of Kent visits engineering corps....Selassie rallies army to battle Italians....Fashions and football news.

MOVIETONE NEWS—No. 35, Vol. 23—President's address to Congress....King George visits Southern England....De Gaulle inspects French fleet.... Victory celebration in Athens....Hopkins planes for London....Phillips returns to Rome....Zanuck receives critics award....Boxing and ski jumping.

NEWS OF THE DAY — No. 232, Vol. 12 — Tacoma Bridge collapse....Night life in London....King spurs RAF....Selassie joins with English forces....Justice Hughes honored....Bowl games from coast-to-coast.

NEWS OF THE DAY—No. 230, Vol. 12.—President's message toi Congress....Petain visits Marseilles.... French fleet hails new chief....Greece celebrates victories....Philadelphia Mummers greet 1941.... Inaugural fashion preview....Sports.

PARAMOUNT NEWS — No. 37. — Four bowl games climax footballs season with Bill Slater handling the narration.

PARAMOUNT NEWS—No. 38.—A Special issue entitled "Smiling It Over" produced with the cooperation of the Fleischer Studios.

RKO PATHE NEWS—No. 37, Vol. 12.—1940, A year of war, written and narrated by Raymond Gram Swing.

RKO PATHE NEWS—No. 38, Vol. 12.—President's message to Congress....Hopkins leaves for England ....Brazil reinforces its navy....Four bowl games end grid season.

UNIVERSAL NEWS—No. 942, Vol. 13.—Sport thrills of 1940....Football....Golf....Rowing....Auto racing ....Diving....Baseball....Tennis....Track....Trotting ....Bowl Games.

UNIVERSAL NEWS—No. 943, Vol. 13.—President speaks to Congress....Britain celebrates Christmas ....De Gaulle inspects French fleet....U. S. Greets new year with hope....Mummers in gala parade.... Hopkins flies to England....Novel sports club off Florida....Ski champs compete....West tops East in grid contest.

$1,694,120 Tax Collection

The admission tax collections in Ohio for 1940 amounted to $1,694,120.39, as compared to $1,645,147.57 for 1939, a gain of $49,972.82. The tax represented all types of amusements, and no breakdown of theatre admissions was provided.

The state collected $190,710.95 in censorship fees in 1940, compared with $195,083.52 in 1939, a decrease of $4,372.57, according to figures released by the State Treasurer.

Missouri's Sales Tax

Missouri's two per cent sales tax made news in 1940 by yielding $24,004,384, a record amount, and more than $1,739,902 over 1939. This brought the total for the biennium to $46,268,-867, which is over a million dollars more than officials predicted it would yield.

Commonwealth Shifts Managers

The Commonwealth Theatres circuit has transferred Durex Barrett, II, to Batesville, Arkansas, where he will assist William Headstream at the Melba. He had been manager of the Boone, at Columbia, Missouri. Other circuit shifts are: Frank Kennedy from Batesville to Searcy, Arkansas, to assist K. K. King, manager of the Rialto and Plaza; Howard R. Wolfe, Jr., manager of the Benton, Kansas City, to succeed James Chapman.

Altec's Malco Deal

Altec has renewed its contract with Malco Theatres, Inc., North Little Rock, Ark., for servicing Malco's 57 theatres in Arkansas, Mississippi, Kentucky and Memphis, Tenn. A. Fiore negotiated the deal for Altec.

Testimonials for Donaldson, Bishop, Pielow

Colleagues and co-workers in Pittsburgh, Albany and New Haven have singled out three Metro-Goldwyn-Mayer field staff members to honor with banquets in testimony of performances achieved, on the specific occasions of their moving to higher places: Burtis Bishop, going from the managership of the Pittsburgh branch to district manager of Kansas City; Ralph Pielow, branch manager, promoted from Albany to New York, a key managerial post, and Thomas G. Donaldson, promoted from New Haven to Boston.

Variety Honors Bishop

In Pittsburgh, approximately 225 exhibitors and exchange men honored Burtus Bishop, Jr., Monday night at a Variety Club testimonial dinner at the William Penn Hotel.

The speakers included Michael Shapiro, chairman; C. J. Latta chief barker of the Variety Club; C. C. Kellenberger, Peter Dana, Arthur Levy, Abe Weiner, James Alexander, Harry Goldstein, Herbert Greenblatt, Harry Kalmine, John Harris, M. A. Rosenberg, Fred Beetle, Edgar Moss and Byron Stones, Mr. Bishop's successor.

Pielow Testimonial

Plans have been formulated for a Ralph Pielow testimonial dinner to be held on Monday evening, January 13th, at the De Witt Clinton Hotel in Albany.

Mr. Pielow has been in the Albany territory for 12 years, rising from salesman. A contingent from New York is expected to attend, including officials of MGM's New York office. The entire Schine Circuit, as well as the Warner and Fabian organizations in Albany, have taken blocks of tickets.

The committee includes Clayton Eastman, branch manager of Paramount, as chairman; Arthur Newman, branch manager of Republic, as treasurer, and J. Myer and Louis Schine, of the Schine Circuit; Moe Silver and Charles Smakwitz, Warner Brothers. Si Fabian and Lou Golding, Fabian Circuit; Bill Smalley, of Smalley Theatres; Mike Kallet, of Kallet's Circuit; Joe Miller, branch manager of Columbia; Nate Sodikman, branch manager of Monogram; Jerry Spandau, branch manager of Universal; Paul Krumenacker, branch manager of Vitagraph; Herman Ripps, newly appointed branch manager of Metro, and Moe Grassgreen, branch manager of Twentieth Century-Fox Film.

Mr. Pielow's successor in Albany will be Herman Ripps, who was salesman out of New York exchange and formerly salesman in Albany.

A number of film people from New York, Boston, Providence, and Connecticut will attend a farewell dinner to Thomas G. Donaldson, Metro manager, promoted to the Boston office supervision. The dinner is scheduled for January 14th at the Hotel Taft, New Haven, with Harry Shaw and Barney Pitkin as co-chairmen, and Maurice N. Wolfe, toastmaster, and Charles Lazarus, Metro, treasurer.

Shepard Heads Exhibitors

The Greater Cincinnati Independent Exhibitors' Association, has named James Shepard, former manager of the Drive-In Theatre, as business manager.

FA

edited by Terry Ramsaye

ON THE PRESS

M E

The AUDIT of PERSONALITIES

¶ The seventh annual edition of the international appraisal of talent values is on the press.

¶ The box office champions of 1940 presented with complete analysis and personnel credits—the money making stars of the season evaluated and reported upon by the exhibitor showmen of the world.

¶ The radio champions of 1940 as polled by MOTION PICTURE DAILY among the editors of the daily newspapers of America.

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER, NEW YORK

HOW PICTURES SELL TO U.S. "FOREIGN MARKETS"

Only Scattered Attention Given Media Reaching Audience Estimated 15,000,000 in U. S.

The international situation has turned the spotlight of attention on the foreign language press and other foreign language media in the U. S. Foreign language newspapers in the United States, with a circulation of 6,000,000 copies reach a potential foreign-reading motion picture audience which some estimates place as high as 15,000,000 persons. However, little advertising and publicity on Hollywood motion pictures reach this medium. A few companies take space in the larger foreign dailies to advertise certain pictures with a special racial or nationalist interest. Most film advertising comes from neighborhood theatres in foreign-language areas.

The polyglot press centers in New York where some 18 foreign papers, including large Yiddish, German, Italian and Spanish dailies are published. Greek, Polish, Russian, Chinese, Slav, Arabic and Scandinavian journals also appear.

The larger foreign-language dailies, Sunday editions of several of the smaller papers and a few weekly magazines devote a section to entertainment, seldom more than a page, on which are printed motion picture, radio, drama, music and literary news and such ads as the paper may manage to get.

Mat service stills of foreign-born picture stars appears with fair regularity and at times publicity pictures from a film with particular race interest are used. Much copy is devoted to concert and recital appearances by members of a national group's colonies in New York and other cities.

National appeal of the New York polyglot journals is said to be unusually large. Up to 40 per cent of the circulation, is out of town. All devote space to news of colonies located in industrial areas, and mid-West farm sections. Motion picture news however, is usually localized to New York.

Chicago, Detroit, Milwaukee, Philadelphia, Los Angeles all support their own foreign language papers. Local theatre managers in foreign neighborhoods are the chief entertainment advertisers, placing their copy directly.

Domestic advertising and publicity offices of the large producers handle foreign-language appeal from New York on an "if and when" basis. The volume of advertising is not sufficient for special departments. Releases, ad copy, captions and mat service text are seldom translated.

MGM and United Artists have made special effort at reaching the foreign language audience. Musical pictures, of a classical shade, show the highest appeal to the foreign patrons of American playhouses. Special foreign language advertising is used for pictures starring foreign born stars and musicians such as Heifitz, Tibbett, and Grace Moorse.

With "Conquest" which starred Greta Garbo and Charles Boyer in the story of Napoleon and Madame Walewska, MGM, in 1937 directed ads at Polish, Swedish and French nationals. In some sections up to one-third of the appropriation went to stress foreign angles.

Recently appeals have been directed through the foreign press in behalf of "Pastor Hall", "Escape", "Four Sons", "Mortal Storm" and other stories with background or ideology likely to interest anti-Fascist foreign groups. Most of the ads were placed in the New York Jewish press.

Managers and agents for theatres in the New York area cultivate the foreign press more actively than distributors and producing companies. Neighborhood theatres, in New York's little Italy, Yorkville, Spanish-speaking Harlem and Polish areas deal directly with the foreign language editors.

One agency, handling accounts for first-run houses, reports that it regularly takes space in Yiddish, German and Italian papers, and for special pictures in other language dailies. The allotment as with other agencies, seldom runs to more than two per cent of the whole promotion budget.

Agency Handles Publicity

At least one New York agency, Foreign Publicity Service, operated by Sigmund Gottlober, specializes in translating releases for the foreign papers, preparing mats, and publicizing angles of nationalist interest. The proportion of free publicity, particularly when a foreign player is starred is better than double that received from the English press.

Newsreel Theatres, Inc., operating the Embassy on Broadway and other New York current event houses, leads the New York trade in foreign language press advertising. Up to 15 per cent of its newspaper budget is directed towards linguist groups, emphasizing nationalist subjects on the weekly bill.

The return is reported to be high. A recent ad promoting the newsreel record pictures of the arrival of Paderewski in the United States attracted sizable Polish delegations to the Broadway house.

Radio programs successfully compete for listing on the foreign language entertainment pages. The Federal Communications Commission lists 199 stations carrying foreign-language programs. Three-fourths of the programs are in Italian, Polish, Spanish, Jewish and German.

Most of the 1,721 current weekly programs, totaling 1,330 hours listed in the columns of the appropriate language paper within the station's area. Most are of low power, however, only 91 stations with foreign programs broadcasting in excess of 250 watts.

Warners' "Rio" Musical

Following the trend of producing pictures for the South American trade Warner Brothers have announced that they will produce Carnival in Rio, a musical comedy with a South American background. George Raft, Dennis Morgan and Brenda Marshall wil head the cast.

Mexican Workers Ban Two Films

by JAMES LOCKHART
in Mexico City

The powerful Confederation of Mexican Workers has forced withdrawal of Columbia's "He Stayed for Breakfast," just when it was set for release after costly exploitation at the first run Cine Teatro Alameda in Mexico City. The Confederation indicated recently it would rescind its ban on MGM's "Ninotchka," but it has not as yet done so. Both films lampoon Communism.

In both cases the productions were approved by the Mexican Government censors, but the Confederation, through its control over all cinema and theatrical workers, is able to prevent the exhibition of films of which it disapproves.

Paramount Wins Sound Suit

Paramount Pictures of Mexico has full right to use whatever sound apparatus it pleases and is not obligated to employ Phonofilm exclusively, the Mexican supreme court ruled in rejecting Phonofilm's suit for an injunction to restrain the company from employing apparatus other than those for which the sound company holds patents.

This decision ended litigation that began in 1929, the longest and most involved of the kind in this country. When Paramount in that year imported American sound equipment for the introduction of talkies in Mexico at the Cine Olympia, Mexico City, then the Paramount display theatre, Photofilm complained to the Mexican patents department that this apparatus infringed the patent and rights the department had granted Lee de Forest in 1826, and which later were acquired by Phonofilms.

The department decided that Paramount was not obligated to use Phonofilm exclusively. The sound company took the case to court and after 11 years, the supreme court has ended the litigation.

Production Slow

Though the rush completion of three pictures in December upped Mexican production to 22, 1940 went out as the poorest year for film production in this country since it really began to make pictures with the start of spoken films ten years ago. It had been estimated that the producers could not do better than 19 pictures in 1940. Badly needed money, though, was obtained by the producers early in December and that enabled them to finish three more pictures by the end of the year.

The New Year's outlook for production continues to be obscure as the producers are still fighting Enrique Solis, secretary-general of the cinematographic workers' union. The makers have not changed their mind about suspending work on their pictures unless Sr. Solis relinquishes his rule over the studios, a sway that the producers call obnoxious.

This suspension affects 14 pictures that were scheduled to go into production this winter.

Showmen's Club Elects

The Showmen's Club of Philadelphia has elected the following officers for 1941: A. B. Blofson, Star; Charles Goldfine, Stand-In; Meyer Adelman, Yes Man; Isadore Gewertz, Script Man; Wilson Turner, Financial Script Man; Sam Rosen, Banker; David W. Yaffe, Counsellor; and a Board of Producers including George Sobel, David Starkman, Charles Stiefel, Maurice H. Verbin.

IN COURTS

Korda To Testify in Goldwyn Suit

London Film Productions, Ltd., and Alexander Korda have been ordered by Judge Edward A. Conger of the federal court to testify on January 15th, in the suit of Samuel Goldwyn against United Artists for cancellation of his contract with the defendant.

The order provides that if Mr. Korda is not available in New York for the examination, his attorney is to notify the court by January 10th, and the examination will then proceed in the California district court on January 28th.

Gibson Examination Ordered

Peyton Gibson, Universal secretary, on Tuesday was ordered by Justice Benedict Dineen to appear for an examination before trial in connection with the $984,580 damage suit brought by Forrester Parant Productions, a French company, against Marlene Dietrich for breach of contract on the part of the actress. No date has been set for the examination.

Damage Suit Filed

Elen Kelty, songwriter, has filed a federal court suit in Los Angeles for $200,000 damages, alleging plagiarism of her song, "I'd Know You Anywhere," which she said she wrote in 1937. Defendants are RKO, Kay Kyser, Jack Benny, Dennis Day, Bregman, Vocco and Konn, Inc., music publishers, ASCAP and 1,000 John Does.

Construction Rights Awarded

Vice-chancellor W. Frank Sooy refused to restrain the Circle Amusement Co., of Philadelphia, from proceeding with the erection of a theatre in the Ventnor section of Atlantic City, N. J. The injunction was sought by residents on the grounds that the proposed building was in violation of the section's residential restrictions.

Warner Action Settled

A stipulation settling the $150,000 damage suit brought by M. & G. Amusements, Inc., against Warner Brothers has been filed in the United States district court in New York. The plaintiff claimed that it sold the right to "Sh! The Octopus" for a silent picture and Warners subsequently made a talking film without the plaintiff's consent.

Theatre Assessments Reduced

The Stanley Mark-Strand Corporation, in the Albany, N. Y., supreme court has won a decision reducing the assessment on the Strand theatre from $430,000 to $238,514, and on the Ritz from $328,000 to $211,200. The assessments applied for both 1938 and 1939. The 1940 valuations proceedings are now in the court.

Intervene in Film Suit

Judge T. A. Murphee of the federal court in Birmingham, Ala., has signed an order allowing Arthur Mayer and Joseph Burstyn to intervene in the civil suit brought to restrain police seizure of "French Girls Club," which they distributed.

MGM Suit Dismissed

The $250,000 suit of Leggett Blythe, Charlotte, N. C., author and newspaperman, against Loew's and MGM, has been dismissed by Judge H. H. Anderson of the federal district court. Mr. Blythe had charged in his suit that unauthorized and illegal use of material from his book "Marshall Ney: A Dual Personality," in the production of "The Bravest of the Brave," a short.

Theatre Taxed in Ohio

Because the auditorium of the Memorial building in Mansfield, Ohio, is operated as the Madison theatre under lease by Warners, the Soldiers' and Sailors' Memorial Association must pay taxes on the entire building, according to a ruling handed down by Attorney General Thomas J. Herbert, who held that commercial rental of a tax-exempt property removes the entire property from tax-exempt privileges.

A. G. Wood, Theatre Manager, Dies

Ainslie G. Wood, 43, manager of the Melba and Tower theatres in Dallas, Texas, died at his home late last week from a heart attack.

Mr. Wood had been connected with the Interstate circuit for about five years and had been manager of the Melrose and Village theatres before taking over the managership of the Melba and Tower. He was a member of the Dallas Variety Club and belonged to numerous other local organizations.

OBITUARIES

John Elliott Cowdin, Father Of Film Executive, Dies

John Elliott Cowdin, retired silk merchant, former international polo star and father of J. Cheever Cowdin, chairman of the board of Universal, died Tuesday at Harkness Pavilion in New York, after a long illness. He was 83 years old.

Mr. Cowdin was a graduate of Harvard University and was a member of many of New York's prominent social and athletic groups. Mr. Cowdin was the former head of Johnson-Cowdin-Emmerich, Inc., but retired from active business about twenty years ago.

George W. Metzel

George W. Metzel, 64, prominent in Philadelphia theatrical circles, died Thursday, January 2nd, at his home in that city. He was a former manager of the Erlanger theatre and began his theatrical career at the old Girard Avenue theatre. He is survived by his wife.

Miss Sydney Fairbrother

Miss Sydney Fairbrother, versatile actress of the British stage for some fifty years and known for her Cockney roles died in Kensington, England, on January 3rd. Miss Fairbrother during her career had also appeared in several American-made motion pictures including "Brewster's Millions," "Nell Gwynn" and "The Gaiety Girls."



WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

Columbia

BLONDIE PLAYS CUPID: Arthur Lake, Penny Singleton, Larry Simms—Played this the day before Christmas to exceptionally good business. This is the best in this series thus far. We believe there are more of our customers like this series than any other. Running time, 67 minutes. Played December 24.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

First National

ALL THIS AND HEAVEN, TOO: Bette Davis, Charles Boyer, Jeffrey Lynn, Virginia Weidler, Barbara O'Neil—For the class of people who like this type picture, it is tops. Better business than I expected. I liked it as most of the audience liked it, too. Good acting by all the players and holds the audience tense but just about two reels too long for a small town crowd. Running time, 143 minutes. Played December 29-30.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

EAST OF THE RIVER: John Garfield, Marjorie Rambeau, Brenda Marshall—Good picture; good business. Running time, 73 minutes. Played December 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell, Charlie Ruggles, Genevieve Tobin, Louise Beavers—A fair little program picture, not strong enough for your best days. Should be in low allocation but it's not; like all Warners this year, it's pretty weak.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale, Van Heflin—"Santa Fe Trail" could more aptly have been named "John Brown's Body Hung on a Sour Apple Tree." Commencement of the Civil War, for the Santa Fe R.R. gets bare mention of the name "Santa Fe Trail." While Flynn and de Havilland are superb in their acting, yet it is Raymond Massey as "John Brown" who occupies the center of as fine acting as it has ever been our lot to have the pleasure of seeing. The beginning of the Civil War between the States is the theme and plot on which the picture is made and runs true to form. The freeing of slaves, lots of shooting enliven the picture and the fate of "Judas" meted out to Oklahoma City's Van Heflin is very realistic. It is believed that "Santa Fe Trail" will have a good run and will please the large majority of picture fans. Running time, 115 minutes. Played December 27.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

THEY DRIVE BY NIGHT: Ann Sheridan, George Raft, Humphrey Bogart, Ida Lupino, Gale Page—They don't come any better for a small town line of entertainment. Plenty of action, a lot of wisecracks in the dialogue which my public like, a good cast and, in fact, entertainment plus. Book it without fail. Running time, 99 minutes. Played December 19.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

THEY DRIVE BY NIGHT: Ann Sheridan, George Raft, Ida Lupino, Humphrey Bogart, Gale Page, Alan Hale—A swell picture but roads so bad they couldn't "drive by night" to see it. The cast is all tops but Ida Lupino is superb. She gives one of the best performances I have seen on stage or screen. Alan Hale is very good. Just the kind of picture to please the small town patrons. You can't go wrong on this one. Running time, 95 minutes. Played December 6-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine, Helen Vinson—Did a good Friday and Saturday business on this picture. James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine, with this quartet couldn't miss. Satisfying entertainment. Running time, 88 minutes. Played December 20-21.—M. Kay Heywood, Gem Theatre, Panguitch, Utah. Small town and rural patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden—Usual Hardy picture with Mickey Rooney furnishing all the comedy as usual. These Hardy pictures always please but they are not pleasing as many as they did at first. They seem to tire of series pictures too much alike. Judy Garland is very good. Running time, 89 minutes. Played November 1-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BITTERSWEET: Nelson Eddy, Jeanette MacDonald—Good picture; poor business. Definitely not a small town picture. Running time, 94 minutes. Played December 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—This is wonderful entertainment. No exhibitor should pass this one up. Did almost as much business in my theatre as "The Great Ziegfeld," which topped everything else I ever played. Running time, 120 minutes.—H. D. Gallup, Adirondack Theatre, Speculator, N. Y. Resort town patronage.

GOLD RUSH MAISIE: Ann Sothern, Lee Bowman, Virginia Weidler—Another fine "Maisie" picture and roads so bad people could not get in. Ann Sothern really goes to town as a hard boiled dame while little Virginia Weidler is swell. Story good. Just the type of picture the small town needs. Running time, 82 minutes. Played November 22-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

I LOVE YOU AGAIN: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe—Did average business on this picture Tuesday-Wednesday. Audience got a lot of good laughs, seemed to enjoy the picture very much. Superb acting by ye old William Powell. Myrna wasn't so bad and Frank McHugh was as funny as ever. Running time, 99 minutes. Played December 24-25.—M. Kay Heywood, Gem Theatre, Panguitch, Utah. Small town and rural patronage.

PRIDE AND PREJUDICE: Greer Garson, Laurence Olivier, Mary Boland, Maureen O'Sullivan, Edna May Oliver—This picture did a nice business. Hope MGM gives us more like this one. Running time, 118 minutes.—H. D. Gallup, Adirondack Theatre, Speculator, N. Y. Resort town patronage.

STAND UP AND FIGHT: Florence Rice, Wallace Beery, Robert Taylor—A real action drama of the early colonial days. Comedy and drama go hand in hand to make an excellent picture. Well liked here. Played with "U. S. Navy-1940," March of Time; "The Awful Tooth," an Our Gang comedy and Pathe News. Running time, 106 minutes. Played December 14-15.—W. J. Overstreet, Prison Theatre, Raiford, Fla. Prison patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, June Preisser, Paul Whiteman and His Orchestra—MGM pulled my date on this twice and finally let me play it after it had played all around me. Picture was good; business fair. It pleased only the high school kids. It was not the big picture I thought it was. Running time, 121 minutes. Played December 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, June Preisser, Paul Whiteman and Orchestra—Dandy business at a poor time. It has everything that can draw them in and keep them entertained. The musical numbers and the old melodrama went over the best here. If all shows were as perfect as this one, we'd still be asking for better ones, I suppose. However, they would have to go a long way to make one better than this. Running time, 117 minutes. Played December 18-19.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

THIRD FINGER, LEFT HAND: Myrna Loy, Melvyn Douglas—Very good picture of the light comedy type. Business good for this time of the year, so near Christmas. It's a good Sunday picture. Running time, 98 minutes. Played December 22-24.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

Paramount

CHRISTMAS IN JULY: Dick Powell, Ellen Drew—Here is one of the smoothest, slickest comedy dramas of the past twelve months. Swell chance here for these two in a series of pictures. Running time, 74 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel—Not as good as "Alias the Deacon" is the way the audience classed it. Most of them just calmly walked out without any comment. Played November 20-21.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

I WANT A DIVORCE: Dick Powell, Joan Blondell—Some said it was the best picture I had shown in some time. Speaking from a moral standpoint, it was, but the print I received had bad sound in it.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

NIGHT AT EARL CARROLL'S: Ken Murray, Earl Carroll, Rose Hobart—Good show and good business. Not a big show but entertaining. Running time, 70 minutes. Played December 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OUR LEADING CITIZEN: Bob Burns, Susan Hayward—A typical American story by Irvin S. Cobb well played by Bob Burns and supporting cast. The picture moves fast despite Bob's slow drawl and has plenty of action. Went over very well here. Played with "Leave Well Enough Alone" with Popeye the Sailor. Running time, 105 minutes. Played December 7-8.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

RANGERS OF FORTUNE: Fred MacMurray, Albert Dekker, Patricia Morison—Give this your best playdate if your customers like plenty of action and comedy.—M. B. Hasty, Joy Theatre, Dardanell, Ark. Rural and small town patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—Average business. Good show.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Rural and small town patronage.

TEXAS RANGERS RIDE AGAIN: John Howard, Ellen Drew, Broderick Crawford, Akim Tamiroff, May Robson—Here is a very modern western, using trucks and short wave radio for the cattle stealing. This is a good western and would have been better if Paramount had put in a few songs.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

TEXAS RANGERS RIDE AGAIN: John Howard, Broderick Crawford, Ellen Drew, May Robson—This is one of the better westerns. Played by a splendid cast throughout. John Howard and Ellen Drew make a nice team and we like this man Crawford. As usual May Robson turns in a fine performance. Business average. Running time, 68 minutes. Played December 17-18.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

WORLD IN FLAMES: Documentary—A surprise grosser when doubled with "Sandy Gets Her Man."—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

Republic

BARNYARD FOLLIES: Mary Lee, Rufe Davis, June Storey—Good picture; good business. Just the kind of show for a small town. Running time, 65

(*Continued on page* 48)

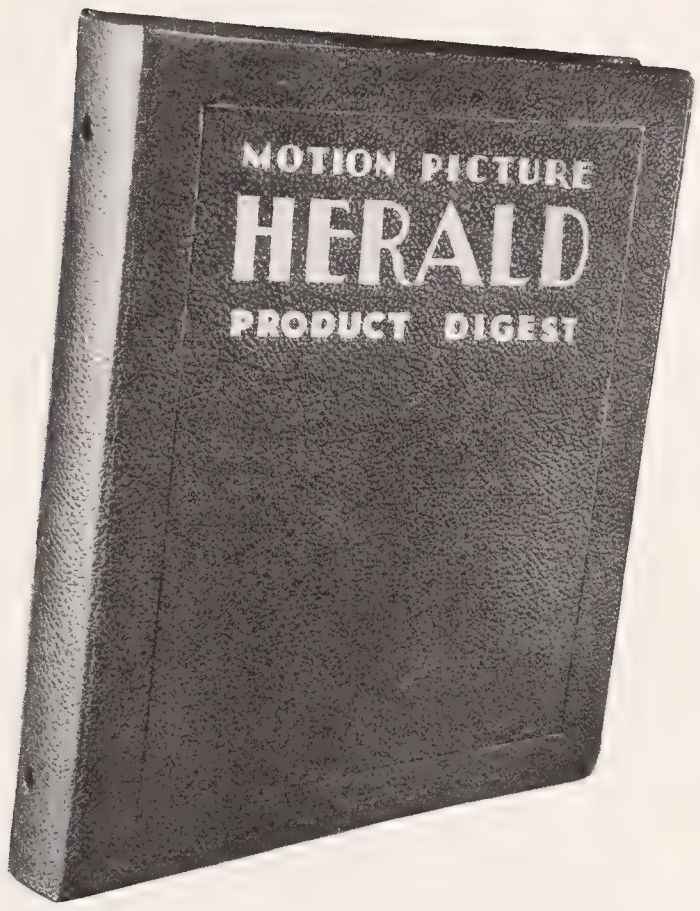
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(*Continued from page 46*)

minutes. Played December 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GRAND OLE OPRY: Weaver Brothers and Elviry—Played this one late but it's a natural for any small town.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Rural and small town patronage.

GRAND OLE OPRY: Weaver Brothers and Elviry—Not as good as "Down in Arkansas" (which by the way was the best picture ever made) but nevertheless good. People like this kind of a show. It takes the wrinkles out of their souls for awhile. Running time, 68 minutes. Played December 11-12.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

GRAND OLE APRY: Weaver Brothers and Elviry—A humorous, hill-billy type of picture which went over in a big way to put the final touch to a well-rounded and enjoyable Christmas program. Running time. 68 minutes. Played December 24-25.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

HIT PARADE OF 1941, THE: Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland, Ann Miller, Patsy Kelly—Fair program picture. Don't make a mistake like I did and play it on your good days. It's not very strong. Will just get by.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller, George Hayes, Mary Lee—The best Autry to date. Played to extra good business for so close to Christmas. Autry supported by a good cast but some fans missed Smiley Burnette. Ann Miller helped a lot. She is clever and easy to look at. Running time, 84 minutes. Played December 16-17.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

RKO Radio

BAD LANDS: Robert Barrat, Andy Clyde—This is a very good he-man show. Female patronage comment mostly unfavorable, although some liked it. Not a woman in the cast. It develops the weakness and strength of individual characters. We considered it unusually good; but not for women patronage. Running time, 70 minutes. Played December 13-14.—Joseph Gray, Gray Theatre, Spangler Pa. General patronage.

COURAGEOUS DR. CHRISTIAN: Jean Hersholt, Dorothy Lovett—This picture did about 50 per cent average Tuesday and Wednesday business. Jean Hersholt fans were well pleased with his performance. These stars still lack box office appeal in this neck of the woods. Running time, 67 minutes. Played December 17-19.—M. Kay Heywood, Gem Theatre, Panguitch, Utah. Small town and rural patronage.

IRENE: Anna Neagle, Ray Milland, Roland Young, May Robson, Billie Burke—One of the finest musicals I have played. Some increase in B. O. receipts and everyone seemed well pleased. If it all had been in color it certainly would have been magnificent. Played November 10-11.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

LADDIE: Tim Holt, Joan Carroll, Virginia Gilmore—A very good down to earth comedy drama that should satisfy all. Definitely one of the better RKO releases. Many good comments. Business above average. Played December 18-19.—Casino Theatre, Claysburg, Pa. Rural and small town patronage.

LADDIE: Tim Holt, Virginia Gilmore, Joan Carroll—Now, here is a nice little picture for the whole family to see. Just the thing for the old timers.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

LI'L ABNER: Granville Owen, Mona Ray, Johnnie Morris, Martha O'Driscoll—Say this freak did alright for itself. Running time, 78 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

LUCKY PARTNERS: Ronald Colman, Ginger Rogers—A complete failure at the B. O.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Rural and small town patronage.

MEN AGAINST THE SKY: Richard Dix, Kent Taylor, Wendy Barrie—A good airplane picture. Good story that has bad ending.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick—Good comedy. No extra business but pleased all who saw it. Played November 24-25.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Donald MacBride—If your patrons like to laugh and who doesn't during these troubled times, show them this one. It is a very, very amusing comedy and contains plenty of laugh provoking situations. Cary Grant is found scampering between the hotel rooms of Wife No. 1 and Wife No. 2 pursued by the distrustful hotel manager (Donald MacBride); is caught by a suspicious psychologist who has been engaged by Wife No. 2, when he is wearing Wife No. 1's hat and holding one of her dresses in front of him while posing before a full-length mirror; meets "Mr. Burkett" (Randy Scott) who spent seven years on an island with Wife No. 1 during which time she was supposed to have been deceased and then is introduced to a little wheezy shoe salesman by Wife No. 1 who has engaged him to pose as "Mr. Burkett"; etc. We do hope that many more comedies equally as entertaining as this one will be forthcoming from Hollywood during the year '41. Running time, 90 minutes. Played December 21.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

NURSE EDITH CAVELL: Anna Neagle, George Sanders, Edna May Oliver, Zasu Pitts, May Robson—An excellent picture. Our Superintendent made a speech following the first showing in which he suggested to the white inmates that they watch the picture closely because this incident was partly instrumental in bringing us into the World War and that at the present time some such incident occurring on the rising tide "will plunge America into this second World War." Played with comedy, "Ranch House Romeo." Running time, 84 minutes. Played December 21-22.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

RAMPARTS WE WATCH: Documentary—Everybody should see it. Truly the finest of its kind. Worth a school year of American history to any student. My school tie-in didn't pan out since the holidays were so near. Fair business and excellent comment. Played December 18-19.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

RAMPARTS WE WATCH: Documentary—With extra advertising and exploitation we held Sunday business to normal. However, Monday flopped bad. People that liked this picture really liked it; those who didn't almost asked for their money back. I personally liked this discussion of America in World War No. 1. I also thought "Baptism of Fire" was interesting. Running time, 97 minutes. Played December 22-23.—M. Kay Heywood, Gem Theatre, Panguitch, Utah. Small town and rural patronage.

TOO MANY GIRLS: Lucille Ball, Ann Miller, Richard Carlson, Frances Langford—Personally we didn't like this one but many of our customers, especially the younger ones, thought it swell. A mixture of football, dancing, singing and comedy that lacked something. Running time, 85 minutes. Played December 25-26.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Twentieth Century-Fox

BRIGHAM YOUNG—FRONTIERSMAN: Tyrone Power, Linda Darnell, Dean Jagger, Jane Darwell, Mary Astor, Brian Donlevy, Vincent Price, Jean Rogers—This fairly good for Mormons, but not so hot for others. What few Mormons in this territory like it fine; others not so much.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Charlotte Greenwood, Carmen Miranda—This enjoyed by all. Best musical I have had in some time. Plenty of Spanish in it, though.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Charlotte Greenwood, Carmen Miranda—The best picture from this company in many months. Played just two days before Christmas to excellent business. Many of our customers said it was the best picture they had seen in two years. Betty Grable outstanding in cast and the color the very best. Running time, 88 minutes. Played December 21-23.—Ritz Amusements, Incs., Park Theatre, North Vernon, Ind. Small town patronage.

DOWN ARGENTINE WAY: Betty Grable, Don Ameche, Chalotte Greenwood, Carmen Miranda—The best picture we have had this year. It's really good. Boost it and it will do business.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

ELSA MAXWELL'S PUBLIC DEB NO. 1: Brenda Joyce, Ralph Bellamy, George Murphy, Charlie Ruggles, Mischa Auer, Elsa Maxwell—Fair comedy. Not much drawing power but pleased those who came. Elsa Maxwell is fine. Running time, 80 minutes. Played October 25-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GREAT PROFILE, THE: John Barrymore, Mary Beth Hughes, John Payne, Gregory Ratoff—The man that got a kick out of this one had better see an alienist as there is something wrong with him. The only kick I got was in the seat of the pants from what few saw it. It's goodbye John Barrymore with me.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

MAN I MARRIED, THE: Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten—This picture will just get by. However, most of my patrons said it was good. Will bring some extra business.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Gene Tierney, Jackie Cooper, Henry Hull, Russell Hicks, Donald Meek, George Barbier—Excellent. Not quite so good as "Jesse James" but plenty good. Henry Fonda and Gene Tierney are very good but Henry Hull almost steals the show with Donald Meek, Russell Hicks and George Barbier close runner-ups. The coloring is beautiful, fine scenery and thrills make this a very satisfactory feature. Bad weather as usual with a good show. Running time, 92 minutes. Played November 15-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—Had been shown all around here but went over better than some of the later releases. This has everything—music, story, cast. Fox has them all beaten when it comes to color. Some had already seen it twice but came again. Just a down to earth picture that pleases everyone. Fox can well be proud of this one. Running time, 86 minutes. Played November 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—An excellent picture produced in color that should play everywhere, especially the small towns where it will go over big. Running time, 86 minutes. Played November 25-27.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

United Artists

MY SON, MY SON: Brian Aherne, Madeleine Carroll, Louis Hayward, Laraine Day—A drama that was well liked. A great show to good business although there was some walkouts. Was not liked by the action fans but we are not complaining. Running time, 117 minutes. Played December 2-4.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

OUR TOWN: Martha Scott, William Holden, Frank Craven, Fay Bainter, Thomas Mitchell, Beulah Bondi, Guy Kibbee, Stuart Erwin—Personally I enjoyed it. As their one sheet read "the most unusual story ever filmed," so it was rather unusual. Those who liked it loved it and the other side hated it. Not exactly the thing for a town the size of our town. Played December 4-5.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

TURNABOUT: Adolphe Menjou, Mary Astor, John Hubbard, Carole Landis—A very good comedy which kept the audience in good humor. Has an anti-climactic finale that doesn't register. Your patrons will like this picture. Running time, 83 minutes. Played December 18-19.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

Universal

BOYS FROM SYRACUSE: Joe Penner, Martha Raye, Allan Jones, Rosemary Lane, Charles Butterworth, Irene Hervey—I remember only one picture as bad as this one. Don't play it unless you are mad at your patrons.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY: Johnny Downs, Peggy Moran, Broderick Crawford—Pleased almost 100 per cent.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Rural and small town patronage.

LEGION OF LOST FLYERS: Richard Arlen, Andy Devine—This is the first we played of this series. It was a good programmer with plenty of action and breath taking thrills. Running time, 63 minutes. Played December 6-7.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

NEWSBOYS HOME: Jackie Cooper, "Little Tough Guys," Edmund Lowe, Wendy Barrie—A very good

FOUR CONTRIBUTORS JOIN DEPARTMENT

Four new contributors sent reports to the What the Picture Did for Me Department this week and one prodigal returned. The new members are:

CASINO THEATRE, Claysburg, Pa.

H. J. GALLUP, Adirondack Theatre, Speculator, N. Y.

M. B. HASTY, Joy Theatre, Dardanelle, Ark.

M. KAY HEYWOOD, Gem Theatre, Panguitch, Utah.

The contributor who has resumed his reports after an absence of some months is:

E. L. DANIELSON, Castle Theatre, Mabel, Minn.

Read the reports of these and other exhibitors in the adjoining columns.

programmer that failed to draw. Running time, 73 minutes. Played December 9-11.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

SEVEN SINNERS: John Wayne, Marlene Dietrich, Mischa Auer, Broderick Crawford, Oscar Homolka, Albert Dekker, Anna Lee—Good enough for your best playdate.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Rural and small town patronage.

WHEN THE DALTONS RODE: Randolph Scott, Kay Francis, Brian Donlevy—They said it was better than "Jesse James" and they are the ones. Four real outlaws naturally turned out action a-plenty. Good business and the crowd as a whole "ate it up." Give us more like it, Universal. Now we know you can. Played December 8-9.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

WITNESS VANISHES, THE: Edmund Lowe, Wendy Barrie—Good enough to get by. Nothing particularly the matter with it and nothing particularly good about it. Just what has happened to movie patronage? We think it's the booze joints and slot machines, installment buying of automobiles and crap games in the order named. Now, don't get wrathy. We partake when the spirit moves us. Running time, 66 minutes. Played December 15.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

Warner Brothers

CALLING ALL HUSBANDS: Ernest Truex, Lucile Fairbanks—Not even fit for triple bill. Shelve it by all means.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

CITY FOR CONQUEST: James Cagney, Ann Sheridan—The only good picture from Warners this year so far. They seem to be slipping fast the last two years. This one is really good.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

FIGHTING 69TH, THE: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Dennis Morgan, Frank McHugh, Dick Foran, William Lundigan—Guinn "Big Boy" Williams, Sammy Cohen—We had no trouble whatsoever pleasing our audience with this one. It is indeed a timely vehicle and depicts War and Life in the trenches in a realistically brutal maner. James "Jerry Plunkett" Cagney, a cocky but none too courageous lad from Brooklyn (his cowardice was responsible for the massacre of a large portion of his regiment); Pat "Father Duffy" O'Brien, a calm, courageous and inspiring individual; George "Wild Bill Donovan" Brent and Jeffrey "Joyce Kilmer" Lynn, ably supported by Alan Hale, Frank McHugh, Guinn "Big Boy" Williams, Sammy Cohen and others combine their talents to make this picture of mud, dirt and blood one that all who see it will enjoy. Running time, 85 minutes. Played December 14.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

FLOWING GOLD: Pat O'Brien, Frances Farmer, John Garfield—Very good picture of the oil fields. Frances Farmer gives a fine performance. If Pat O'Brien would only learn to open his mouth when he talks he would be a lot better. Don't you know you can't talk with your mouth shut, Pat? Struck very bad weather so did not make expenses but no fault of the picture as it pleased all who came. Running time, 82 minutes. Played November 8-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan, Donald Crisp—Good picture for its kind but you can't sell history to people who want entertainment.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

SEA HAWK, THE: Errol Flynn, Brenda Marshall, Claude Rains, Alan Hale, Flora Robson, Una O'Connor—Colossal is the only word to describe this picture but it is a waste of film here. My patrons care nothing for this type of picture. The entire cast is excellent but it did not click. They liked Errol Flynn in "Dodge City." Wish Warners would give him another picture like that. Running time, 126 minutes. Played November 28-December 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Miscellaneous

SKY DEVILS (Re-issue): Spencer Tracy—This picture will do plenty of extra business but it will be a big disappointment to a great many people as it is so old that the print and sound are not good. Also the styles of clothes and the planes used are way out of date. We were sorry we played it. Running time, 85 minutes. Played December 20-21.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

Short Features

Columbia

FROM NURSE TO WORSE: Three Stooges—The Stooge fans will be more so and the non-Stooge fans will also be more so. It certainly went over well here. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

BOOKWORM TURNS, THE: Cartoons—Pretty good cartoon but not so good as the first ones. What has happened to this series, Leo?—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DREAMS: Passing Parade—An interesting and entertaining of people's dreams and their causes. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FISHING BEAR, THE: Cartoons—Good cartoon. It seems to me this series is slipping. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

KIDDIE KURE: Our Gang—A better than average Our Gang comedy. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theater, North Vernon, Ind. Small town patronage.

Paramount

PARAMOUNT NEWS: No. 32—Oregon loses to LIU in first of season's basketball tournaments; Byron Nelson wins golf contest in Florida; Nation honors Lord Lothian; world's fastest bomber tested by the Navy; hornet boat is launched in Virginia; soldiers try winter "blitz" methods at Fort Knox; Defense Commissioner Knudsen urges rearmament; F. D. R. returns from Caribbean cruise; Christmas spirit enters New York. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

RKO Radio

ARROW POINTS: KRO Pathe Sportscopes—What nerve, what nerve the pretty little lady in this picture has. Her confidence in the ability of the archery expert is to be admired. If you want to give your audience instruction in archery and at the same time give all a thrill, show this short. It'll make them gasp. Running time, eight minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

INFORMATION PLEASE: No. 13—Another good one. The sound is O.K. Running time, 11 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MARCH OF TIME, NO. 9: America's Youth-1940—Pick of the entertainment on shorts. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PRACTICAL PIG, THE: Walter Disney Cartoons Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SIEGE: Reelisms—Pictures, excellent pictures, of the destruction of Warsaw, Poland, by the Germans. During the showing of these shorts one could hear a pin drop in our auditorium. All apparently were soberly drinking in the horrors of modern war. Running time time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Twentieth Century-Fox

ACQUITTED BY THE SEA: Believe It or Not—Ripley—Interesting short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BOWLING FOR STRIKES: Ed Thorgersen (Sports)—Average filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CATNIP CAPERS: Terry-Toons—Excellent cartoon in beautiful color. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DRIBBLE PUSS PARADE, A: Lew Lehr—I didn't care much for this one but the patrons thought it swell and "the customer is always right," so hope to book another of this series soon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Universal

CAFE BOHEME: Two-Reel Musicals—A very entertaining musical comedy. Running time, 18 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

KNOCK-KNOCK: Color Cartoon—An excellent

(Continued on following page)



(Continued from preceding page)

color cartoon introducing a new character, a woodpecker. Running time, eight minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

RHYTHM JAMBOREE: Two-Reel Musicals—A Universal comedy with Judy Starr and others, which was filled with good music and enjoyment.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

SWINGIN' IN THE BARN: Two-Reel Musicals—A hillbilly variety short that privides much in the way of "music that is different." It is worth plenty of laughs, too. Running time, 19 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

TORRID TEMPOS: Two-Reel Musicals—A very good musical short. Running time, 18 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Vitaphone

BEDTIME FOR SNIFFLES: Merrie Melodies—I dated some cartoons pot luck and here this nice Christmas cartoon turns up in my last show before that holiday. It is very, very cute and was applauded here. It isn't so seasonal that it cannot be used anytime. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small town and rural patronage.

LITTLE BLABBERMOUSE: Merrie Melodies—Good cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MEXCAN JUMPING BEANS: Hollywood Novelties—Good short about Mexican athletes. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ONE FOR THE BOOK: Broadway Brevities—A Broadway Brevity variety show that is very entertaining. Against a bookish background we find many fictional folk singing, dancing and making merry. Participating is a black face minstrel show, the Gae Foster dancing beauties, Hal Sherman (soft shoe specialist) and, last but not least, jitterbug vocalizing by "Don't Held Me Down" Hutton, better known as Betty Hutton. Whenever the boys see Betty, they do sit up and take notice. Running time, 20 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

OZZIE NELSON AND HIS ORCHESTRA: Melody Masters—Great entertainment. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WORLD'S FAIR JUNIOR: Broadway Brevities—More real entertainment in this two reeler than in some features. These kiddies are swell and put on a grand show. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Serial

Universal

OREGON TRAIL: Johnny Mack Brown, Louise Stanley, Fuzzy Knight, Bill Cody, Jr. This 15 chapter serial a rehash of a previous John Mack Brown serial. Serial patronage is a fairly constant element but it is damaged by trying to pull reproductions of former scenes. Patrons complained about our having shown it before. Serial producers should take as much pains to preserve serial patronage as they do to get the right kind of grease on a matinee idol's hair.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

Enlarge "Information, Please"

Radio stations carrying the Lucky Strike "Information, Please" program nationally, have this week been increased by 20, making now a total of 113. They are all National Broadcasting Company stations.

Nat Harris Appointed

Appointed salesman in Paramount's Philadelphia exchange, recently, was Nat Harris, former student salesman.

Century
"THE PROJECTOR OF THE CENTURY"

BEST SELLERS AND RENTERS

Kenneth Roberts' latest novel, "Oliver Wiswell", headed the Best Sellers list and was the second Best Renter during the November 11th to December 16th period. Meanwhile, "For Whom the Bell Tolls" by Ernest Hemingway remained at the top and near-top of both lists as the Best Renter of that period and the second Best Seller. The listings are from the January issue of The Retail Bookseller, *house organ of the Baker & Taylor Company, New York.*

Ten Best Sellers

(Based upon a count of sales from November 11th to December 16th, 1940)

1. Oliver Wiswell, by Kenneth Roberts.
2. For Whom the Bell Tolls, by Ernest Hemingway.
3. Sapphira and the Slave Girl, by Willa Cather.
4. Fame Is the Spur, by Howard Spring.
5. Mrs. Miniver, by Jan Struther.
6. Happy Christmas, by Daphne du Maurier.
7. The Family, by Nina Fedorova.
8. Embezzled Heaven, by Franz Werfel.
9. Invitation to Live, by Lloyd C. Douglas.
10. The Case of the Silent Partner, by Earle S. Gardner.

Ten Best Renters

(Based on nationwide reports)

1. For Whom the Bell Tolls, by Ernest Hemingway.
2. Oliver Wiswell, by Kenneth Roberts.
3. Mrs. Miniver, by Jan Struther.
4. Foundation Stone, by Lella Warren.
5. Fielding's Folly, by Frances Parkinson.
6. How Green Was My Valley, by Richard Llewellyn.
7. Fame Is the Spur, by Howard Spring.
8. The Great Mistake, by Mary Roberts Rinehart.
9. Invitation to Live, by Lloyd C. Douglas.
10. You Can't Go Home Again, by Thomas Wolfe.

Crosby and Sturges Renew

Bing Crosby and Preston Sturges, producer-director-writer, have renewed long-term contracts with Paramount, in Hollywood. Mr. Crosby, whose latest comedy is "Road to Zanzibar", with Bob Hope and Dorothy Lamour, has signed for three years. Mr. Sturges' two-year contract provides for him to write and direct three pictures a year. He produced "The Great McGinty," and "Christmas in July", this year. His forthcoming production is "The Lady Eve," starring Henry Fonda and Barbara Stanwyck.

Frayne in SMPE Post

J. G. Frayne is to take his new post, chairman of the Pacific Coast Section of the Society of Motion Picture Engineers, next Wednesday. He succeeds Loren Ryder, who has become a member of the board of governors of the national organization, for 1941-42.

Glenn Griswold Joins "Modern Industry"

Glenn Griswold, formerly in charge of public relations for Paramount and Fox, has joined the new business publication, *Modern Industry,* as news interpretation editor.

Mr. Griswold had been for ten years editor and publisher of the Chicago *Journal of Commerce,* for five years editor and publisher of *Business Week,* and is now public relations consultant for several large companies.

Modern Industry will be published for management men in manufacturing industries. The first issue will be dated February, 1941.

PRC Will Distribute Four Films This Month

Four pictures will be released by Producers Releasing Corporation, this month.

They are "The Lone Rider Rides On," Sigmund Neufeld's George Huston melody western, on January 17th; "Caught in the Act," T. H. Richmond's comedy-drama with Henry Armetta, January 18th; "Billy the Kid's Range War," January 24th; and a melodrama from E. B. Derr, starring Marjorie Reynolds and Charles Quigley, January 31st.

The company will place in production on February 18th the George Bricker comedy "Alimony Jail."

"Fantasia" Promotion

Virtually all of the eight sequences of Walt Disney's "Fantasia," have been interpreted in three dimensions for window displays by M. L. Stensgaard & Associates, Inc., to stress American fashions, it has been announced by the Walt Disney organization. Shadow boxes, wall plaques, panels and dance frocks showing "Fantasia" patterns are included in the merchandise promotion.

"Reel Fellows" To Induct

The first annual dance and induction of officers of the "Reel Fellows Cub," composed of exchangemen will be held at the Congress Hotel, Chicago, Friday, January 31st. Officers are: William Weinschenker, president; E. L. Goldberg, vice president; A. W. Van Dyke, secretary and Robert Funk, treasurer. Committee in charge of the event includes: Frank Flaherty, Frank Ishmael, and Harry Goldman.

Mrs. Todd Resigns from ATO

Mrs. Norma Todd has resigned as secretary of the Associated Theatre Owners of Indiana after serving the organization for the past five years. She will be succeeded by Christmas Kirk, who has been in the industry about seven years and formerly was secretary and short subject booker for the Schwartz Amusement Co., of Louisville.

Gets Astor Franchise

M. M. Jacobs, who is opening a new exchange in the Film Building, Cleveland, has obtained a franchise from Astor Pictures to distribute its product in that territory.

Acquires Franchise

The St. Louis franchise for Producers Releasing Corp., has been acquired by A. H. Dietz, formerly of the Gaumont-British distributing organization.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

FOR EVERY PICTURE

"It is to be expected that, aware of the implications of the consent decree, distributors are laying the groundwork to insure more exhibitor attention to product. How extensive that groundwork becomes depends upon how thoroughly the job will be done. From this end of the table, such thoroughness may be had only with completely and consistently effective liaison between home office - studio advertising departments and the exhibitor."

The above quotes are taken from last week's lead editorial on this page. There have been requests for clarification of this "liaison". A current communication is offered in reply as one instance of what we had in mind.

It is from one of our members who rarely misses a bet. He deplores a condition tending to "restrict a manager from doing justice to a picture designed for a natural tieup". Illustrating, he mentions the recent booking of a picture based on the activities of a national organization strongly represented in his as well as hundreds of other similar situations. The Round Tabler claims the pressbook which had all the tieup dope was not available until a few days ahead of his date. He adds:

> *"Playing the picture hot, as a great many small town theatres do, how can a manager depending upon pressbooks get his information when the pressbooks have not as yet been released by the home office of the producer."*

Well, there are ways of getting this information, according to the home offices, not depending solely upon the pressbook to tell the story to the exhibitor. There is some evidence of information going out well in advance. It is also known that galley proofs of pressbook material are available for pre-release dates where theatremen make this known.

These facilities, however, are far from the final answer. As we see it, the "completely and consistently effective liaison" referred to cannot come about until sufficient ammunition in advance of *every* picture is provided so that delay in pressbook service is not necessarily fatal.

How far ahead such should be supplied depends somewhat upon how far ahead the home-office admen find it advisable to look. It might be that constant communication starting with the picture in production would build a backlog of exhibitor response to be translated into more fruitful terms of showmanship.

Comes the first issue of "The Chicago Manager", new name for the meaty exploitation manual published weekly for the Warner Theatres in that sector, and edited ably by Charles H. Ryan for James E. Coston.

Congratulations are in order. In providing this added medium for interchange of the zone's proven ideas, the Warner heads make known their eagerness to encourage hard-hitting showmanship. These are the days that need it.

A GOOD APPOINTMENT

In the appointment of David ("Skip") Weshner to the post of exploitation director under Monroe Greenthal, United Artists brings the exhibitor spang into the home office to furnish the man in the field with more of what he wants when he wants it. This is as it should be. By background and experience, few are better equipped for the job.

Young in years, "Skip" is old in savvy. Theatre manager, theatre and circuit adman, district supervisor mark the sterling Weshner record of places he has been, things he has done—and done well.

△ △ △

RIDING WITH THE TIDE

To read the figures, basketball is now nationally boxoffice. That means opposition, and nothing to laugh off, either. Round Tablers are confining their amusement while seeking to do something about it, and among those "doing" are "Kal" Kalberer, of Washington, Indiana, and Monty Salmon, right here in New York.

There was quite a piece in last week's book about their activities. It showed the boys edging into the stream to ride with the tide. By giving the folks some basketball in the theatre, these buckaroos are hooking to some of the oh-day the court game has been dipping out of the theatres' expected grosses.

A-Mike Vogel



Arranged by publicist Leonard Mayer of Loew's Astoria, Astoria, L. I., for "Arise, My Love" was girl planted in bed in furniture store window. Guest tickets went to those coming closest to guessing when she would "arise".



Original painting of Anna Neagle by McClelland Barclay was set in leading department store window by Maurice Gable, manager of the Boyd, in Philadelphia to aid on the national premiere of "No, No, Nanette" at that situation.



Effective lobby tieup was arranged with local photographer by Al Meskis at the National, Milwaukee, for date on "He Stayed for Breakfast". Table was set up at which cutout of Melvyn Douglas was seated holding cup of coffee. Patrons were invited to sit opposite the star cutout and have their photos taken, which were later mailed to them. Photographer received publicity in exchange.

Round Table In Pictures

Promoted from G.E. by publicist Dan Terrell for date on "Thief of Bagdad" at Loew's, Washington, was an electric eye. When patron stepped between arms, circuit was broken and display lighted, showing moving strip of letters selling picture.



Ahead of "Rangers of Fortune" at the Avon, in Utica, N. Y., Arnold Stoltz used street bally of man who distributed tinted cards reading: "I foresee you having a most enjoyable time when you see," etc., etc.



"Barnyard Follies" Sold to 4-H Clubs

In a sector where the 4-H Clubs are of considerable importance, Lou Hart seized upon the promotional possibilities of "Barnyard Follies" at Schine's Hippodrome, Gloversvile, selling the attraction widely as the first Holywood full-length feature dealing with activities of that organization.

With this in mind, Hart made contact with the club's county agent who, sold on the publicity possibilities of the date, got behind it for a comprehensive campaign. This included postcards urging attendance to some 1,800 farmers in the area, followed by strong letters to every club president and organization leader in the county. The drive concluded with a special 4-H night on the second day of the date when the various club presidents were introduced from the stage.

Newspaper publicity was helpful, the dailies plugging the tiein in advance and during the run. In addition, the county farm bureau paper featured the event. In all, the club's support brought forth gratifying business, according to the Round Tabler. Working with Lou, and sharing in the publicity, Arnold Rittenberg brought attention to his date on the attraction at the Strand, in nearby Amsterdam, following immediately the Gloversville run.

"LET'S HEAR FROM YOU"

Philadelphia Star Double Tops "Kitty Foyle" Campaign

Since the story was supposed to have taken place in Philadelphia, "Kitty Foyle" was given quite a ride in advance for the world premiere at Warner's Boyd in that spot, the campaign built prominently around the selection of a local Ginger Rogers' double to be the subject of a "lady for a day" routine.

Sold to the *Daily News* for 10 days ahead the paper listed all the Rogers' physical measurements and invited Philadelphia girls with the same measurements to compete for the title. Winner was chosen by committee of local names, put up at one of the best hotels and taken for a tour of the city. Later, wearing one of the star's gowns used in the picture, the winner acted as official hostess at the premiere.

The serialization planted in the *Bulletin* by Ev Callow for a three-week run provided another highlight, paper really going to town with house ads, posters on delivery trucks, heralds, radio announcements, etc. "Kitty Foyle" fashions were plugged by department stores. An extra newspaper break was obtained by interviews with David Hempstead, producer of the picture who, visiting in town, was guested at a newspaper lunch.

"LET'S HEAR FROM YOU"

Co-op Ad Sells "The Letter"

A full page cooperative ad was arranged for the engagement of "The Letter," at the Brandeis Theatre, Omaha, by Louise Cotter, publicity head of the house. Several leading stores based their copy on the thought that "'The Letter' helps you shop with ease." A still of Bette Davis was placed prominently at the top of the page.

THE LAST 1940 QUARTER

VOTED QUARTER-MASTER PLAQUES

E. C. CALLOW
Warners, Philadelphia, Pa.

A. J. KALBERER
Indiana, Washington, Ind.

RAY WHEELER
Granada, South Bend, Ind.

VOTED QUARTER-MASTER MEDALS

FRANCIS DEERING
Loew's, Houston, Tex.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

BOB GRIFFITH
Lex, Chicago, Ill.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

VOTED QUARTER-MASTER CITATIONS

STAN ANDREWS
Capitol, Guelph, Ont., Canada

JOHNNY BARCROFT
RKO, Columbus, Ohio

LIGE BRIEN
Belmar, Pittsburgh, Pa.

W. F. BORNS
Capitol, Whiting, Ind.

BILL BURKE
Brant, Brantford, Ont., Canada

LOU BROWN
Poli, New Haven, Conn.

MARLOWE CONNER
Sheboygan, Sheboygan, Wis.

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

HARVEY COCKS
Quimby, Fort Wayne, Ind.

BEN COHN
Frolic, Chicago, Ill.

GENE CURTIS
Paramount, Syracuse, N. Y.

MOON CORKER
FRANK BICKERSTAFF
Palace, Athens, Ga.

FRANCIS DEERING
Loew's, Houston, Tex.

E. B. DINERMAN
RKO, Cincinnati, Ohio

BILL ELDER
Loew's, Harrisburg, Pa.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

FRANCIS GILLON
LeClaire, Moline, Ill.

JAY GOLDEN
RKO Palace, Rochester, N. Y.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

KEN GRIMES
Warner, Erie, Pa.

SAM GILMAN
Loew's, Dayton, Ohio

LEO HANEY
Bucklen, Elkhart, Ind.

LOU HART
Hippodrome, Gloversville, N. Y.

ROY HANSON
Jefferson, Goshen, Ind.

DON JOHNSON
Gayety, Chicago, Ill.

FRANK V. KING
Midland, Newark, Ohio

GEORGE LABY
Victory, Holyoke, Mass.

MILTON LEVY
Commercial, Chicago, Ill.

JULIUS LAMM
Uptown, Cleveland, Ohio

LOUIE LAMM
Palace, Lorain, Ohio

JACK LYKES
Loew's Valentine, Toledo, Ohio

ED McBRIDE
Loew's State, Providence, R. I.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

DAVE MARTIN
Fox Granada, Inglewood, Calif.

ED MAY
Paris, Paris, Ky.

SEYMOUR MORRIS
Schine's Palace, Lockport, N. Y.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

PAT NOTARO
Columbia, Sharon, Pa.

JOHN NEWKIRK
Loew's Granada, Cleveland, Ohio

LES POLLOCK
Loew's, Rochester, N. Y.

CHARLES PINCUS
Salt Lake, Salt Lake City, Utah

E. A. PATCHEN
Chief, Pueblo, Colo.

CARMON PHILLIPS
Onate, Belan, N. Mex.

KEN PRICKETT
El Rancho, Victoria, Tex.

ROY O. PRYTZ
Granada, Duluth, Minn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

BOB ROSEN
Kingsbridge, Bronx, N. Y.

JIMMY REDMOND
Bonham, Fairbury, Neb.

R. E. RUSSELL
Loew's Poli, New Haven, Conn.

HARRY RUBIN
Tivoli, Michigan City, Ind.

JOE SAMARTANO
Poli-Palace, Meriden, Conn.

CLYDE SMITH
Paramount, Hot Springs, Ark.

FRANK SHAFFER
Dixie, Staunton, Va.

CHARLES SCHLAIFER
United Artists, San Francisco, Calif.

TOM SORIERO
United Artists, Los Angeles, Calif.

ARNOLD STOLTZ
Avon, Utica, N. Y.

JACK SIMONS
Loew's Poli, Hartford, Conn.

DAN TERRELL
Loew's, Washington, D. C.

C. B. TAYLOR
Buffalo, Buffalo, N. Y.

CHICK TOMPKINS
Hoosier, Whiting, Ind.

H. S. TWEDT
Lido, Manly, Ia.

R. D. WALSH
Lafayette, Buffalo, N. Y.

ART WARTHA
Elco, Elkhart, Ind.

BURGESS WALTMON
Princess, Columbus, Miss.

IRVING WIERNIK
Strand, Philadelphia, Pa.

TOM WARD
El Raton, Raton, N. Mex.

H. M. YUDIN
Centre, St. Catherines, Ont., Can.

LEO YOUNG
Strand, Portland, Me.

WILLIAM YURASKO
Sedgwick, Philadelphia, Pa.

OTHER JUDGES ACCLAIM AWARDS

MORE letters of acceptance to the 1941 Judging Committee, plus expressions of these industry heads in exhibition, distribution and advertising, are herewith set down in addition to those publised in previous issues. There are more to come, as also are further comments from Round Tablers on what they think of it. Added acceptances to the Committee are anticipated. Currently reported are the names of Howard Dietz, director of advertising and publicity, Metro-Goldwyn-Mayer; H. D. Buckley, vice-president, United Artists Corporation; Carter Barron, division manager, Loew's Eastern Division of Theatres, Washington, D. C.; Alec Moss, advertising manager, Paramount Pictures, and Milton Silver, advertising manager, National Screen Service.

JOHN J. FRIEDL

President
Minnesota Amusement Co.

I will be most happy to again serve on your Judging Committee for the Quigley Awards for 1941.

It has been interesting to note the increased merchandising activity in this territory since the inception of the Quigley Awards. Unquestionably the Awards have contributed greatly to selling activity in the field.

The exchange of ideas brought forth by this contest, makes it worth every bit of effort put into it.

TED SCHLANGER

Zone Manager
Warner Bros. Circuit
Philadelphia, Pa.

I am in receipt of your very kind invitation to become a member of the Judging Committee for the 1941 Quigley Awards, and I am most happy and honored by this invitation. I will be very happy to serve again on this committee.

It is my opinion that these awards have a very important affect on the efforts of the men in this industry, and knowing how anxious the men in the Philadelphia Warner Zone are to compete for these awards, makes me fully cognizant of their great value.

NAT HOLT

Division Manager
RKO Cleveland Zone Theatres

Thanks for your letter of December 10th. I shall be most happy to be a member of the 1941 Judging Committee of the Quigley Awards.

This promotion sponsored by your Publication is perhaps the most outstanding thing that has been done in our Industry in many years. It has created keen competition amongst the showmen of America, particularly those young men who are striving to achieve their spurs; and I know that the receipt of this award means a lot to the lucky man.

HARRY F. SHAW

Division Manager, Loew's Poli-New England Division of Theatres
New Haven, Conn.

Many thanks for your invitation to serve as a member of the 1941 Judging Committee for the Quigley Awards. It is with the deepest pleasure that I accept.

It has always been uppermost in my mind that those associated with the motion picture industry, and that includes managers, assistants, student assistants, members of the staffs and publicity men, should study with care ideas which are incorporated in the MOTION PICTURE HERALD and its allied publications. I have always preached to my men that they continue to send in their campaigns and ideas to MOTION PICTURE HERALD.

Extra Recognition

Upon my return from my California trip, I find that I have again been invited to be one of the Judging Committee for the Annual Quigley Awards, for which I kindly thank you and assure you of my acceptance and willingness to serve.

You will undoubtedly be glad to know that in the judging of our own Inter-Circuit Contests and Drives we give special recognition and points to those managers placing in the Quigley Award Competition. The points themselves varying with the position the manager places in and the number of times during the period of the Contest or Drive that he places. This invariably results in the manager's position in the Drive being improved and his opportunity for the winning of the higher cash prizes offered enhanced.

It is obvious that the man who has the ability and the spunk and get-up with it to enter these Quigley Award Competitions is worthy of recognition.

—ALEX MANTA, President, Indiana-Illinois Theatres, Chicago, Ill.

SAM DEMBOW, JR.

Theatre Executive
Paramount Pictures, Inc.

I appreciate the honor conferred upon me to act as a member of the 1941 Judging Committee of the Quigley Awards, and accept with pleasure if I am able to function at that time.

CHARLES E. KURTZMAN

Division Manager, Loew's Northeastern Division of Theatres
Boston, Mass.

Thank you for your invitation to serve on the 1941 Quigley Awards Judging Committee. I will be happy to join with the other Loew Division Managers in this good work.

MAURICE BERGMAN

Advertising Manager
Twentieth Century-Fox

I am glad to accept appointment to the 1941 Judging Committee.

More and more the value of such competition adds to the general field of showmanship.

LOUIS GOLDBERG

Division Manager
RKO Theatres

Thank you for your invitation to serve in 1941. I shall be happy to co-operate with you in every way.

LEON J. BAMBERGER

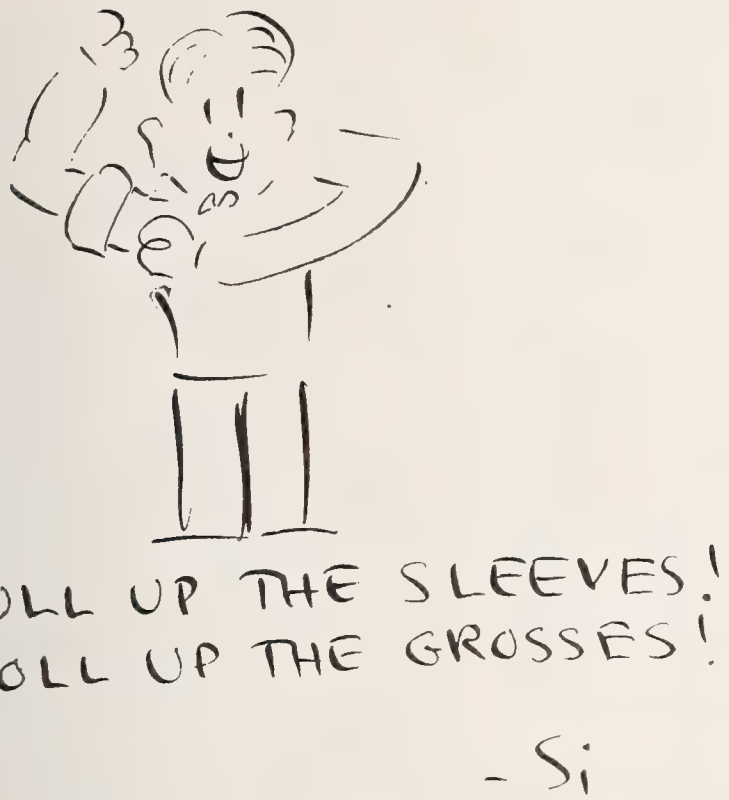
Sales Promotion Manager
RKO Radio Pictures, Inc.

Thank you very much for the invitation to serve on the Board of Judges for the Quigley Awards during 1941. I accept with pleasure and hope you will call on me often.

Mr. Quigley and Managers' Round Table can well take pride in the incentive that these Awards have been, during the past seven years, to theatre managers everywhere to exercise their exploitation talents to the utmost. The results have been a constant tonic to the entire industry. Whenever anyone says "Showmanship is a lost art," all I do is pick up a copy of the MOTION PICTURE HERALD and show them they're wrong!

NEW NAMES ADDED TO COMMITTEE

MEMO from
S. F. SEADLER



Again Si Seadler, MGM advertising manager, makes known his sentiments towards the Quigley Awards through the medium of his gifted and amusing brush.

H. F. KINCEY

Wilby-Kincey Service Corp.
Charlotte, N. C.

I will be glad to cooperate with you and appreciate the appointment to the 1941 Judging Committee for the Quigley Awards.

VINCENT R. McFAUL

President
Buffalo Theatres, Inc.
Buffalo, N. Y.

I will be very glad to again act on the Quigley Awards Committee.

DAVID A. LIPTON

Advertising and Publicity Manager
Columbia Pictures Corp.

Thank you very much for your invitation to serve on the Quigley Awards Judging Committee. I am very happy to accept.

SOL A. SCHWARTZ

Division Manager
RKO Theatres

Thank you for your letter of December 17th and your invitation to serve on the judging committee of the 1941 Quigley Awards.

With the current product coming up from all companies for the coming year, I look for even keener competition.

E. J. HUDSON

President, United Detroit Theatres
Detroit, Mich.

I will be glad to accept appointment as one of the 1941 Judging Committee for the Quigley Awards.

The multifarious and constant problem of productive ticket selling activity owes much of the importance and value it has achieved to the Manager's Round Table and Motion Picture Herald. It would be impossible to estimate what the Round Table has contributed to grosses the past seven years but the aggregate can be no less than colossal. The hundreds of theatre managers who have competed for the Quigley Awards each year have won their distinctions through outstanding accomplishments as showmen and many of these efforts have added up to record grosses which otherwise might have been much less in amount.

JOHN NOLAN

Theatre Executive
Comerford-Publix Theatres

I will be very happy to serve on the Quigley Awards Committee for 1941. I trust I can be more active on your Committee than I have been in the past.

ARTHUR FRUDENFELD

Divisional Director
RKO Theatres, Cincinnati, Ohio

I will be honored to serve as one of the judges in your 1941 Committee on the Quigley Awards.

The fact that the Motion Picture Herald through the Manager's Round Table is now going into its eighth successive year of the Awards speaks volumes for the popularity of this genuinely worthwhile recognition to men in the exhibition field who do outstanding work. The example of the Award winners cannot help but be an inspiration to others to go and do likewise.

HARRY MANDEL

Director of Advertising and Publicity
RKO Theatres

Thank you for again inviting me to be one of the 1941 Judging Committee. It's an appointment which I consider a privilege. You are doing a fine job of spreading worthwhile merchandising ideas through your columns, and I am happy to co-operate.

ALBERT E. SINDLINGER

Director Promotion and Advertising
March of Time

You can be sure that I will be glad to accept an appointment for the 1941 Judging Committee for the Quigley Awards.

More than ever in 1941 theatre men are going to be called upon for their very best efforts in selling motion pictures and I know from personal experience that the Quigley Awards do stimulate grosses through the proper selling and handling of pictures. I know for a fact that the Quigley Award winners are the top showmen of the country because I worked with them on the March of Time and they do the same kind of a good job on our subjects as they do on the pictures on which they win awards.

And the recognition these showmen get through the Awards does much for their morale in times like these when morale is so important. Of course you know what the Awards have meant to me personally.

Gambling Devices Attract on 'Chance'

In keeping with the theme of "City of Chance" at Warners new Whitehall, Pittsburgh, Chuck Shannon broke out with a display of gambling devices borrowed for the occasion and set up in the lobby well ahead of the date. Included were dice and playing cards, roulette wheel, pay-off board, poker chips and slot machine.

Here, Shannon tricked up the machinery, then invited patrons to play the contrivance, free of charge, to win guest tickets. The ducats went to those who hit the jack-pot which of course was controlled so that the offer would not get out of control. The result was a crowd around the device at all times, machine being bannered elaborately to sell the picture and the free offer.

For added emphasis, Chuck made up six giant dice out of cardboard boxes which were wrapped in white and the sides painted with the usual dice spots. Shown first in the mezzanine ahead, the display was moved to the main lobby and finally, out front during the run when the giant dice were suspended from the marquee.

"LET'S HEAR FROM YOU"

Boat Lines Tied To "Long Voyage Home"

Effective was the tieup arranged by Manager George French and publicist Bill Morton for date on "Long Voyage Home" at the RKO Albee, in Providence, whereby all folks returning from New York via the Colonial Boat Lines were awarded passes to Albee show in connection with games played on deck. Lines also gave window on one of main streets of Providence for display.

Library and its branches tied in with quarter sheet cards and still displays in addition to distributing bookmarks. Book departments of stores also cooperated likewise. Radio coverage included 15-minute transcription spotted over WPRO and British Empire Club and Legion Posts in city and vicinity were contacted.

"LET'S HEAR FROM YOU"

Rooney's "Yo-Yo" Contests

Playing up to the kids for his Saturday matinee shows, Walter Rooney at the Hart, in Wilkes Barre, Pa., tied up novelty company at no cost to stage Yo-Yo contest at his theatre for a period of four weeks. Initial contest was exhibition by expert Yo-Yoers and all children were registered. Winner of second and third week eliminations received sweaters, while fourth and final week had all winners and runnersup competing for a grand prize of a bicycle.

"LET'S HEAR FROM YOU"

Fulton's Classified Ad Contest

Running for a period of four weeks was Bob Fulton's recent classified ad contest at the paramount, in Waterloo, Ia. Readers were invited to scan ads and to those finding their names listed, guest tickets were awarded. Fulton reports for 10 passes daily, he received 70 inches of free newspaper space weekly.

HOW BROWN DOES IT TOLD VIA NEWSPAPER

The following letter, from the People's Forum column in the Ashtabula, Ohio, Star-Beacon, came about through a discussion between Clark Brown, Shea City Manager in that sector, and the paper's managing editor on the handling of historical data in pictures of historical background. Purpose of the letter, according to Brown, was to obtain wider interest from parents in pictures of this type.

Editor, *Star-Bacon*:

As a rule, theatre managers don't stress the educational values of their programs. That would be folly. People go to the movies to be amused, not instructed—which is as it should be.

But I am told that there is one family in Ashtabula that gets the maximum good out of every film with an authentic historical background. Here is how it's done. First, the parents take their children to the theatre; they don't send them. Then on the way home a discussion is started. The recent western picture, "Kit Carson," will serve as an illustration. Was there really such a man? What about Castro, the wicked Mexican general, and was our own John C. Fremont present when California's first flag was raised? In brief was the movie good history or just entertainment?

Becomes Real Quiz Contest

The point is that it is easy to excite the interest of children in characters they have just seen portrayed on the screen. With this Ashtabula household the debate goes on for days—a real quiz contest. True or false? Histories and encyclopaedias are consulted. Maps are studied. This scene is questioned, that one praised. Yes, Kit Carson came from Kentucky all right and was a great scout, but must have been much older at the time of the events recorded than is indicated in the picture. Fremont was already married so his romance with Miss Murphy must be set down as pure fiction. Castro is genuine for the map of California shows a Castroville on Monterey Bay. I am told that the only question that couldn't be answered was the location of Fort Bridger where the westward trek started. Maybe some reader can shed light on this subject.

Children Take It as Game

Happily it hasn't dawned on these youngsters that there is a shrewd design back of the family forums. They take it as good fun, tracking down a movie director's mistakes. As a matter of fact here is the very plan that is being so widely adopted in our public schools—pictorial exposition plus class analysis and evaluation.

Maybe a critical attitude on the part of audiences generally would force Hollywood to be more careful in handling historical material. Surely this can be done without damage to the story. Thus the screen could be turned to better account—serve the double purpose of amusing and instructing. But first the gentlemen who make our movies must understand that their offerings will be dissected by a generation trained to separate wheat from chaff. And the work of this Ashtabula family is a first step in that direction.

CLARK BROWN.

Ties Woman's Club To 'Glorious Years'

For what he announced as the Ontario premiere showing of "Sixty Glorious Years" and what resulted in one of the theatre's biggest weeks at the F P C Tivoli, Walkerville, Canada, Manager J. J. Lefave arranged with the local branch of the Imperial Order of Daughters of the Empire to sell tickets for the showing for a percentage of the sales. This accomplished, Lefave was able to promote his radio station for a half-hour program on the idea of helping the organization in their war work. In turn, musicians and stage hands were also persuaded to assist at the broadcast.

Still promoting, the Round Tabler then secured a portable organ for the pit and the services of a prominent organist for the opening. Florists and flag company were "allowed" to contribute decorations. Fat publicity was had with a wire from Anna Neagle, the star, who forwarded regrets. The telegram was reproduced in the local dailies.

On opening night, Lefave secured the Navy Band to parade and play at the theatre, and railroad fusees obtained from Canadian Pacific were used to light up the marquee. Flood lights supplied additional lighting.

Though the first night brought capacity business, the manager did as well the second night with a stage concert by a popular local college band, the event featured by name of the college. Schools were covered with a drive for student attendance later in the week, an dstimulated with an offer of a silver cup for the school submitting the best 200-word essay on the picture.

"LET'S HEAR FROM YOU"

Gates Time Card Gag Helps Sell "Escape"

To emphasize the actual hour-limit of his engagement on "Escape" at Loew's Park, in Cleveland, Arnold Gates ahead of opening distributed small cards with copy: "You have only 86 hours (12 hours daily plus Saturday late show) to see, etc., etc. Do not permit these precious hours to Escape without seeing one of the grandest pictures ever produced."

In connection with his showing of "Wyoming," Gates located a localite who closely resembled Wallace Beery, dressed him in keeping and sent him out ahead and during run as street bally. Stunt is reported to have broken dailies with stories and appropriate tieup copy.

"LET'S HEAR FROM YOU"

Lamm's Junior Air Cadet Club

Reported as being the first in line with the Junior Air Cadet club of Cleveland, Julius Lamm at the Warner Uptown reports the growth of his club. Started originally as a six-week proposition, Julius says so popular has the Saturday afternoon stunt become that it is being continued indefinitely. Cadet Lieutenant from the Cleveland *News* is on hand each meeting to sign up new members. Cooperating paper furnishes airplanes for giveaway each week with a grand prize awarded every sixth week. Entire cost to theatre was a 40 by 60 explaining how to join. Paper runs stories, art, etc.

Starz Ties "Lil' Abner" To Wesleyan College

Frank Starz prevailed upon the authorities of Texas Wesleyan College to postpone their Sadie Hawkins Day celebration to tie in with his opening of "Lil Abner" at the Palace, Fort Worth. Affair attracted considerable attention and was staged on Friday, the 13th.

Some 500 students met at a nearby park and paraded to theatre behind a 40 piece band which was augmented with a hill-billy band. The Sadie Hawkins race started in front of the theatre, during the progress of which the band played out front while the students danced in the street. Following the race, the judges selected the best characters as portrayed by the students, one of the prizes being an original "Lil Abner" drawing presented by the artist. After the awards, band and talent from the college entertained the audience on stage. Newspaper coverage included credit line on its "Lil Abner" strip with mention of the theatre and four day run.

"LET'S HEAR FROM YOU"

Portable Radios Pick Up "Nanette" Street Broadcast

Since "No, No, Nanette" opened on Christmas Day at the Rialto, in Salt Lake City, Dave Edwards tied in with Station KSL for a 15-minute broadcast afternoon before Christmas Eve devoted to the picture. 20 attractive girls spotted in downtown stores and on streets carried portable radios which were tuned in to the "Nanette" program. In addition, the girls wore banners announcing the opening. Following the broadcast, the girls distributed special advertising matter devoted to the show. Edwards cooperated with a half dozen stores who handled the portable radios.

"LET'S HEAR FROM YOU"

Mayor's Proclamation Aids Harwell on "Knute Rockne"

Through arrangements with public schools, Bill Harwell at the Ohio, in Canton, arranged for a special tribute to Rockne between halves at important game. Band spelled out the coach's name as they played the Notre Dame Victory march. Much was made also over the Mayor's proclamation, declaring a Knute Rockne Week. In addition tieup was effected with leading department store for an All-American Fashions display, six windows being devoted to the stunt with appropriate credits. Daily radio program plugged the picture week ahead and by special permission a 50-foot banner was hung across main street during the week.

"LET'S HEAR FROM YOU"

Draw a Queen and See "Queen of the Yukon"

Ahead of his opening of "Queen of the Yukon" at the Dillard Theatre, in Wardell, Mo., Manager Harry H. Shaw arranged a lobby contest for guest tickets which he reports as creating much comment. Table was set up with attendant on hand with a deck of cards. Patrons were invited to pick a card and to those drawing a Queen, the tickets were awarded.

GOVERNMENT MAILING AIDS DOCUMENTARY

Cooperation received from the district offices of the U. S. Department of Agriculture, in the form of a post card plugging a rural electrification short, "The Power and the Land," brought an unusual response for the showing at the Onate, in Belen, N. M.

Cards, sent out under the signature of the county supervisor, went out to a large mailing list and brought in a lot of patrons who never had previously been at the theatre, according to Manager Carmon Phillips.

Cap and Gown Ballyhoo For "You'll Find Out"

Manny Pearlstein of the Warner division publicity headquarters used a cap and gown street ballyhoo and the distribution of five thousand diplomas for his campaign at the Hippodrome, Cleveland, on Kay Kyser's "You'll Find Out." Those holding lucky number diplomas were awarded guest tickets.

"You'll Find Out" stickers were distributed on bundles by laundry and cleaning establishments. Window displays included a full window at the Adam Hat Store with a blowup of Kay wearing the mortar board cap and mounted stills with pictures and theatre credit. Mounted stills were also used with a display of music and records in the windows of music stores.

Radio plugs were scored over WHK with a giveaway of passes, Kyser personality and news notes with picture and theatre credits over WGAR, and four spot announcements a day over the same station. Commentator of WHK also used Kyser material. Orchestrations and sheet music were plugged on several programs.

"LET'S HEAR FROM YOU"

Callow Holds Rumba Contest For "Down Argentine Way"

Outstanding in Ev Callow's "Down Argentine Way" campaign for that date at the Warner Stanley, in Philadelphia was a rumba contest held at leading club, at which Glenn Miller presented trophy to winner which was donated by Betty Grable. Papers picked up the stunt with generous stories and art work.

For the street bally, Callow planted attractive gals about town dressed in costume distributing heralds. Lasses also covered local football games. Arresting lobby display was created for the occasion consisting of giant cutouts of Ameche, Grable and Miranda. In addition entire staff of usherettes were dressed in South American costumes during run.

On "Howards of Virginia," Callow contacted such organizations as D.A.R., American Legion, Women's Clubs, etc., urging them to publicize the attraction to their membership. Special screening was held for the head of the Department of Visual Education of the public school system, which brought complete cooperation of history and English department heads. Numerous windows were promoted, each featuring Colonial atmosphere and using stills from the picture.

Hope Sends Singing Wire To Havana on "Breakers"

Practical demonstration of the singing telegram was recently brought to the Cuban capital, when Bob Hope penned a message to Ernesto P. Smith at the Fausto Theatre, Havana, in connection with his opening of "Ghost Breakers." Through tieup with Western Union there, the message was sung on the stage of the theatre. Picture was interrupted and announcement was made over loud speaker that an urgent message had been received from Hollywood, then came the wire. Inasmuch as a performance is never interrupted except in urgent cases, the audience listened intently. Papers picked it up for stories.

Suggestions for the unique stunt originated with Paramount publicist Edward Schellhorn in Hollywood who was aided by J. D. Rapoport in Havana and Smith.

"LET'S HEAR FROM YOU"

"Knute Rockne" Day Arranged by Lamm

Observed by local football squad at game was the Knute Rockne day arranged by Louis Lamm, Warners' Palace, Lorain, Ohio, with special writeups appearing in papers on the rally. School varsity squad, together with coaches and cheer leaders, were guests of the management opening day, and special announcements of the event were made over high school loudspeaker system. Contest angle was covered by offering prizes to those submitting correct list of nicknames of certain colleges. For his lobby, Lamm built a special setpiece with cutouts two weeks ahead.

"LET'S HEAR FROM YOU"

Evens Promotes Oil Company For "Boom Town" Tabloids

Highlight of Harold Evens' exploitation for "Boom Town" at Loew's State, in St. Louis was a tieup with local oil company which published and distributed 150,000 four-page tabloids to dealers throughout the city at no cost to the theatre, company further distributed the papers in street cards. Directional arrows were planted strategically about town directing pedestrians to "Boom Town" and through cooperation of local petroleum company an exhibit showing gasoline from the well to the consumer was displayed in the lobby 10 days ahead and railroad advertised the picture in the oil belt towns along their route.

"LET'S HEAR FROM YOU"

Smith's Radio Tiein

Reported by Don Smith at the Meralta Theatre, in Culver City, Cal., is the successful tiein he effected between Station KMPC and his theatre. Utilizing a popular transcription show sponsored by a local automobile dealer and emceed by Smith's assistant, guest tickets were awarded by the theatreman in connection with a song guessing contest, which is used weekly as a regular part of program. Theatre gets numerous plugs as do the forthcoming and current attractions and Smith contacts winners from many parts of the city not reached through his regular advertising.

EXPLOITATION BRIEFS FROM A-FIELD

Week in advance of "Torrid Zone" opening at the Palace, in Hamilton, Ontario, Bert Brown distributed 5,000 tinted fan photos of Ann Sheridan. Theatre ad was carried on reverse side as were merchants ad which paid entire cost of printing and distribution. Five and ten chain was contacted for tieup on House of Westmore cosmetics, which brought full window in all stores with appropriate copy.

▽

Effective window display was spotted by city manager Harold Thomas for "Knute Rockne" date at the Fulton, Fulton, Ky., consisting of miniature football field with title painted on flat rocks. Toy horses were used to represent the famed Four Horsemen and footballs were scattered around the field. Entire staff was dressed in football uniform during run and special letters were mailed to coaches and educators in rural towns. Announcements were made over p. a. system at local games and special screening was held for superintendent of schools and coaches.

▽

Sidewalk stencils announced to folks in Columbus, Miss., that Burgess Waltman at the Princess was opening "Strike Up the Band." Letter to all city and county schools secured assembly announcements of the attraction at bargain-matinee prices and same announcement was made over public address system at local football games. Radio coverage included a Judy Garland girl vocalist contest for a trophy awarded by the star and for opening day ballyhoo, four piece orchestra appeared at street corners and public meeting places playing hits from picture.

▽

For his program "The Quarterback" and "World in Flames" having an appeal to high school students, Bob Fulton at the Paramount, Waterloo, Ia., distributed tinted heralds with playdates and picture copy. Coupon entitled students to attend the Wednesday or Thursday matinee at a reduced rate if the herald were presented at boxoffice.

▽

Since the father of Martin Spellman, who appears in "Son of the Navy," was visiting Haverhill, Mass., Maurice Sidman at the Strand contacted the former to make a personal appearance at the theatre opening night of that picture. Appropriate announcements of the appearance were made, which helped business, reports the Round Tabler.

▽

V. C. Weschler of the Colonial, Erie, Pa., took advantage of the cartoon coloring contest outlined in the "Hit Parade of 1941" pressbook and arranged a tieup with the Erie Dispatch Herald. Guest tickets were awarded those submitting best coloring job on caricatures of Frances Langford and Kenny Baker.

▽

Tying in the opening of the Pennsylvania deer season with the showing of the short, "Hunting Wild Deer," Manager Lewis Hartman of the Rialto Theatre in Sunbury, Pa., sent cards to heads of all sporting organizations and their members. Window cards were placed in all sporting goods stores. In addition, he tied up with class of markmanship being held in local high school, awarding tickets for best scores.

PAPER OFFERS DOLL ON JUDY GARLAND DATE

Over 750 inches of free space on behalf of "Little Nelly Kelly" at the Utah, Salt Lake, were secured by Charlie Pincus through a newspaper subscription tiein which offered free Judy Garland dolls as prizes, the dolls displayed in the theatre.

Paper distributed star photos and addressed assemblies at schools, plugged the offer on the radio, ran special art and stories. Half and quarter-page house ads were numerous, according to Pincus.

Four copies of the novel, "Escape," autographed by Norma Shearer, who is co-starred in the film with Robert Taylor, were auctioned off from the stage of the Orpheum, Springfield, Ill., as part of the campaign for the picture put over by Mort Berman. Proceeds went to Catholic Charities and the Community Fund.

▽

A tie-in between Manager Robertson of the State Theatre, State College, Pa., and the *Daily Collegian,* published by the students of the Pennsylvania State College, netted several columns of publicity for "Too Many Girls." First a letter was published in the *Collegian* alleging that there were too many girls at Penn State. Then additional letters followed and, while the controversy waxed warm, along came the announcement of playdate backed by advertising copy.

▽

Each day before "Boom Town" started at the Neely Theatre, in Uniontown, Ala., Manager J. N. Fendley arranged to have four aerial bombs fired in rapid succession to attract. Special wrappers with title imprint were used on cigarette packages purchased two weeks ahead, same stickers being used on parked cars in the vicinity. Box office was lettered for the occasion.

NEWSPAPER SPONSORS CITY'S "GALLANT SONS"

Started as a venture for the December date on "Gallant Sons" at Schine's Hipp, Gloversville, Lou Hart found he had hit upon something big in a newspaper contest to select the city's six "gallant sons" of the year. Paper ran daily nomination blanks and stories inviting readers to submit their choices from among those rendering the most service to the community.

Backed up with a judging committee of local prominents, the idea took on so solidly that it is intended to put it on annually with a picture appropriate to the occasion.

A real crowd-gatherer was the stunt devised by Paul O. Klingler, Rialto, Lewiston, Pa., as the highlight of his "Strike Up the Band" campaign. A platform was erected in front of the theatre, and a different local band performed each night, with the winning outfit selected, at the end of the engagement, by a board of judges.

▽

Small cards, bearing numbers, were issued to boys and girls in Saginaw, Mich., schools as part of Roy Tillson's "Boom Town" campaign for the multi-star film's engagement at the Temple. Idea was for boy to find girl with corresponding number, the youngsters with similar cards being admitted free at the house.

▽

An unusual and very effective full page cooperative advertisement for "Knute Rockne — All American" was made up by Max Tschauder of the Roxy Theatre, Springfield, Illinois. The ad was in the form of a huge football stadium with picture and playdate credit hand-lettered in the center. Around the sides of the oval shaped stadium were spot ads taken by local merchants, with the copy based on the Warner picture.

▽

Inexpensive street stunt was that engaged in by George Seed, manager of the Rialto Theatre, in Cohoes, N. Y., for "Mickey Rooney Meets Debutante." Promoting open old car, theatreman dressed man in top hat and tails and had him tour city, copy on car reading: "Mickey Rooney going to meet his Debutante."

▽

Teaser street stunt arranged by Boyd F. Scott for his engagement of "The Letter" at the Strand Theatre, in Uvalde, Tex., consisted of girls parading about town dropping blank envelopes on streets where crowds gathered. Upon opening, folks found sheet of writing paper front page of which carried the teaser copy, inside featured cast and picture plug with playdate.

▽

For the recent Friday, the 13th, Dwight Seymour at the Erie, in Hugo, Okla., played "The House of Fear" with a special spook trailer prepared for the occasion. Flash pot in front and middle of screen proved effective with smoke rising through green trailer. Guest tickets were offered to those who would sit through the show at midnight in empty house.

▽

To give animation to his "Human Monster" window display for date at the Capitol, Guelph, Stan Andrews used a one-sheet from which the eyes of the head were cut out. Light placed back of the head gave an eerie effect and proved a sure-stopper for the theatreman.

▽

Contacting heads of the American Legion for his date on "Ramparts," at the Paramount, in Jackson, Tenn., J. R. MacEachron landed announcements at their meeting day ahead of opening. Local colleges were also contacted for plugs to students who were advised to see the picture. In addition heralds were distributed on streets.

personalities

NATE ABRAMSON
has been promoted to manager of the Adelphi, Philadelphia, replacing WARREN HAHN.

▽

STEVE STRASSBERG
has been named manager of the New York Theatre, New York City, succeeding HOWARD JACOBSON, resigned.

▽

HOWARD J. MOODY
moves from treasurer at the Fox, San Francisco, to manage the new Carlos, San Carlos.

▽

NELSON HAMPTON
former manager of the State, Spartanburg, S. C., has been named cartoonist and promotion manager of the Spartanburg *Herald-Journal* newspapers.

▽

DAN CALBOS
formerly with Saenger in New Orleans, is house manager of the new Royal, Detroit.

▽

BROCK WHITLOCK
formerly assistant at Loew's Capitol, Washington, has been appointed manager of Loew's Columbia there replacing FRANK TAYLOR. THEODORE TESCHNER, assistant at Loew's Stillman, Cleveland, has been appointed manager of that house, replacing WALLY CALDWELL.

▽

OTTO GRATZER
has taken over the Jasmine, in Mexico, N. Y.

▽

DAVE ZIMMERMAN
has succeeded his father as operator of the Majestic, in Rochester.

▽

OSCAR PECK
has been upped as manager of the Embassy, Los Angeles, replacing BARTON AYLESWORTH, who moved over to the Willshire.

▽

VINCENT CHOATE
manager of the Orpheum, McKees Rock, Pa., has been transferred to Bradford to handle the two Shea houses there.

▽

JAKE COHEN
will manage the new house under construction in South Ottumwa, Ia.

▽

WILLIAM PURCELL
has been transferred from Worcester, Mass., to manage the Strand in New Bedford for E. M. Loew.

▽

CHARLES BURNS
has succeeded DALE AUSTIN as manager of the Rialto, Knoxville, Tenn.

▽

CLYDE STROUT
assistant manager of the Paramount, Seattle, has been promoted to manager of the Blue Mouse. Other Hamrick-Evergreen changes include: FAX DUNCAN, manager of the Blue Mouse, new assistant to DAN REDDEN at Paramount; MARVIN FOX, assistant at the Coliseum, promoted to manager there; succeeding BILL HAMRICK, transferred to offices of John Hamrick.



KATHLEEN ETHEL MITCHELL, to Charles Bierbauer, on Wednesday, December 11th. Groom manages the Wilmer & Vincent Colonial in Allentown, Pa.

C. B. DORTCH
of Morrilton, Ark., has been named new manager of the Dixie, at Picayune, Miss., suceeding TOM MITCHELL who goes to the Brookhaven, Brookhaven, Miss.

▽

WALLACE HELD
has been appointed assistant manager of the Barry, Pittsburgh, Pa.

Birthday Greetings

Robert L. Alberts	James McDonough
David D. Becker	Jerry McWhorter
Walter Beymer	Edgar B. Mercy
E. C. Brandhorst	Les F. Newkirk
Jay N. Burton	Donald J. O'Brien
N. Ray Carmichael	Donald Oliphant
William A. Cherry	Earle V. Patton
Carl Chick	George B. Pettit
Robert L. Collier	Louis E. Piret
Sam Coolick	Earl Potter
H. B. Creagh	Bob Ray
Walter L. Culpepper	Robert Roberts
Jack A. Custer	Max Rodehan
Ralph R. Donald	D. W. Rogers
J. Donald Edwards	Robert S. Rogers, Jr.
George S. Ellis	Nick Rojacik
Ernest Emerling	Louis Rosen
Arthur Feine	Wybert A. Sandefur
Donald B. Fiske	James N. Saunders
Earl Foreman	Harry Schlinker
Robert L. Gardner	W. H. Schumacher
R. B. Garbin	Ralph H. Shaffer
John A. Goodno	Sol Shapiro
John M. Gow	Woodrow W. Shuman
Robert L. Gross	Mitchell B. Solomon
Fred E. Hamlin	David Spencer
Wayne Hawkins	William H. Stanley
Edwin C. Hough	Leo Stephany
James S. Howard, Jr.	Wilber A. Thompson
H. M. Johnson	H. B. Tollett
Evans J. Kall	Hubert L. Trahan
Otto A. Kammer	Vincent M. Wade
Joseph F. Kennedy	Dennis C. Walls
Al J. Kopulos	Leslie Whitwell
Morton L. Kresner	Richard Williamson
George W. Leech	Arno J. Wolfshol
Larry Levy	Alfred Yasna
William A. Levey	Stanley C. Zerbey

DOC ARLINGTON
is the new manager of the Esquire, in Indianapolis, Ind.

▽

BILL MORTON
publicist at the RKO Albee, in Providence, dropped in for a visit.

▽

H. MEININGER
manager of B. & K. Beryen Theatre, Chicago, has resigned to operate a night club in Fon du Lac, Wis.

▽

CHARLES T. ROOK
will build a new house in Wichita, Kan.

▽

P. A. MAGUZZI
owner of a string of theatres in Pennsylvania will open a new house in Nuremberg, Pa. He is also engaged in remodelling his house at Coplay, Pa.

▽

HOMER ELLISON
has been named manager of Gus Diamond's Vogue Theatre, at Orlando, Fla.

▽

KARL B. GAST
has sold the Madrid, Akron, Ind., to MARK GATES of Indianapolis.

▽

C. E. McKIMSON
has taken over the Princess, at Scandia, Kan., from R. E. COOPER.

▽

W. C. LEWELLEN
publicity director for the J. H. Cooper-Paramount theatres, Lincoln, Neb., has been moved to Oklahoma City, where he will assist WALTER SHUTTEE, city manager.

▽

AL BRUNO
has been promoted to manager of the Apollo, Los Angeles, succeeding TED HATHAWAY, deceased.

▽

JOE KEARNS
and JOHN McHUGH have shifted positions with Kearns becoming assistant at the Hart, in Wilkes Barre, Pa., and McHugh going to the Comerford in the same city.

▽

TOM JEFFERSON
has taken over the job of publicity director for Paramount Enterprises, Miami.

▽

SY WAXMAN
former manager of the Astor, Atlantic City, is now in charge of the Cinema. MARTIN LAZAR replaces him and JAMES CONNELL has been promoted from assistant at the Astor to manager of the Hollywood.

▽

B. E. GORE
will open his new State Theatre, in Tampa, Fla., shortly.

▽

H. G. MOORE
has remodeled and reopened the Royal Theatre, Dayton, Ia.

▽

JOSEPH FAITH
is planning to convert the Red Men's Hall, Bristol, Conn., into a 700-seat theatre.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANTED THEATRE NEW YORK OR NEW England. BOX 1359, MOTION PICTURE HERALD.

WANTED THEATRE NOW DOING BUSINESS. Buy or Lease. W. F. RADEMACKER, Gillespie, Ill.

ONE OR MORE THEATRES WANTED IN St. Louis territory in towns between 2,000 and 10,000. S. E. PIRTLE, Jerseyville, Ill.

POSITIONS WANTED

MANAGER OR ASSISTANT-MANAGER, eight years' experience. Independent theatre preferred. Very interested. References. GEORGE ADKISSON, JR., Harriman, Tenn.

PRINTING SERVICE

THEATRE BLOWUPS. BEST PRICES, QUALity service. STITES PORTRAIT CO., Shelbyville, Ind.

NEARGRAVURE—"IT'S DIFFERENT"—250 LETterheads, envelopes $3.33 (Embosso-rais, $4.44). Layout suggestions. SOLLIDAYS, Letterhead Specialists, Knox, Ind.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

USED GENERAL EQUIPMENT

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NEW YORK, U. S. A.

PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

(Prior to availability for review)

Synopsis

Cast

Background facts and special data of exploitation value.

MEN OF BOYS TOWN
(Metro-Goldwyn-Mayer)

Drama

Produced by John W. Considine, Jr. Directed by Norman Taurog. Original screen play by James Kevin McGuinness.

SYNOPSIS

The setting is Boys Town in Nebraska and as the story opens the founder of the haven for underprivileged boys, Father Flanagan (Spencer Tracy), and the Mayor of the Boys Town, Whitey Marsh (Mickey Rooney), are in the midst of preparing a grand welcome for Dave Morris (Lee J. Cobb), the humble pawnbroker who helped the priest found his city of little men. Father Flanagan is anxious to see Dave for he has run up a debt of $200,000 for new buildings.

Dave, however, believes the priest has gone too far and can't help him. In the midst of his financial worries Father Flanagan leaves Boys Town to answer the call of an 11-year-old crippled boy, Ted Martley (Larry Nunn), convicted of killing a reform school guard. He brings the boy to Boys Town but Ted refuses all advances made by the priest, Whitey and Pee Wee (Bobs Watson).

Ted finds something to love in a small puppy whom he calls Bohunk. The puppy is presented to him by the wealthy Maitlands (Henry O'Neill and Mary Nash). The boy, softened by his love for the puppy, agrees to be operated on by a noted surgeon.

Meanwhile the Maitlands, seeking a boy to take the place of a son who died, decide on Whitey. Whitey, although shown every consideration, is unhappy with the Maitlands. It is while on a good-will mission to the Marysport reformatory that Whitey is unjustly accused of a theft and is sent to reform school.

At the school Whitey is beaten and placed in solitary. Another boy hangs himself. Father Flanagan gets word of the brutality practised at the reform school and exposes it. Whitey is released.

CAST

Father Flanagan	Spencer Tracy
Whitey Marsh	Mickey Rooney
Pee Wee	Bobs Watson
Ted Martley	Larry Nunn
Flipp	Darryl Hickman
Mr. Maitland	Henry O'Neill
Mrs. Maitland	Mary Nash
Dave Morris	Lee J. Cobb
Mo Kahn	Sidney Miller
The Judge	Addison Richards

SPECIAL REMARKS

A sequel to the highly successful "Boys Town," released by Metro in the Autumn of 1938, "Men of Boys Town" has the two stars of the earlier picture, Mickey Rooney and Spencer Tracy, first and second, respectively, in the 1940 *Motion Picture Herald*-Fame poll of Money Making Stars.

Complete Index to PRODUCT DIGEST SECTION On Page 44

YOU'RE THE ONE
(Paramount)

Comedy with Music

Written and produced by Gene Markey. Directed by Ralph Murphy.

SYNOPSIS

Luke Laramie (Albert Dekker), happy-go-lucky band leader, who spends all his money on glamor girls, gives a farewell broadcast and takes a summer vacation. Tony Delmar (Don Castle), a young and egotistical band leader, is eager to replace Laramie and tries to persuade Laramie's manager, Edgar Crump (Tom Dugan) to manage him.

Death Valley Joe Frink (Edward Everett Horton), a radio artist's agent, tries to get Crump to listen to a singer named Bonnie Baker (Herself). Crump says he isn't interested and neither is Laramie when he sees her for Laramie is only interested in blondes. A beauty operator makes a mistake and dyes Bonnie's hair. Now that she's a glamorous blonde Frink takes her to Zeno Springs, where Laramie is vacationing. Laramie has been lured to Zeno Springs by the praises of Dr. Colonna (Jerry Colonna).

At Zeno Springs Orrin Tucker (Himself) and his band are playing an engagement. Laramie falls for Bonnie but Bonnie is more partial to Orrin, much to Frink's chagrin. Bonnie becomes discouraged when she sees Orrin and Nurse Jones (Lillian Cornell) strolling together and decides to rid herself of the glamor. Orrin finds her singing with a group of kids and seeing the real Bonnie decides he likes her. Meanwhile Nurse Jones and Laramie find they love each other.

CAST

Bonnie Baker	Herself
Orrin Tucker	Himself
Luke Laramie	Albert Dekker
Death Valley Joe Frink	Edw. Everett Horton
Miss Jones	Lillian Cornell
Aunt Emma	Renie Riano
Dr. Colonna	Jerry Colonna
Julius	Teddy Hart
Beauty Shop Operator	Marie Blake
Tony Delmar	Don Castle
Mgr. beauty shop	June Guade
Hotel Clerk	Gerald Oliver Smith
Bellboy	Sammy Cohen
Edgar Crump	Tom Dugan
Program Director	Walter Catlett
Announcer	Charles Lane

Release date, Feb. 7, 1941

CHEERS FOR MISS BISHOP
(United Artists)

Drama

Produced by Richard A. Rowland. Directed by Tay Garnett. From the novel, "Miss Bishop," by Bess Streeter. Screen adaptation by Stephen Vincent Benet. Screen play by Adelaide Heilbron and Sheridan Gibney.

SYNOPSIS

The time is 1879 in a midwestern town. Ella Bishop (Martha Scott). nineteen years old, is entering Midwestern University. Living with Ella and her mother (Dorothy Peterson) is Ella's young "boy struck" cousin, Amy (Mary Anderson). In love with Ella is Sam Peters (William Gargan). Ella is fond of Sam but thwarts every attempt of Sam's to propose marriage.

Ella graduates and starts on a career of teaching at the University. She falls in love with Del Thompson (Donald Douglas), a young lawyer. They plan to marry but Amy tricks Del into a tryst. Sam sees to it that Del and Amy are married. They leave town on the promise never to return. Amy, however, comes back with the news that Del has deserted her and that she is to have a baby. Amy dies in childbirth.

Through the years Ella watches Hope, Amy's child, grow. Meanwhile Ella falls in love with John Stevens (Sidney Blackmer), an eastern professor come to teach at the University. Stevens is married and Mrs. Stevens refuses to divorce him. Hope (Marsha Hunt) marries and has a baby girl, Gretchen. The World War comes and goes and Gretchen enrolls at the University.

Ella, now 73, is retiring. The school holds a banquet which is attended by former students, old and young, from all over the world.. Proudest of all is Sam, who acts as master of ceremonies. The strain of the banquet is too much for Ella. On her deathbed she realizes that Sam has been her true love.

CAST

Ella Bishop	Martha Scott
Sam Peters	William Gargan
President Corcoran	Edmund Gwenn
Chris Jensen	Sterling Holloway
John Stevens	Sidney Blackmer
Amy Saunders	Mary Anderson
Mrs. Bishop	Dorothy Peterson
Delbert Thompson	Donald Douglas
Hope Thompson	Martha Hunt
Richard Clark	Ralph Bowman
Gretchen Clark	Lois Ranson
Minna Fields	Rosemary DeCamp
Anton Radcheck	Knox Manning
"Snapper" MacRae	John Arledge
Jim Forbes	William Bakewell
Professor Carter	Jack Mulhall
Professor Lancaster	Howard Hickman
Miss Patton	Helen MacKellar
Judge Peters	William Farnum

VIRGINIA (Paramount)

Romantic Drama (Technicolor)

Produced and directed by Edward H. Griffith. Based on a story by Edward H. Griffith and Virginia Van Upp. Screen play by Virginia Van Upp.

SYNOPSIS

Charlotte Dunterry (Madeleine Carroll), last member of an old Virginia family, who has been living up north, returns to the family's Virginia estate Dunterry with the intention of selling it. She is badly in need of money. Once there, however, her feelings change and Stonewall Elliott (Fred MacMurray) encourages in her an obligation to the past. Stoney lives on a nearby plantation with his small daughter, Pretty (Carolyn Lee).

Norman Williams (Stirling Hayden), a wealthy northerner, who has bought the place adjoining Dunterry, on the other hand ridicules Charlotte's sentimentalism for the old place. Williams asks Charlotte to marry him but she turns him down for she is in love with Stoney. Norman informs her that Stoney's wife is still living. Charlotte, who had thought Norman's wife to be dead, changes her mind again and decides to sell Dunterry.

An accident during a fox hunt to Pretty brings Charlotte and Stoney together again but this is short-lived when Stoney's wife is reported to be on the way to Virginia. Charlotte decides to marry Norman but when Stoney's wife returns in a casket Norman steps aside in favor of Stoney.

CAST

Charlotte Dunterry.....Madeleine Carroll
Stonewall Elliott.....Fred MacMurray
Norman Williams.....Stirling Hayden
Theo Clairmont.....Helen Broderick
Pretty Elliott.....Carolyn Lee
Connie Potter.....Marie Wilson
Thomas.....Paul Hurst
Carter Francis.....Tom Rutherford
Ezechial.....Leigh Whipper
Ophelia.....Louise Beavers
Joseph.....Darby Jones

Release date, Feb. 21, 1941

ADAM HAD FOUR SONS (Columbia)

Former Title—Legacy

Family Drama

Produced by Robert Sherwood. Directed by Gregory Ratoff. From the novel, "Legacy," by Charles Bonner. Screen play by William Hurlbutt and Michael Blankfort.

SYNOPSIS

In 1907 Adam Stoddard (Warner Baxter) has many things for which to be thankful. He is proud of the name of Stoddard, he is happily married to Molly (Fay Wray) and he has four sons, ranging in age from eight to thirteen. Furthermore he is well-to-do, maintaining a large home just outside of New York. About the only trouble that besets Adam is keeping a governess for the boys, and that difficulty is overcome when Emilie (Ingrid Bergman), newly arrived from Europe, enters the Stoddard Household.

Then suddenly Molly dies and the panic of 1907 strips Adam of most of his worldly goods. Emilie returns to Europe and Adam moves to a small apartment in Brooklyn.

The World War comes and all the boys enter the service. Meanwhile, Adam has bettered himself financially and has bought back his old house. When the boys return from the war, Adam, now raising chickens; Emilie, Aunt Phillipa (Helen Westley), and Hester (Susan Hayward), whom David (Johnny Downs) married on leave, are occupying the house.

The Stoddards, however, are not the happy family of 1907. The war has left its mark on the boys. Phillip (Charles Lind) has lost a leg, Jack (Richard Denning) spends his time tinkering with Adam's old car, Chris (Robert Shaw) takes up art and David tries to kill himself when he discovers that Hester and Jack are having an affair.

This act brings to a climax the tension Hester has caused in the family. Emilie accuses Hester of David's near death. Adam, misunderstanding, sides with Hester but Jack tells the true story of his affair with Hester. Hester, now without a friend in the Stoddard household, leaves. The Stoddards, because of the near tragedy, are drawn closer together and Adam realizes that he is in love with Emilie.

CAST

Emilie Gallatin.....Ingrid Bergman
Adam Stoddard.....Warner Baxter
Hester.....Susan Hayward
Molly.....Fay Wray
Older Boys: Jack.....Richard Denning; David.....Johnny Downs; Chris.....Robert Shaw; Phillip.....Charles Lind
Younger Boys: Jack.....Billy Ray; David.....Steven Muller; Chris.....Wallace Chadwell; Phillip.....Bobby Walburg
Cousin Philippa.....Helen Westley
Vance.....June Lockhart
Otto.....Pete Sosso
Dr. Lane.....Gilbert Emery
Photographer.....Renie Riano
Sam.....Clarence Muse

Release date, Jan. 31, 1941

RIDE KELLY RIDE (20th-Fox)

Race Track Drama

Executive producer, Sol M. Wurtzel. Directed by Norman Foster. Based on a story by Peter B. Kyne. Screen play by William Conselman, Jr., and Irving Cummings, Jr.

SYNOPSIS

While taking his string of horses to Santa Anita by truck, Dan Thomas (Richard Lane) and his trainer, Duke (Eugene Pallette), stop off at a ranch near San Diego. Thomas saves a young man, Corncob Kelly (Marvin Stephens) from a whipping by a ranch owner and gives the boy a job as a jockey.

In his first race Corncob is ridden off the track by Tuffy Graves (Lee Murray). Bob Martin (Charles D. Brown), who owns a string of horses, asks Thomas to lend him Corncob to ride Black Return. Thomas also has a horse in the race and tries to get Corncob to throw the race. Corncob refuses. In the race Corncob is injured when Tuffy forces him to the rail.

Martin, still believing in his horse, mortgages everything to back the animal the following Saturday. He hires Tuffy Graves to ride Black Return. Corncob gets wind of a plot instigated by Tuffy and gets up from his sick bed and with Duke's help kidnaps Tuffy. He rides Black Return to victory. He is greeted with a kiss by Ellen (Rita Quigley), Martin's daughter.

CAST

Duke.....Eugene Pallette
Corn Cob Kelly.....Marvin Stephens
Ellen Martin.....Rita Quigley
Dan Thomas.....Richard Lane
Bob Martin.....Charles D. Brown
Knuckles.....Chick Chandler
Mrs. Martin.....Dorothy Peterson
Tuffy Graves.....Lee Murray
Skeeziks O'Day.....Frankie Burke
Louis Becker.....Cy Kendall
Steward.....Hamilton MacFadden
Kalinski.....Walter "Speck" O'Donnell
Sandy.....Ernie Adams

Release date, Feb. 7, 1941

RIDIN' ON A RAINBOW (Republic)

Western with Music

Associate producer, Harry Grey. Directed by Lew Landers. Original story by Bradford Ropes. Screen play by Bradford Ropes and Doris Malloy.

SYNOPSIS

Due to the enterprise of Gene (Gene Autry), Captain Bartlett (Ferris Taylor) and his wife, Maria (Georgia Caine), have enjoyed a particularly successful season with their showboat. They take Gene's advice and bank their profits in Eben Carter's (Burr Caruth) bank. Among the showboat personnel are Matt Evans (Byron Foulger) and his young daughter, Patsy (Mary Lee).

Matt broods over the fact that he is a has-been and his despondency leads him to seek the company of a pair of crooks, Morrison (Guy Usher) and Blake (Ralf Harolde) who hold up the bank and murder Carter. Gene and his side-kick, Frog (Smiley Burnette), cooperate with the sheriff in tracking down the crooks. Before the two cowboys accomplish their purpose Blake and Morrison kill Matt.

CAST

Gene.....Gene Autry
Frog.....Smiley Burnette
Patsy.....Mary Lee
Sally.....Carol Adams
Captain Bartlett.....Ferris Taylor
Maria Bartlett.....Georgia Caine
Matt Evans.....Byron Foulger
Blake.....Ralf Harolde
Frisco.....Jimmy Conlin
Sheriff.....Guy Usher
Morrison.....Anthony Warde
Eben Carter.....Burr Caruth

Release date, Jan. 28, 1941

MEET THE CHUMP (Universal)

Former Title—Who's Crazy Now?

Comedy

Directed by Edward F. Cline. Original story by Hal Hudson and Otis Garret. Screen play by Alex Gottlieb.

SYNOPSIS

Hugh Mansfield (Hugh Herbert), trustee of the ten million dollar estate of his nephew, John (Lewis Howard), is informed by his secretary, Miss Burke (Anne Nagel), that he has spent half of the estate by investing in phoney tin mines and aided assorted crackpots. Afraid that he will be sent to prison Hugh conceives a plan to prevent the marriage of John to Gloria (Kathryn Adams). John is to receive the trust fund when he is married.

First Hugh pretends he is crazy but when he fails to be adjudged insane Hugh tricks John into an insane asylum. John transfers his affections to a nurse, Madge (Jeanne Kelly) and proposes to her. Then John escapes and Madge dashes after him, enlisting the aid of Stinky (Shemp Howard).

Stinky turns out to be a gangster and when he discovers who John is, kidnaps both the heir and the girl. When John explains that all the money will be his if he reaches the altar, the gangster forces Madge to cooperate. Hugh calls on all the crackpots he has helped to overpower the gangster and prevent the wedding.

CAST

Hugh Mansfield.....Hugh Herbert
Stinky.....Shemp Howard
John Mansfield.....Lewis Howard
Miss Burke.....Anne Nagel
Madge.....Jeanne Kelly
Gloria.....Kathryn Adams
Muldoon.....Ed Gargan

Release date, Feb. 14, 1941

A DANGEROUS GAME (Universal)

Former Title—Who Killed Doc Robin?

Comedy Mystery Drama

Directed by John Rawlins, Associate producer Ben Pivar. Original story by Larry Rhine and Ben Chapman. Screen play by Larry Rhine, Ben Chapman and Maxwell Shane.

SYNOPSIS

Dick Williams (Richard Arlen), is assigned to make an investigation on an insurance benefit recently paid to Silas Biggsby. Learning that Biggsby (Andrew Tombes) is confined to a mental institution, Dick has his assistant, Andy (Andy Devine) secure work at the institution as a male nurse.

Meantime, Anne Bennett (Jeanne Kelly), is fired as nurse at the Sanitarium for interfering with the treatment of a special patient, Olaf (George Pembroke). Biggsby himself saves Anne's job.

A pair of dizzy gunmen, Joe (Marc Lawrence) and Bugs (Ed Brophy) show up and demand Biggsby's money. Joe is about to shoot Silas when Dick arrives and disarms the gangster. Posing as a fellow crook, Dick agrees to help Joe and Bugs look for the insurance money. Complications grow thicker when a second group of thugs, masquerading as relatives, come to help "Uncle Silas" protect his bank roll.

After Dr. Robin and Dr. Fleming of the institution both die suddenly from poisoning, Dick elects to solve the mystery.

Quietly he sits down to play tiddley-winks with Silas who seems strangely obsessed with the game. Dick's suspicions prove true when he finds that some of the buttons used in the game are made of the fatal poison. But before he can make an arrest, Silas dashes wildly for freedom. On the stairway, Silas is caught by Olaf and in the struggle, falls to his death.

Silas is established as an impostor and Olaf is proven the real Biggsby.

CAST

Dick Williams.....Richard Arlen
Andy .....Andy Devine
Anne Bennett.....Jeanne Kelly
Bugs .....Ed Brophy
Aunt Agatha.....Richard Carle
Ephriam .....Vince Barnett
Mrs. Hubbard.....Mira McKinney
Whipple .....Richard Kean
Olaf .....George Pembroke
Silas .....Andrew Tombes
Joe .....Marc Lawrence
Dr. Fleming.....Robert O. Davis
Dr. Robin.....Irving Mitchell

COME LIVE WITH ME (MGM)

Comedy, Romance

Directed by Clarence Brown. Original story by Virginia Van Upp. Screen play by Patterson McNutt.

SYNOPSIS

Barton Kendrick (Ian Hunter), publisher, and his wife, Diana (Verree Teasdale), are partners in a "modern" marriage where each goes his own way. Kendrick is drawn towards an Austrian refugee, Johanna Janns, who has Americanized her name to Johnny Jones (Hedy Lamarr). When Johnny discovers that she is to be deported, she makes arrangements to marry a young writer, Bill Smith (James Stewart). Because he has no money, Johnny agrees to bring him a check each week to cover his living expenses. He is not to know where she lives.

Bill uses the experience in a story and sends the manuscript to Kendrick, who recognizes in it the story of Johnny. Meantime, Johnny has served Bill with divorce papers, on which is her address. Bill calls on Johnny and informs her that he will agree to the divorce only after Johnny has spent a week-end with him on a farm. She refuses and he literally kidnaps her. Enroute, Johnny sneaks away long enough to 'phone Kendrick.

At the farm, Bill introduces her as Miss Jones to his grandmother (Adeline de Walt Reynolds). Johnny begins to realize that she is really in love with Bill. Then Kendrick arrives and Bill storms out of the house in a peeve. When he returns to the house Johnny is waiting for him.

CAST

Bill Smith.....James Stewart
Johnny Jones.....Hedy Lamarr
Barton Kendrick.....Ian Hunter
Diana Kendrick.....Verree Teasdale
Joe Darsie.....Donald Meek
Barney Grogan.....Barton MacLane
Arnold Stafford.....Edward Ashley
Yvonne .....Ann Codee
Doorman .....King Baggot
Grandma .....Adeline de Walt Reynolds
Jerry .....Frank Orth
Waiter .....Frank Faylen
Taxi Driver.....Horace MacMahon
Frieda .....Greta Meyer

Release date, Jan. 31, 1941

STUFF OF HEROES (Warner Brothers)

Drama

Associate producer, William Jacobs. Directed by Ben Stoloff. From the story by Harold Titus. Screen play by Ben Markson and Kenneth Gamet.

SYNOPSIS

Robert "Dreamy" Smith (Eddie Albert) and Skipper Martin (Alan Hale), room together and plan for the day when they can board the boat, The Viking, and sail the seas. Dreamy works in the "Express" classified ad department and Skipper is master of a sand and cement barge. Finally they have enough money to buy the boat and both plan to resign from their jobs but at the last moment an accident happens to Dreamy's car, which he had planned to sell, and the project is postponed.

Dreamy is a great admirer of his boss, John Wade (John Litel), and in his admiration doesn't notice that Wade takes all of Dreamy's ideas and projects them as his own such as a monthly Valor Award to be given by the newspaper. Dreamy's girl, Mary Clover (Joan Leslie), who also works in the ad department, is not taken in by Wade's deception.

The first award goes to a husky Irish fireman for rescuing four babies from a fire and also rescuing Dreamy, who is always dashing to the rescue. Dreamy is big in heart if not in stamina. Dreamy's next adventure is when he atempts to force a man to pay for one of Limpy Barnes (Dickie Moore) papers. Dreamy is knocked down. Limpy steps into the street to pick up Dreamy's hat and is hit by a car.

Dreamy hocks everything he owns to help Limpy. Then Dreamy runs into the Irish fireman, who has been discharged for political reasons, and helps him to get a job. Next he discovers Wade's true character and when in a fight on the waterfront with the Skipper Wade falls into the water, Dreamy dives in to save him. However it is Wade who saves the floundering Dreamy.

Wade is given the valor award but announces that Dreamy is the real hero and makes him the new assistant manager. But Dreamy can't take the job for he has been drafted.

CAST

"Dreamy" Smith .....Eddie Albert
Mary Clover .....Joan Leslie
"Skipper" Martin .....Alan Hale
John Wade .....John Litel
Richard Amesworth .....William Lundigan
"Limpy" Barnes .....Dickie Moore
Jig .....Billy Benedict

WILD MAN OF BORNEO (MGM)

Theatrical Comedy

Directed by Robert B. Sinclair. Based on the play by Marc Connelly and Herman J. Mankiewicz. Screen play by Waldo Salt and John McClain.

SYNOPSIS

J. Daniel Thompson (Frank Morgan), a medicine show spieler and inveterate liar, receives a letter from his 18-year-old daughter Mary (Mary Howard) begging him to return home to help settle the family estate. He has dreams of swindling a fortune, even from his own kin. He finds the estate bankrupt and takes Mary to New York to live.

At a theatrical boarding house run by Mrs. Marshall (Billie Burke) Thompson spins fantastic yarns and stirs Prof. Birdo (Donald Meek) to jealousy over attentions to Mrs. Marshall. Thompson meets an old friend, "Doc" Skelby (Walter Catlett), who employs him as a "Wild Man of Borneo" in a penny arcade.

Mrs. Diamond (Connie Gilchrist) and her daughter, Francine (Bonita Granville), also boarders, have been searching for Mrs. Diamond's truant husband. Skelby is the husband. He is accused of stealing Mrs. Diamond's money and as a witness he turns to Thompson, made up as the Wild Man. Thus exposed Thompson defends Skelby.

In return for Thompson's good turn Skelby gives him a half-interest in the arcade. The partners, as a favor to Mary's new boy friend, Ed LeMotte (Dan Dailey, Jr.), who has invented a motion picture machine, decide to show his pictures, and thus unwittingly become pioneers in the motion picture industry.

CAST

J. Daniel Thompson.....Frank Morgan
Mary Thompson.....Mary Howard
Bernice Marshall.....Billie Burke
Professor Birdo.....Donald Meek
Irma .....Marjorie Main
Mrs. Diamond.....Connie Gilchrist
Francine Diamond.....Bonita Granville
Ed LeMotte.....Dan Dailey, Jr.
"Doc" Dunbar.....Andrew Tombes
"Doc" Skelby.....Walter Catlett

Release date, Jan. 24, 1941

HERE COMES HAPPINESS (Warner Bros.)

Romantic Drama

Associate producer, William Jacobs. Directed by Noel M. Smith. From an original story by Harry Sauber. Screen play by Charles Tedford.

SYNOPSIS

Jessica Vance (Mildred Coles), daughter of millionaire John Vance (Russell Hicks) and Emily Vance (Marjorie Gateson), runs away from home to avoid marrying Jelliffe Blaine (Richard Ainsley). Jessica takes a room in a Bronx boarding house under the name of Jessica Jones. She meets Chet Madden (Edward Norris), whose job is cleaning skyscrapers.

Jessica secretly tries to get a safer job for Chet and obtains a check for $2,000 from her father to further that end. Chet learns the source of the money and thinks that Jessica is two-timing him with a rich and elderly man. Chet, hurt, tells Jessica that he made love to her only with the $2,000 check in mind.

Jessica returns home crushed and decides that she might as well marry Blaine. Unknown to Jessica, her father has appropriated her unused license to marry Madden. John Vance doesn't like Blaine any more than Jessica does. Chet pays Vance a visit. The millionaire sizes up Chet as a desirable young man and arranges for Chet to be in the Vance house on the day of the Jessica-Blaine wedding. Jessica's father

(Continued on page 43)

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

This Thing Called Love (Col.)
Release Date January 2, 1941
Production No. 2005
Running Time 93 Minutes
Reviewed December 28, 1940, Page 36
Audience Classification—Adult

Bitter Sweet (MGM) (Technicolor)
Release Date November 8, 1940
Production No. 110
Running Time 94 Minutes
Reveiewed November 16, 1940, Page 41
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 30, '40, Pages 55, 59; Dec. 7, '40, Page 71; Dec. 14, '40, Pages 64, 65, 66; Dec. 21, '40, Page 63; Dec. 28, '40, Pages 62, 67

Keeping Company (MGM)
Release Date December 27, 1940
Production No. 116
Running Time 80 Minutes
Reviewed January 4, 1941, Page 31
Audience Classification—General
Legion of Decency Rating—Class A-1

Land of Liberty (MGM) (Historical)
Release Date January 24, 1941
Production No. 120
Running Time 115 Minutes (Tentative)
Reviewed June 17, 1939, Page 50
Audience Classification—General
Round Table Exploitation—Dec. 28, '40, Page 66

Little Nellie Kelly (MGM)
Release Date November 22, 1940
Production No. 112
Running Time 100 Minutes
Reviewed November 16, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 21, '40, Page 58; Dec. 21, '40, Page 63; Dec. 28, '40, Page 68

Her First Romance (Mono.)
Release Date December 25, 1940
Running Time 77 Minutes
Reviewed December 28, 1940, Page 40
Audience Classification—General

I Want a Divorce (Par.)
Release Date September 20, 1940
Production No. 4002
Running Time 92 Minutes
Reviewed September 7, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 9, '40; Page 56; Dec. 28, '40, Page 67

Bowery Boy (Rep.)
Release Date December 27, 1940
Production No. 019
Running Time 70 Minutes
Reviewed January 4, 1941, Page 31
Audience Classification—General
Legion of Decency Rating—Class A-1

Dreaming Out Loud (RKO)
Release Date September 13, 1940
Production No. 102
Running Time 81 Minutes
Reviewed September 14, 1940, Page 34
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 28, '40, Page 40; Oct. 12, '40, Page 64; Nov. 2, '40, Page 66; Nov. 23, '40, Page 67; Dec. 7, '40, Page 69; Dec. 21, '40, Page 63; Dec. 28, '40, Page 62

I'm Still Alive (RKO)
Release Date September 27, 1940
Production No. 103
Running Time 72 Minutes
Reviewed September 21, 1940, Page 26
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation Dec. 28, '40, Page 66

No, No, Nanette (RKO)
Release Date December 20, 1940
Production No. 114
Running Time 96 Minutes
Reviewed December 28, 1940, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-2

Brigham Young—Frontiersman (20th Century-Fox)
Release Date September 27, 1940
Production No. 107
Running Time 113 Minutes
Reviewed August 31, 1940, Page 42
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 5, '40, Page 65; Oct. 26, '40, Pages 52, 54; Nov. 2, '40, Page 69; Nov. 9, '40, Page 56; Nov. 30, '40, Page 54; Dec. 28, '40, Page 67

Hudson's Bay (20th Century-Fox)
Release Date January 3, 1941
Production No. 115
Running Time 94 Minutes
Reviewed December 28, 1940, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Michael Shayne, Private Detective (20th Century-Fox)
Release Date January 10, 1941
Production No. 124
Running Time 77 Minutes
Reviewed December 28, 1940, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-2

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in part
Class C	Condemned

Romance of the Rio Grande (20th Century-Fox)
Release Date January 17, 1941
Production No. 125
Running Time 73 Minutes
Reviewed January 4, 1941, Page 31
Audience Classification—General
Legion of Decency Rating—Class A-1

Thief of Bagdad (U.A.) (Technicolor)
Release Date December 25, 1940
Alexander Korda Production
Running Time 109 Minutes
Reviewed October 19, 1940, Page 34
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 7, '40, Page 66; Dec. 14, '40, Page 65; Dec. 28, '40, Page 62

Dark Streets of Cairo (Univ.)
Release date, February 14, 1941
Production No. 5040
Running Time 59 Minutes
Reviewed December 7, 1941, Page 43
Audience Classification—General
Legion of Decency Rating—Class A-2

A Little Bit of Heaven (Univ.)
Release Date October 11, 1940
Production No. 5017
Running Time 84 Minutes
Reviewed October 19, 1940, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 28, '40, Page 66

San Francisco Docks (Univ.)
Release date, January 10, 1941
Production No. 5027
Running Time 66 Minutes
Reviewed December 7, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2

Dispatch from Reuters (W.B.)
Release Date October 19, 1940
Production No. 511
Running Time 90 Minutes
Reviewed September 28, 1940, Page 80
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 2, '40, Page 67; Dec. 28, '40, Page 67

Flight from Destiny (W.B.)
Release Date December 7, 1940
Production No. 520
Running Time 74 Minutes
Reviewed December 28, 1940, Page 36
Audience Classification—Adult

She Couldn't Say No (W.B.-F.N.)
Release Date December 14, 1940
Production No. 571
Running Time 64 Minutes
Audience Classification—General
Legion of Decency Rating—Class A-1

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

WHITE EAGLE (Col.)

Serial—15 Episodes

White Eagle, a young brave who is part white, is instrumental in negotiating a peace between Indians and settlers after years of strife. The treaty is not at all to the liking of Dandy Darnell, who has been selling arms to the Indians. His men murder the Pony Express rider carrying the treaty document to Washington.

Darnell tries to bring about an Indian uprising but is thwarted by White Eagle. Then Darnell hatches another plot to gain control of a trading post. His men steal the trader's payroll but White Eagle recovers it, only to to be accused of the theft himself. There follows a series of adventures with Darnell hatching the plots and White Eagle always managing to outsmart him.

Finally Darnell launches a last scheme to provoke an Indian uprising and seize the redmen's lands. At his orders a Pony Express rider is ambushed to obtain a letter, which contains information on the whereabouts of the treaty. White Eagle traces the Pony Express murder to one of Darnell's henchmen and confronts the murderer in a saloon but Darnell, outside, drops the murderer with a shot. White Eagle follows Darnell and in the 15th chapter gets his revenge.

CAST

White Eagle.....Buck Jones
Grizzly.....Raymond Hatton
Janet.....Dorothy Fay
Darnell.....James Craven
Running Deer.....Chief Yowlachie
Cantro.....Jack Ingram
Brace.....Charles King
Ronimo.....John Merton

SPECIAL REMARKS

Directed by James W. Horne. Story by Fred Myton. Screen play by Arch Heath, Morgan B. Cox, John Cutting and Lawrence E. Taylor.

CHAPTER TITLES

Episode One—"Flaming Tepees"
Episode Two—"The Jail Delivery"
Episode Three—"The Dive Into Quicksand"
Episode Four—"The Warning Death Knife"
Episode Five—"Treachery at the Stockade"
Episode Six—"The Gun-Cane Murder"
Episode Seven—"The Revealing Blotter"
Episode Eight—"Bird-Calls of Deliverance"
Episode Nine—"The Fake Telegram"
Episode Ten—"Mystic Dots and Dashes"
Episode Eleven—"The Ear at the Window"
Episode Twelve—"The Massacre Invitation"
Episode Thirteen—"The Framed-up Showdown"
Episode Fourteen—"The Fake Army General"
Episode Fifteen—"Treachery Downed"

Release date, Jan. 31, 1941

SHOP, LOOK AND LISTEN (W.B.)

Merrie Melody (Color) (6708)

Little Blabbermouse goes on a tour through a large department store. Blabbermouse's technique is to heckle the barker. The barker retaliates by showing Little Blabbermouse the bundle-wrapping department where he is securely wrapped up and a sticker placed over his mouth on which is written "Do Not Open Until Christmas."

Release date, Dec. 21, 1940 *7 Minutes*

INDEX

TO SHORTS IN PRODUCT DIGEST SECTION

Title	*Co.*	*Page*
Elmer's Pet Rabbit	WB	41
Eugene, the Jeep	Par.	41
Feminine Fitness	Par.	41
Great Meddler, The	MGM	41
Shop, Look and Listen	WB	41
Skinnay Ennis and Orch.	WB	41
Stranger Fiction Number 85	Univ.	41
Syncopated Sioux	Univ.	41
Tickled Pinky	Univ.	41
White Eagle (Serial)	Col.	41

FOR ADDITIONAL INDEX TO SHORTS SEE PRODUCT DIGEST SECTION, PAGE 34.

FEMININE FITNESS (Par.)

Sportlight (RO-5)

This subject features a variety of feminine sports showing the modern trend to more aggressive games. The opening sequence is on conventional sports, including slow motion shots of girls playing golf, archery, tennis, diving, skating, fishing and aquaplaning. The second sequence shows national girl champions in track and field sports, including jumping, discus, javelin, etc., in slow motion. The third sequence depicts the national speed championship for girl bicycle racers; the fourth presents the two champion Madison Square Garden feminine soft ball teams, the Americanettes and Roverettes; the fifth shows a football game between girl elevens and the next sequence demonstrates wrestling as indulged in by girls. Narrated by Ted Husing.

Release date, Jan. 10, 1941 10 *Minutes*

ELMER'S PET RABBIT (W.B.)

Merrie Melody (Color) (6709)

A rabbit advertised for sale in a window draws the attention of Elmer. Elmer buys the rabbit and takes it home only to discover that the rabbit is an eccentric hare by the name of Bugs Bunny. Bugs proceeds to create havoc in the Elmer household even to acquiring the master's bedroom. Elmer finally capitulates and leaves the house to the rabbit.

Release date, Jan. 4, 1941 *7 Minutes*

TICKLED PINKY (Univ.)

Musical (5224)

A two reel musical this Universal subject presents Britt Wood, former vaudeville headliner and now a screen player; Lorraine Krueger, stage and screen dancer; The Pickard Family, "America's Radio Pioneers," making their screen debut; Pinky Tomlin and Martha Tilton. Pinky, besides singing, also does a dance with Lorraine Krueger.

Release date, Dec. 25, 1940 18 *Minutes*

SYNCOPATED SIOUX (Univ.)

Lantz Cartoon (5244)

Rain in the Face, an Indian chief, governs a simple village. He subjects, though, are a versatile lot. There's the comely squaw who cuts a rug down the middle of the street with 10 papooses on her back as Indian braves sit quietly in their parking places and grunt. When an Indian maiden dances down the street, however, the Braves show interest. The look-out, Chief Eagle-Eye, sees palefaces approaching and fires the warning. The palefaces are the Texas Bad Man and Little Dopey and the battle is a draw.

Release date, Dec. 30, 1940 *7 Minutes*

STRANGER THAN FICTION, 85 (Univ.)

(5375)

Five subjects are covered in this number of the series. They are a tower of carvings portraying the life of Christ, made by a farmer in Salineville, Ohio; a man and wife in Galesville, Md., who carry on a banking business in their home; a great-grandfathers clock, built by an eccentric clock maker years ago, that performs strange oddities such as Paul Revere's ride; "Ma" Greene, of the Mississippi River, who has been running steamboats for almost 50 years, and a complete pipe organ, which was constructed by an inmate of the Indiana State Prison.

Release date, Jan. 1, 1941 $9\frac{1}{3}$ *Minutes*

EUGENE, THE JEEP (Par.)

Popeye Cartoon (EO4)

Popeye receives a gift of a Jeep and a note saying that the Jeep must sleep out of doors. Popeye builds a crib for the strange animal but each time Popeye puts the Jeep in the crib the one-eyed sailor finds to his amazement that the Jeep winds up in Popeye's bed despite a closed door. Popeye gives up and goes to sleep in the Jeep's crib.

Release date, Dec. 13, 1940 *7 Minutes*

SKINNAY ENNIS AND ORCHESTRA (W.B.)

Melody Master (6504)

Skinnay Ennis and his orchestra, the orchestra on the Bob Hope radio program, play several tunes, including "Three Little Words," "Let's Do It" and "Birth of the Blues." A dance team and a vocalist are featured with the musical numbers. Skinnay, who is on the receiving end of many of Hope's jokes, leads the orchestra and also handles the vocal of "Lamplight."

Release date, Jan. 4, 1941 10 *Minutes*

THE GREAT MEDDLER (MGM)

Miniature (N232)

Indignant because of cruelty to animals rampant in the United States, Henry Bergh, played by Tom Conway, in 1864, succeeds in having a law passed condemning such brutality and founds the American Society for the prevention of Cruelty to Anmials.

Release date, Dec. 21, 1940 10 *Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	Min.
	ALL STAR COMEDIES		
2401	From Nurse to Worse (Stooges)	8-23-40	16
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	18
2402	No Census, No Feeling (Stooges)	10-4-40	16
2423	Cold Turkey (Langdon)	10-18-40	16
2424	A Bundle of Bliss (Clyde)	11-1-40	18
2403	Cookoo Cavaliers (Stooges)	11-15-40	17
2425	Blondes and Blunders (Walter Catlett)	11-29-40	16
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	18
2404	Boob in Arms (Stooges)	12-27-40	18
2427	The Watchman Takes a Wife (Clyde)	1-10-41	..
	COLOR RHAPSODIES		
2501	Tangled Television	8-30-40	7
2502	Mr. Elephant Goes to Town	10-4-40	7
2503	The Mad Hatter	11-3-40	7
2504	Wise Owl	12-6-40	7
2505	A Helping Paw	1-7-41	7
2506	Way of All Pests	2-28-41	7
	PHANTASIES CARTOONS		
2701	Schoolboy Dreams	9-24-40	5
2702	Happy Holidays	10-25-40	6
2703	The Little Theatre	2-7-41	..
	FABLES		
2751	Farmer Tom Thumb	9-27-40	6
2752	Mouse Meets Lion	10-25-40	6
2753	Paunch 'n' Judy	12-13-40	6
2754	The Streamlined Donkey	1-17-41	6
	CINESCOPES		
2971	Hobby Lobby	8-30-40	11
2972	Floating Elephants	10-4-40	8
2973	Nice Work, If You Can Do It	11-8-40	9
2974	Unusual Crafts	12-25-40	9
2975	Ocean Trails (Colors)	1-31-41	9
	TOURS		
2551	Historic Virginia	8-16-40	10
2552	Savoy in the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	9
2554	Islands of the West Indies	10-25-40	10
2555	Sojourn in Havana	11-25-40	10
2556	Beautiful British Columbia	12-20-40	10
2557	From Singapore to Hong-Kong	1-10-41	10
	20TH ANNIVERSAY SNAPSHOTS		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	9
2853	No. 3 (Ken Murray)	11-22-40	10
2854	No. 4 (Ken Murray)	12-27-40	10
2855	No. 5 (Both Hope)	2-2-41	10
	SPORT REELS		
2801	Master of Cue	10-4-40	9
2802	Hunting Wild Deer	11-22-40	9
2803	Ali the Giant Killer	12-27-40	9
2804	Splits, Spares and Strikes	1-10-41	9
	WASHINGTON PARADE (Series 3)		
2901	No. 1 (The Mint)	10-25-40	10
2902	No. 2 (U. S. Military Academy)	12-13-40	10
2903	No. 3 (United States Naval (Academy)	1-3-41	10
	COMMUNITY SING (Series 5)		
2651	No. 1 (Jolly Tunes)	10-2-40	10
2652	No. 2 (Popular Love Songs)	11-8-40	10
2653	No. 3 (Melodies That Linger)	12-13-40	10
2654	No. 4 (Gay Tunes)	1-1-41	10
	QUIZ REELS		
2601	Takes It Or Leave It	12-5-40	10
2602	Take It Or Leave It No. 2	12-25-40	9
	NEW YORK PARADE		
2951	The Magic City	12-25-40	..
	HAPPY-HOUR		
2441	Puss in Boots (Re-issue)	12-21-40	40

M-G-M

Prod. No.	Title	Rel. Date	Min.
	CRIME DOES NOT PAY		
P-201	Eyes of the Navy	10-26-40	20
P-202	You, The People	11-30-40	21
	FITZPATRICK TRAVELTALKS (Tech)		
T-211	The Capital City	9-7-40	9
T-212	Cavalcade of San Francisco	9-28-40	9
T-213	Old New Mexico	10-26-40	9
T-214	Beautiful Bali	11-23-40	9
T-215	Old New Orleans	12-21-40	9
T-216	Mediterranean Ports	1-4-41	9
	PETE SMITH SPECIALTIES		
S-261	Quieker'n a Wink	10-12-40	9
S-262	Wedding Bills	11-30-40	10
S-263	Sea for Yourself	12-21-40	10
	PASSING PARADE		
K-281	American Spoken Here	11-30-40	11
	MINIATURES		
N-231	Rodeo Dough	11-9-40	10
N-232	The Great Meddler	12-21-40	10
	OUR GANG COMEDIES		
C-291	Good Bad Boys	9-7-40	11
C-292	Waldo's Last Stand	10-5-40	11
C-293	Goin' Fishin'	10-26-40	10
C-294	Kiddie Kure	11-23-40	10
	TECHNICOLOR CARTOONS		
W-241	Lonesome Stranger	11-23-40	9
W-242	Mrs. Ladybug	12-21-40	9

PARAMOUNT

FFO-1	Raggedy Ann	12-20-40	19
	ANIMATED ANTICS		
HO-1	The Dandy Lion	9-20-40	7
HO-2	Sneak, Snoop and Snitch	10-25-40	7
HO-3	Mommy Love Puppy	11-29-40	7
HO-4	Bring Himself Back Alive	12-20-40	7
HO-5	Twinkletoes Gets Bird	2-14-41	7
	BENCHLEY COMEDIES		
SO-1	The Trouble with Husbands	11-8-40	10
SO-2	Waiting for Baby	1-24-41	10
	FASCINATING JOURNEYS (Tech)		
MO-1	River Thames, Yesterday	11-8-40	10
MO-2	The Sacred Ganges	12-27-40	10
MO-3	Indian Temples	1-24-41	10
	GABBY COLOR CARTOONS		
GO-1	King for a Day	10-18-40	7
GO-2	The Constable	11-15-40	7
GO-3	All's Well	1-3-41	7
GO-4	Two for the Zoo	2-14-41	7
	HEADLINERS		
AO-1	Moments of Charm (Tech)	9-13-40	10
AO-2	Listen to Larry	10-25-40	10
AO-3	Johnny Messner & Orch.	12-15-40	10
	MADCAP MODELS (Color)		
UO-1	Western Daze	1-17-41	9
	PARAGRAPHICS		
VO-1	Nature's Nursery	10-11-40	10
VO-2	Seeing Is Believing	11-22-40	10
VO-3	Breezy Little Bears	12-27-40	10
	POPEYE THE SAILOR		
EO-1	Popeye Meets Wm. Tell	9-20-40	7
EO-2	My Pop, My Pop	10-18-40	6
EO-3	With Poopdeck Poppy	11-15-40	7
EO-4	Eugene, the Jeep	12-13-40	7
EO-5	Problem Pappy	1-10-41	..
EO-6	Quiet Pleeze	2-7-41	..
	POPULAR SCIENCE (Color)		
JO-1	No. 1	9-6-40	10
JO-2	No. 2	11-1-40	10
JO-3	No. 3	12-20-40	10
JO-4	No. 4	2-21-41	10
	SPORTLIGHTS		
RO-1	Diving Demons (Ted Husing)	9-6-40	9
RO-2	Sporting Everglades (Husing)	10-4-40	9
RO-3	Motorcycle Stunting (Husing)	11-1-40	9
RO-4	Marine Round-up	12-6-40	9
RO-5	Feminine Fitness	1-10-41	9
RO-6	Acrobatic Aces	2-7-41	9
RO-7	Lasso Wizards	2-28-41	9
	SPECIAL		
13,801	Growing Up	12-13-40	18
	UNUSUAL OCCUPATIONS		
LO-1	No. 1—Color	9-27-40	9
LO-2	No. 2—Color	11-29-40	9
LO-3	No. 3—Color	1-31-41	9
	MARCH OF TIME		
13,101	On Foreign News Fronts	9-13-40	19
13,102	Britain's R.A.F.	10-4-40	18
13,103	Mexico	10-25-40	19
13,104	Arms and the Men—U. S. A.	11-22-40	19
13,105	Labor and Defense	12-20-40	19
	INFORMATION PLEASE		
14,201	No. 1 Anna Neagle	9-6-40	11
14,202	No. 2 Ruth Gordon	10-4-40	10
14,203	No. 3 Alice Marble	11-1-40	10
14,204	No. 4 Louis Bromfield	11-29-40	11
14,205	No. 5 Wendell Willkie	12-27-40	11
	SPORTSCOPE		
14,301	Quail Quest	8-30-40	9
14,302	Kentucky Royalty	9-27-40	9
14,303	Sportsman's Partner	10-25-40	9
14,304	Snow Fun	11-22-40	9
14,305	Snow Evils	12-20-40	9
	PICTURE PEOPLE		
14,401	No. 1	9-13-40	10
14,402	No. 2	10-11-40	9
14,403	No. 3	11-8-40	10
14,404	No. 4	12-6-40	10
	EDGAR KENNEDY		
13,401	Sunk by the Census	9-6-40	18
13,402	Trailer Tragedy	10-18-40	17
14,403	Drafted in the Depot	12-20-40	19
	LEON ERROL		
13,701	He Asked For It	9-27-40	18
13,702	Tattle Television	11-29-40	19
13,703	The Fired Man	1-10-41	20
	RAY WHITLEY		
13,501	Bar Buckeroos	11-8-40	16
13,502	Prairie Schooners	1-31-41	13

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN		
1201	Midget Motor Mania	11-8-40	8
1202	Training Police Horses	1-17-41	..
1203	The Modern Highway	1-31-41	..
	BELIEVE IT OR NOT		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR		
1401	Grunters and Groaners	8-30-40	9
1402	Tale of Butch the Parrot	2-28-41	..
	MAGIC CARPET		
1101	Eskimo Trails	8-2-40	10
1102	Land of Flowers (Tech)	9-15-40	9
1103	Isle of Mystery	10-25-40	10
1104	Old Dominion State (Tech)	11-22-40	9
1105	Spotlight on Indo China	12-20-40	..
	SPORTS REVIEWS		
1301	Vacation Time	8-16-40	8
1302	Lure of the Trout	10-11-40	8
1303	Bowling for Strikes	12-20-40	8
1304	The Rodeo Goes to Town	1-3-41	..
1305	Symphony in Snow	3-14-41	..
	TERRYTOONS (Tech)		
1551	Billy Mouse's Akwakade	8-9-40	7
1552	Lucky Duck	9-6-40	7
1553	How Wet Was My Ocean	10-4-40	7
1554	Landing of the Pilgrims	11-1-40	7
1555	Plane Goofy	11-29-40	7
1556	Temperamental Lion	12-27-40	7
1557	Mississippi Swing	2-7-41	7
1558	The Home Guard	3-7-41	7
	TERRYTOONS (Black & White)		
1501	Club Life In Stone Age	8-23-40	7
1502	Touchdown Demons	9-20-40	7
1503	Happy Haunting Grounds	10-18-40	7
1504	Magic Pencil	11-15-40	7
1505	Snow Man	12-13-40	7
1506	What a Little Sneeze Will Do	1-10-41	7
1507	Hairless Hector	1-24-41	7
1508	Fishing Made Easy	2-21-41	7
1509	When Knights Were Bold	3-21-41	7

UNIVERSAL

	COLOR CARTOON		
5241	Crazy House	9-23-40	7
5242	Recruiting Daze	10-28-40	6
5243	Knock-Knock	11-25-40	6
5244	Syncopated Sioux	12-30-40	7
	STRANGER THAN FICTION		
5371	No. 81	9-16-40	9
5352	No. 82	10-14-40	9
5373	No. 83	11-4-40	9
5374	No. 84	12-2-40	9
5375	No. 85	1-1-41	9
5376	No. 86	2-3-41	9
	GOING PLACES		
5351	No. 81	9-23-40	9
5352	No. 82	10-14-40	9
5353	No. 83	11-11-40	8
5354	No. 84	12-23-40	9
5355	No. 85	1-22-41	8
5356	No. 86	2-19-41	9
	MUSICALS		
5221	Class In Swing	9-11-40	17
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	18
5224	Tickled Pinky	12-25-40	18
5225	Fashion Fancies	1-22-41	..
	COLOR CARTOONS (Re-Issues)		
5261 to 5266 inclusive (6)		6-3-40 to 8-19-40	

VITAPHONE

	TECHNICOLOR SPECIALS		
6001	Flag of Humanity	10-19-40	19
6002	March on Marines	12-14-40	20
	ELSA MAXWELL COMEDIES		
6101	Riding Into Society	9-7-40	19
	BROADWAY BREVITIES		
6201	Just a Cue Kid	10-5-40	20
6202	Alice In Movieland	11-16-40	19
6203	Mack Sennett Revival	12-28-40	18
6204	Dog In the Orchard	1-25-41	20
	HOLLYWOOD NOVELTIES		
6301	Football Highlights	9-28-40	10
6302	Shark Hunting	11-9-40	10
6303	Mexican Jumping Beans	12-7-40	10
6304	History Repeats Itself	1-18-41	10
	THE SPORTS PARADE		
6401	Fly Fishing	9-21-40	10
6402	Dogs You Seldom See	11-2-40	10
6403	Diary of a Racing Pigeon	11-23-40	10
6404	California Thoroughbreds	1-11-41	10
	MELODY MASTERS BANDS		
6501	Matty Malneck & Orch.	9-14-40	10
6502	Joe Reichman & Orch.	10-26-40	10
6503	Jan Garber & Orch.	11-23-40	10
6504	Skinnay Ennis & Orch.	1-4-41	10
6505	Henry Busse & Orch.	11-30-40	10
	LOONEY TUNES CARTOONS		
6601	Calling Dr. Porky	9-21-40	7
6602	Pre Historic Porky	10-12-40	7
6603	Sour Puss	11-2-40	7
6604	Porky's Hired Hand	11-30-40	7
6605	Timid Toreador	12-21-40	7
6606	Porky's Snooze	1-11-40	7
	MERRIE MELODIES CARTOONS (Tech.)		
6701	Malibu Beach Party	9-14-40	7
6702	Stagefright	9-28-40	7
6703	Holiday Highlights	10-12-40	7
6704	Good Night Elmer	10-26-40	7
6705	Wacky Wildlife	11-9-40	7
6706	Bedtime for Sniffles	11-23-40	7
6707	Of Fox and Hounds	12-7-40	7
6708	Shop, Look and Listen	12-21-40	7
6709	Elmer's Pet Rabbit	1-4-41	7
6710	The Fighting 69½	1-18-41	7

SERIALS

COLUMBIA

1120	Green Archer, The, 15 Episodes	10-25-40	..
2120	White Eagle, 15 Episodes (Buck Jones)	1-31-41	..

REPUBLIC

081	King of the Royal Mounted, 12 Episodes	9-20-40	..
082	Mysterious Dr. Satan, 15 Episodes	12-13-40	..

UNIVERSAL

5681-92	Junior G-Men, 12 Episodes	10-1-40	..
5781-95	The Green Hornet Strikes Again, 15 Episodes	12-24-40	..

INDEX

[Continued from page 44]

Title	Synopsis	Data
They Knew What They Wanted, RKO	..	8
Thief of Bagdad, UA	..	40
Third Finger, Left Hand, MGM	..	24
This Thing Called Love, Col.	14	40
Three Men From Texas, Par.	..	16
Thundering Frontier, The, Col.	..	24
Tin Pan Alley, 20th-Fox	1	25
Too Many Girls, RKO	..	8
Trail Blazers, Rep.	..	16
Trail of the Vigilantes, Univ.	..	32
Trailing Double Trouble, Mono.	..	7
Tulsa Kid, The, Rep.	..	8
Tugboat Annie Sails Again, WB-FN	..	16
UNDER Texas Skies, Rep.	..	16
VICTORY, Par.	13	32
Villain Still Pursued Her, RKO	..	8
Virginia, Par.	38	..
WAGON TRAIN, RKO	..	8
Wagons Roll at Night, The, WB	29	..
Western Union, 20th-Fox	30	..
Westerner, The, UA	..	25
West of Abilene, Col.	..	7
West of Pinto Basin, Mono.	..	24
Who Killed Aunt Maggie, Rep.	..	16
Wild Cat of Tucson, Col.	22	..
Wild Man of Borneo, MGM	39	..
World in Flames, Par.	..	8
Wyoming, MGM	..	7
YESTERDAY'S Heroes, 20th-Fox	..	9
You'll Find Out, RKO	2	24
You're the One, Par.	37	..
Young Bill Hickok, Rep.	..	16
Young People, The, 20th-Fox	..	9
Youth Will Be Served, 20th-Fox	..	16

(Continued from page 39)

tells Blaine that the Vance fortune has been wiped out. Blaine hurriedly departs and Chet takes his place.

CAST

Jessica Vance.....Mildred Coles
Chet Madden.....Edward Norris
Jelliffe Blaine.....Richard Ainsley
Emily Vance.....Marjorie Gateson
John Vance.....Russell Hicks
Bill .....Eddie Acuff
Jim .....John Ridgely
Flo .....Helen Lynd
Peg .....Lucia Carroll
Joe .....Ed Gargan
Clara .....Maria Blake

ARKANSAS JUDGE (Republic)

Small Town Drama, Music

Associate producer, Armand Schaefer. Directed by Frank McDonald. Based on the novel, "False Witness", by Irving Stone. Adaptation by Ian Hunter, Ring Lardner, Jr., and Gertrude Purcell. Screen play by Dorrell and Stuart McGowan.

SYNOPSIS

Judge Abner Weaver (Leon Weaver) founder and leader of the Peaceful Valley community, is distressed when townspeople begin gossiping against neighbor Mary Shoemaker (Spring Byington). With his wife, Elviry (June Weaver), and her brother, Cicero (Frank Weaver), Abner defends Mary, who is accused of stealing. The theft becomes a matter of community interest when it is rumored that Hettie Huston (Veda Ann Borg), daughter of the local banker, has stolen the money to buy an evening gown to dazzle Tom Martel (Roy Rogers), a young lawyer. Abner's daughter, Margaret (Pauline Moore) is also in love with Tom.

The argument becomes so heated that the banker, August Huston (Frank M. Thomas) sues Abner for slander. At the trial Tom defends Abner but loses the case. Then a group of townspeople decide to run Mary out of town. They set fire to her house and Hettie, overcome by remorse, confesses to the theft.

CAST

Abner .....Leon Weaver
Cicero .....Frank Weaver
Elviry .....June Weaver
Tom Martel .....Roy Rogers
Mary Shoemaker.....Spring Byington
Margaret .....Pauline Moore
August Huston.....Frank M. Thomas
Hettie Huston.....Veda Ann Borg
Widow Smithers.....Eily Malyon
Violey .....Loretta Weaver
Miranda Wolfson.....Minerva Urecal
Mrs. Neill.....Beatrice Maude
Mr. Neill.....Harrison Greene
Mr. Melvany.....Barry MaCollum
Mr. Beaudry.....George Rosener
Mr. Johnson.....Monte Blue

Release date, Jan. 31, 1941

TALL, DARK and HANDSOME (20th-Fox)

Comedy, Melodrama, Music

Associate producer, Fred Kohlmar. Directed by H. Bruce Humberstone. Original screen play by Karl Tunberg and Darrell Ware. Music and lyrics by Leo Robin and Ralph Rainger.

SYNOPSIS

It is Chrismas time in Chicago in 1928. In that pre-depression era of plenty of money and gangsters two rival gang leaders hold forth, Shep Morrison (Cesar Romero) and Pretty Willie (Sheldon Leonard). Pretty Willie is the typical gangster, the kind that takes his victims for a murder ride, but Shep is different. He keeps his victims in a secret room in his house, a room that is well supplied with slot machines and cards.

While Christmas shopping Shep spies Judy Miller (Virginia Gilmore), who has ambitions of becoming a musical comedy star but at present is working in a department store. Shep pretending he is the father of a son offers Judy a job taking care of him. He sends his right hand man, Frosty Welch (Milton Berle), in search of a "son". Frosty returns with a typical hoodlum (Stanley Clements).

Judy is taken in by the make-believe for a while but finally sees through the plot. To square matters Shep gives Judy a job as headliner of his floor show at the Gold Coast Cafe. She becomes a big star, attracting many admirers, including Pretty Willie. Shep asks Judy to marry him and she accepts.

Shep throws a party at his house to which he invites Pretty Willie and Winnie (Charlotte Greenwood), who shows up with a new husband. Winnie believes that Biff (Paul Hurst), her "former" husband, is dead but Biff is one of Shep's prisoners. Frosty, intoxicated, shows Judy the prisoner's room. One of the prisoner's picks Frosty's pocket and opens the cell. The thugs join the party much to the consternation of Shep, Pretty Willie, who turns pale and Winnie, who faints. Pretty Willie goes to jail.

CAST

Shep Morrison .....Cesar Romero
Judy .....Virginia Gilmore
Frosty .....Milton Berle
Winnie .....Charlotte Greenwood
Pretty Willie .....Sheldon Leonard
Harry .....Stanley Clements
Puffy .....Frank Jenks
Quentin .....Barnett Parker
Louie .....Marc Lawrence
Biff .....Paul Hurst
Gunmen .....Frank Bruno
Gunmen .....{ Frank Bruno / Anthony Caruso
Dawn .....Marion Martin
Alfredo .....Leon Belasco
District Attorney .....Charles D. Brown
Commandant .....Addison Richards
Joe .....George Watts
Policeman .....Stanley Blystone
Martha .....Mary Treen
Sales Girl .....Vicki Lester

Release date, Jan. 24, 1941

THE MAD DOCTOR (Paramount)

Drama

Produced by George Arthur. Directed by Tim Whelan. Screen play by Howard J. Green.

SYNOPSIS

A psychopathic study of a brilliant psychiatrist gone mad combined with a love story is the theme of "The Mad Doctor." The psychiatrist, Dr. George Sebastien (Basil Rathbone), marries wealthy women and then murders them. His hatred of women dates from the discovery that his first wife was untrue. As the story opens the doctor is living in the small New England town of Saugerties and about to murder another victim with the aid of Maurice Gretz (Martin Kosleck), a devoted servant.

The murder accomplished, the psychiatrist established offices in New York and gathers a wealthy clientele about him, including Louise Watkins (Vera Vague), a stupid woman. Louise brings her friend, Linda Brooks (Ellen Drew), who suffers from a suicide complex, to see the mad doctor.

Linda is attracted to the doctor and he in turn falls in love with her. Gil Sawyer (John Howard), a reporter and in love with Linda, seeks to discredit the doctor in a series of articles on phony psychiatrists. The doctor, meanwhile, has cured Linda of her suicide complex and through love, has rid himself of his hatred of women.

Sawyer continues to probe the doctor's past and stumbles on the strange deaths of two of his wives. He gets in touch with Dr. Downer of Saugerties (Ralph Morgan), who asks that an autopsy be made on the last Mrs. Sebastien's body. Sebastien sends his servant Gretz to remove the body before Dr. Downer can. Gretz bungles the job. Sebastien marries Linda and leaves her immediately after the ceremony to find Dr. Downer.

When he does find Downer by a subway entrance the country doctor is telling Linda of the murders. Sebastien pushes Downer under a train. Linda sees it happen. Back at his apartment Sebastien tells Linda he plans to murder her. He is carrying her to the roof when Sawyer and the police arrive. Sebastien in trying to escape, falls to his death.

CAST

Dr. George Sebastien .....Basil Rathbone
Linda Boothe .....Ellen Drew
Gil Sawyer .....John Howard
Louise Watkins .....Vera Vague
Dr. Downer .....Ralph Morgan
Maurice Gretz .....Martin Kosleck
Winnie .....Kitty Kelly
Lawrence Watkins .....Hugh O'Connell
Hatch .....Hugh Sothern
Thurber .....Henry Victor
Susan .....Norma Varden
Station Master .....Howard Mitchell
Conductor .....Charles McAvoy
Internes .....{ James Seay / John Laird

Release date, Feb. 14, 1941

1940-41 ALPHABETICAL INDEX

For information about features listed in this index turn to Product Digest pages designated by the numerals following the title

Title	Synopsis	Data
ACROSS the Sierras, Col.	25	..
Adam Had Four Sons, Col.	38	..
Ape, The, Mon.	..	7
Aldrich Family in Life with Henry, The, Par.	14	..
Along the Rio Grande, RKO	30	..
Always a Bride, WB-FN	..	32
Argentine Nights, Univ.	..	25
Arise My Love, Par.	..	24
Arizona, Col.	..	32
Arkansas Judge, Rep.	43	..
BANK Dick, Univ.	4	32
Barnyard Follies, Rep.	..	24
Behind the News, Rep.	..	32
Beyond the Sacramento, Col.	3	..
Billy the Kid Outlawed, Prod.	..	32
Bitter Sweet, MGM	4	40
Blackout, UA	4	25
Blondie Plays Cupid, Col.	..	16
Border Legion, The, Rep.	..	25
Bowery Boy, Rep.	22	40
Bride Wore Crutches, The, 20th-Fox	30	..
Brigham Young, 20th-Fox	.	40
CALLING All Husbands, WB	..	9
Captain Caution, UA	..	9
Chad Hanna, 20th-Fox	1	32
Charlie Chan at the Wax Museum, 20th-Fox	..	8
Charter Pilot, 20th-Fox	2	25
Cheers for Miss Bishop, UA	37	..
Cherokee Strip, Par.	..	7
Christmas in July, Par.	.	7
City for Conquest, WB	..	9
Colorado, Rep.		8
Come Live With Me, MGM	39	..
Comrade X, MGM	3	24
Convoy, RKO	..	32
DANCING on a Dime, Par.		7
Dangerous Game, A, Univ.	39	..
Dark Streets of Cairo, Univ.	14	40
Devil's Pipeline, Univ.	4	16
Diamond Frontier, Univ.	..	9
Dispatch from Reuters, A, WB		40
Dr. Kildare's Crisis, MGM	..	24
Dr. Kildare Goes Home, MGM		7
Doomed Caravan, Par.	22	..
Down Argentine Way, 20th-Fox	..	25
Dreaming Out Loud, RKO	..	40
Drums of the Desert, Mono.	..	24
Dulcy, MGM	..	7
Durango Kid, Col.	.	7
EAST of the River, WB-FN	..	16
Ellery Queen—Master Detective, Col.	2	32
Elsa Maxwell's Public Deb. No. 1, 20th-Fox	..	8
Escape, MGM	..	24
Escape to Glory, Col.	6	24
FANTASIA, Disney	2	25
Fargo Kid, The, RKO	..	16
Father Is a Prince, WB		9
Flight Command, MGM	5	32
Flight from Destiny, WB	.	40
Foreign Correspondent, UA	..	9
Four Mothers, WB	21	32
Friendly Neighbors, Rep.	4	16
Frontier Crusader, Prod.	.	16
Frontier Vengeance, Rep.	..	8
Fugitive, The, Univ.	.	9
Fugitive From Prison Camp, Col.	..	7
GALLANT Sons, MGM	6	24
Gay Caballero, The, 20th-Fox	..	8
Girl From Avenue A, 20th-Fox	..	8
Girl From Havana, Rep.	..	8

This index is cumulative and covers all issues of PRODUCT DIGEST published to date

INDEX To 1940-41 Shorts on Page 41

Title	Synopsis	Data
Girl, a Guy and a Gob, A, RKO	21	..
Girls Under 21, Col.	..	24
Give Us Wings, Univ.	..	25
Golden Hoofs, 20th-Fox	31	..
Gone With the Wind, MGM	..	24
Go West, MGM	13	32
Great Dictator, The UA	..	25
Great Plane Robbery, The, Col.	..	24
Great Profile, The, 20th-Fox	..	8
Gun Code, Prod.	..	32
HAUNTED Honeymoon, MGM	..	7
Her First Romance, Mono.	..	40
Here Comes Happiness, WB	39	..
Here Comes the Navy, WB	..	25
High Sierra, WB	13	..
Hired Wife, Univ.	..	9
Hit Parade of 1941, Rep.	..	8
Hold That Woman, Prod.	..	16
Honeymoon for Three, WB	14	..
Hudson's Bay, 20th-Fox	23	40
Hullabaloo, MGM	..	16
I'M Nobody's Sweetheart Now, Univ.	..	9
I'm Still Alive, RKO	..	40
Invisible Woman, The, Univ.	23	..
I Take This Oath, Prod.	..	16
I Want a Divorce, Par.	..	40
JENNIE, 20th-Fox	15	25
KEEPING Company, MGM	21	40
Kit Carson, UA	..	9
Kitty Foyle, RKO	5	32
Knute Rockne, WB	..	9
LADDIE, RKO	..	8
Lady Hamilton, UA	31	..
Lady With the Red Hair, WB	3	16
Land of Liberty, MGM	..	40
Law and Order, Univ.	..	25
Leather Pushers, Univ.	..	9
Let's Make Music, RKO	1	32
Letter, The, WB	3	25
Li'l Abner, RKO	..	16
Little Bit of Heaven, A, Univ.	..	40
Little Men, RKO	6	24
Little Nellie Kelly, MGM	2	40
Lone Wolf Keeps a Date, The, Col.	3	24
Long Voyage Home, UA	..	9
Love Thy Neighbor, Par.	22	32
Lucky Devils, Univ.	30	..
MAD Doctor, The, Par.	43	..
Maisie Was a Lady, MGM	22	..
Man I Married, The, 20th-Fox	..	8
Margie, Univ.	..	25
Mark of Zorro, The, 20th-Fox	3	16
Meet the Chump, Univ.	38	..
Meet the Missus, Rep.	..	25

Listing of all 1940-41 Features released to date on page 33 and 1940-41 Shorts on page 42

Title	Synopsis	Data
Meet the Wildcat, Univ.	..	16
Melody and Moonlight, Rep.	..	8
Melody Ranch, Rep.	..	25
Men Against the Sky, RKO	..	8
Men of Boys Town, MGM	37	..
Mexican Spitfire Out West, RKO	..	8
Michael Shayne, Private Detective, 20th-Fox	23	40
Moon Over Burma, Par.	..	7
Mr. and Mrs. Smith, RKO	15	..
Mummy's Hand, Univ.	..	9
Murder Over New York, 20th-Fox	..	25
NICE Girl, Univ.	29	..
Night at Earl Carroll's, A, Par.	4	24
Night Train, 20th-Fox	..	8
No, No, Nanette, RKO	..	40
No Time for Comedy, WB	..	9
OKLAHOMA Renegades, Rep.	..	8
Ole Swimmin' Hole, Mono.	..	24
One Night in the Tropics, Univ.	5	16
Outsider, Mon.	..	7
PASTOR Hall, UA	..	9
Penny Serenade, Col.	29	..
Pier 13, 20th-Fox	..	8
Phantom of Chinatown, Mono.	..	32
Phantom Submarine, The, Col.	23	..
Philadelphia Story, MGM	..	32
Pinto Kid, The, Col.	31	..
Playgirl, RKO	15	32
Pony Post, Univ.	5	32
Prairie Schooners, Col.	..	32
Pride of the Bowery, Mono.	23	..
QUARTERBACK, The, Par.	..	7
RAGTIME Cowboy Joe, Univ.	..	9
Ramparts We Watch, RKO	..	8
Range Busters, Mono.	..	7
Rangers of Fortune, Par.	..	7
Remedy for Riches, RKO	2	24
Return of Frank James, 20th-Fox	..	9
Rhythm on the River, Par..	..	8
Ride, Kelly, Ride, 20th-Fox	38	..
Ride, Tenderfoot, Ride, Rep.	..	8
Ridin' on a Rainbow, Rep.	38	..
Road Show, UA	6	..
Robin Hood of the Pecos, Rep.	31	..
Romance of the Rio Grande, 20th-Fox	..	40
SAINT in Palm Springs, RKO	31	..
San Francisco Docks, Univ.	..	40
Sandy Gets Her Man, Univ.	..	16
Santa Fe Trail, WB-FN	15	32
Second Chorus, Par.	14	32
Seven Sinners, Univ.	..	9
She Couldn't Say No, WB-FN	..	40
Sky Murder, MGM	..	7
Slightly Tempted, Univ.	..	9
So Ends Our Night, UA	14	..
Son of Monte Cristo, UA	13	25
South of Pago Pago, UA	..	9
South of Suez, WB	5	32
So You Won't Talk, Col.	..	7
Spring Parade, Univ.	..	25
Strawberry Blonde, WB	30	..
Street of Memories, 20th-Fox	..	16
Strike Up the Band, MGM	..	24
Stuff of Heroes, WB	39	..
TAKE Me Back to Oklahoma, Mono.	..	24
Tall, Dark and Handsome, 20th-Fox	43	..
Texas Rangers Ride Again, Par.	..	24
Texas Terrors, Rep.	..	25
That Gang of Mine, Mono.	..	16

[*Continued on page* 43]

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FEATURES IN THIS ISSUE

PAGE

Profitable Use of Confectionery Vending Equipment 8
The Case of the Theatre Operator Against the Assessor . . . 10

Showplace:

A FUNCTIONAL DESIGN WITH NEW ACOUSTIC SHAPING 11
COMMUNITY CENTER FOR COUNTRY FOLK 14
JUDGING QUALITY IN THEATRE CARPETING 16
WHY CARPET LINING SHOULD BE SPECIFIED 17
LIGHTING 18

The Vender-Vane 20
Improving Your Seating with Minimum Aches and Pains 24
Making Simple Ventilation Serve 26
Cleaning Aids and Methods 29
About People of the Theatre 30
Schlanger on Theatre Form; Potwin on Acoustics 33
Tools and Replacement Stocks Essential to Safe Operation . . 35
F. H. Richardson's Comment 42

• JANUARY 11, 1941 •

SECTION TWO

BRENKERT "80"

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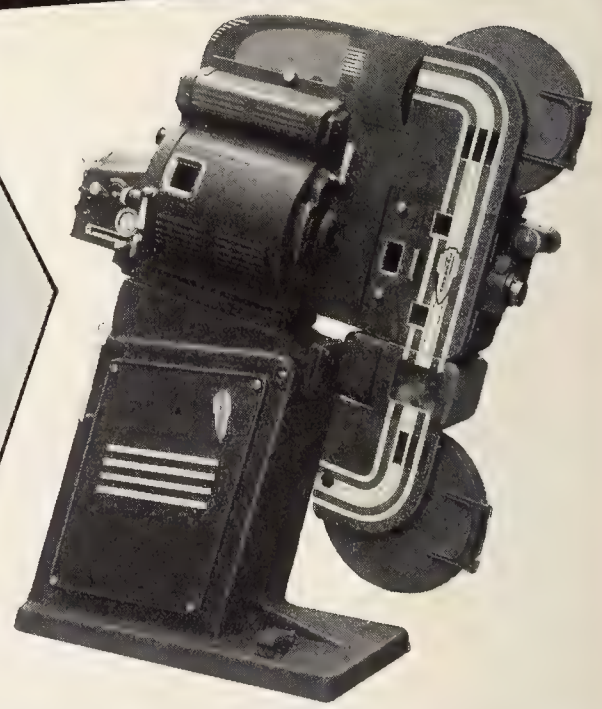


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MARKET NOTES:

COMBINATION LETTER

A NEW silhouette letter for attraction boards, having a central section of colored transparent material, has been developed by Wagner Sign Service, Inc., Chicago, to the point where it is ready for the market. The letters are metal castings of silhouette type, but with central strips of transparent material, through which the light from the attraction panel shows for color effects and, as desired, flashing. This type of letter has been merely added to the Wagner line of silhouette letters for special applications.

LAMP PRICES LOWERED

REDUCTIONS in the price of fluorescent lamps have been announced by General Electric Company's Nela Park lamp department. The 15- and 30-watt T-8 lamps, the 20- and 40-watt T-12, and the 100-watt T-17, are the fluorescent lamps involved, with reductions ranging from 10 cents to 30 cents per lamp. The colored fluorescent lamps on which prices have been reduced are the 15-, 20- and 30-watt units, which are 18, 24 and 36 inches long, respectively, in blue, green, pink, gold and red.

STAGE CATALOG ISSUED

A NEW 48-page illustrated catalog has been issued by J. R. Clancy, Inc., of Syracuse, New York, makers of stage equipment and theatrical hardware. Actual stage installations are illustrated in audience views and backstage details. The catalog gives prices and illustrates Clancy curtain control equipment, counterweights, sheave blocks in many types, brackets, lock rails, braces, cleats, clamps and other equipment necessary to the completely fitted

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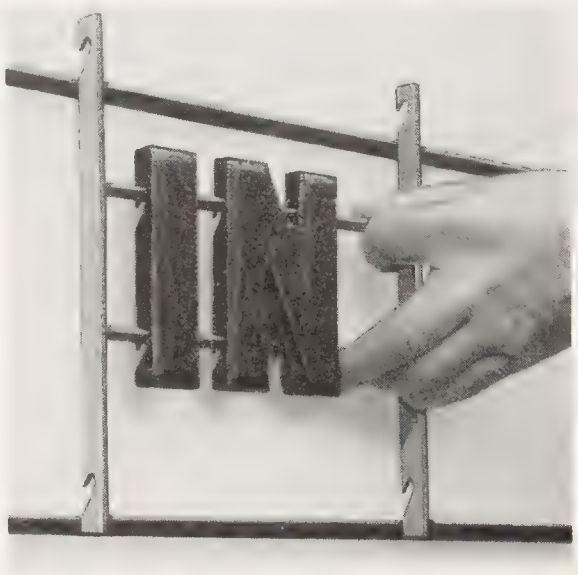
Wagner's EXCLUSIVE right to make the slotted silhouette letter has been established beyond all question. Wagner patents have been upheld against infringement by decision of the U. S. District Court, Northern Dist. of Illinois, Eastern Division, and confirmed by the U. S. Circuit Court of Appeals, Seventh Circuit. The U. S. Supreme Court has made the decision of the Circuit Court of Appeals final by denying a petition for certiorari.

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RECENT INSTALLATIONS

AUDITORIUM CHAIRS

Times, Morris, Ill.; Circle, Boston, Mass.; Roxy, Berwyn, Ill.; Rex, Chicago; Regent, Battle Creek, Mich.; Highland, Washington, D. C.; Glenwin, Glencoe, Ill. (*Reported by Kroehler Manufacturing Company, Chicago.*)

Carolina, Burlington, N. C.; Civic, Farmington, Mich.; Lyric, Erwin, Tenn.; Galax, Galax, Va.; Central Park, Buffalo, N. Y.; Chicago, Madlin, Century, Chicago. (*Reported by International Seat Corporation, Union City, Ind.*)

Juneau, Milwaukee; Whitehall, Brentwood, Pa. (*Reported by Ideal Seating Company, Grand Rapids, Mich.*)

AIR CONDITIONING

Strand, New York City; Royal, Detroit, Mich.; Bedford, Detroit, Mich.; Dawn, Detroit; Parkside, Detroit, Mich.; Cleveland Circle, Brighton, Mass.; Harper, Detroit; Ace, Detroit, Mich.; Atlas, Detroit, Mich.; Van Dyke, Detroit, Mich.; Wayne, Wayne, Mich.; Shafer, Garden City, Mich.; Calvin, Dearborn, Mich.; Astor, Philadelphia. (*Reported by the Carbondale Division of Worthington Pump and Machinery Corporation, Harrison, N. J.*)

OTHER INSTALLATIONS

The following installations have been reported by the National Theatre Supply Company, New York City:

Lone Star, Jasper, Tex.—Simplex sound equipment.

Austin Drive-In, Austin, Tex.—Simplex sound equipment, Bausch & Lomb lenses, Peerless projection lamps.

Gorham, Gorham, Me.—Simplex sound equipment.

Strand, Key West, Fla.—Simplex sound equipment, Simplex projectors.

Dade, Miami, Fla.—Simplex sound equipment, Simplex projectors.

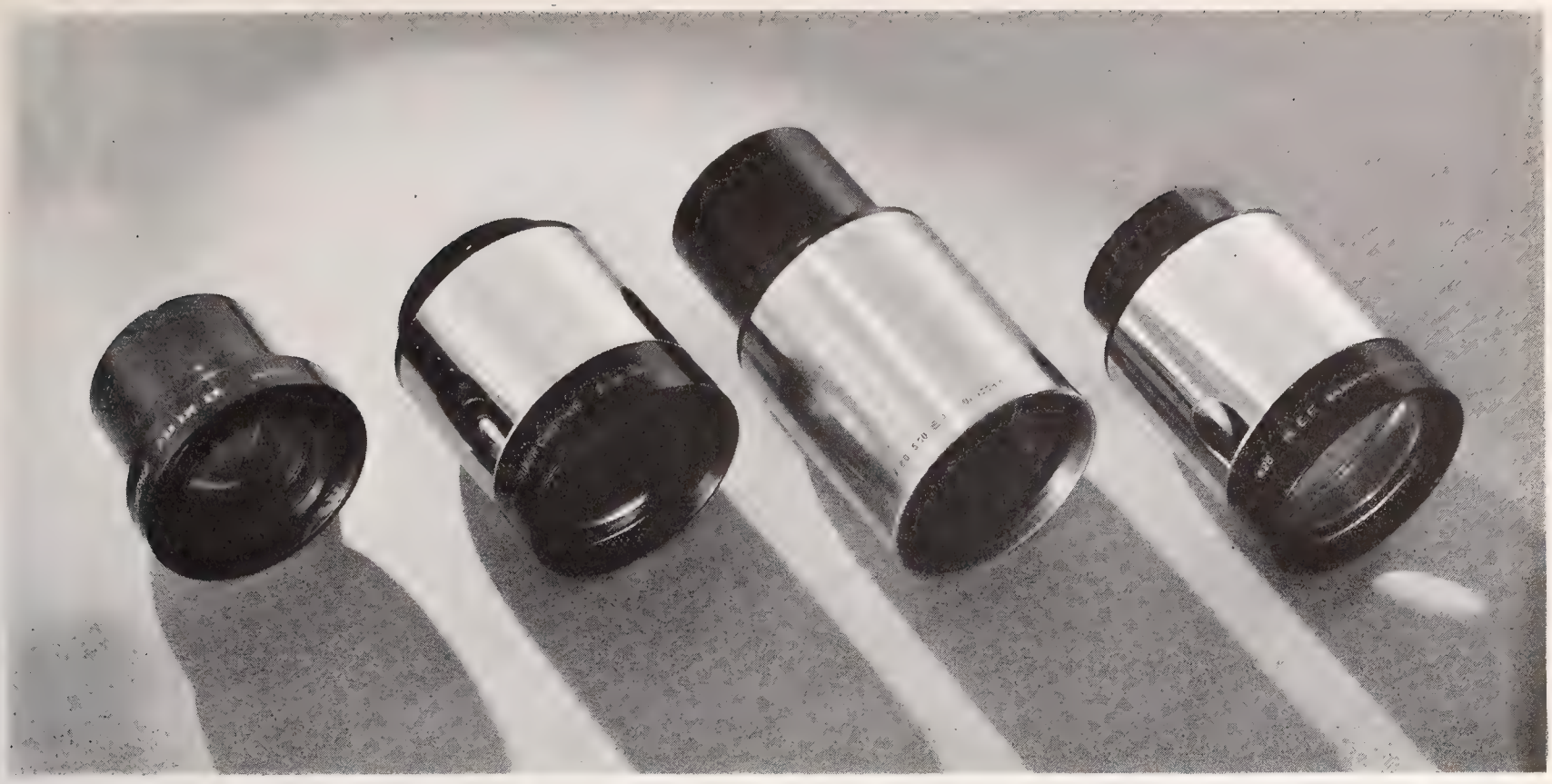
Jewell, Gordon, Ga.—Simplex sound.

Gem, Beaverton, Mich.—Simplex sound.

Senate, St. Louis, Mo.—Simplex sound equipment, Simplex projectors, Simplex Intermediate projection lamps.

Grand, Lincoln, Ill.—Simplex sound equipment, Simplex Intermediate projection lamps.

Charles, Montgomery, Ala.—Simplex sound equipment, Simplex projectors, Walker screen, Bausch & Lomb lenses, Peerless projection lamps.



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BAUSCH & LOMB SUPER CINEPHOR LENSES

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SUPER CINEPHOR f:2.0

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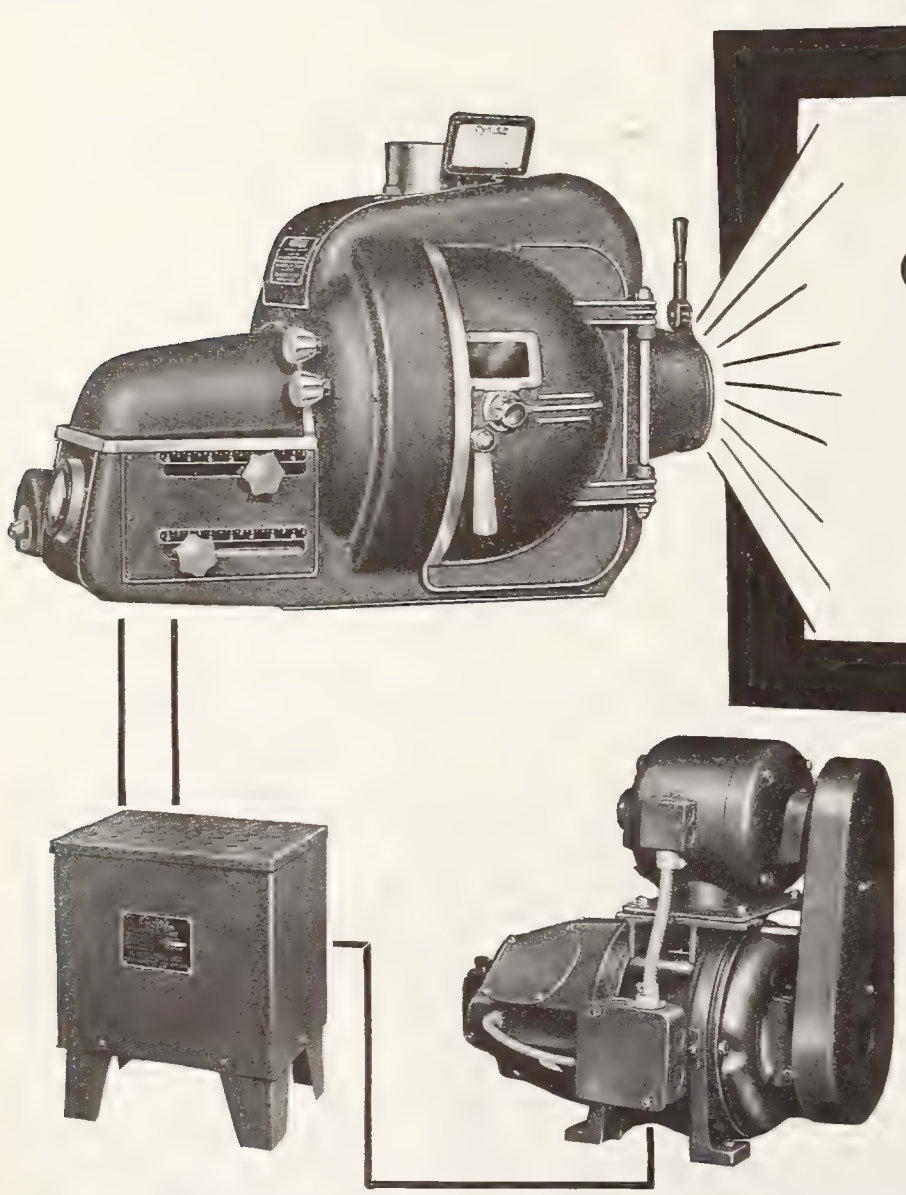
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ABSOLUTE DEPENDABILITY



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NEW YORK, U. S. A.

Better Theatres

JANUARY 11, 1941

Vol. 142 No. 2

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■ ■ ■

New Theatre Projects Total 492 for 1940

WAR PSYCHOLOGY and the "tread water" attitude always produced by a presidential election, were doubtless among the factors reflected in the figures for new theatre projects for the year 1940. A slight decline as against 1939 is shown in the reports for the year to Better Theatres *Projects Bulletin Service* which, however, list a total of 492 projects as against 542 for the preceding year. The year 1940, in fact, was halfway between last year and 1938, which had 429.

A reversal of the trend toward smaller theatres was shown the past year. Of 308 projects for which figures on seating capacity were available, the average is 721 seats, as compared with 672 for 1939. Yet the average cost per theatre was less—$54,527, based on a total of 185 theatres for which cost could be ascertained. The previous year's reported costs averaged $60,000 per theatre.

Most active (as has been the case consistently in recent years) were the southern states, leading all the rest of the country in projects reported. There was less activity in New England than anywhere else except the mountain states.

In all sections of the country, however, activity was far greater during the first and second quarters of the year, seemingly indicating that the more serious turn the war took in spring, combined with a presidential election, were the reasons for the summer and fall slump which brought the year's record below that of 1939.

Rayon Carpeting

Rayon carpeting has been a goal of the rayon industry for a long time. Now it believes that the goal has been attained. At any rate, perfection of a rayon floor covering has just been announced by the Rayon Corporation of America.

Constructed on a sponge-rubber base, it is said to be moth-proof, lint-proof, nonskid and washable with soap and water. Theoretically the thick latex rubber base, which is duPont Velvetex, provides ample padding and makes a lining unnecessary.

The twist-loop rayon knit is vulcanized to the underlying base, forming a chemical bond. The appearance is said to be that of a loomed wool rug, with, however, the sheen characteristic of rayon.

Floor dust cannot work up through the fibres of the base, the announcement declares, since the base is solid rubber. Velvetex is honeycombed with small "pockets," which prevents skidding, it is pointed out, by reason of the suction-cup grip upon the floor.

The carpeting has now become generally available, supplied in widths up to 54 inches. For larger areas, widths are joined by a cementing process which is said to leave only an almost imperceptible seam.

Synchronized Odors

The technicians will never quit fooling around with the motion picture (fortunately). They just had to make it talk. They insist upon the ultimate achievement of the "third dimension." And now, according to reports from Detroit, motion pictures with odors are quite feasible. At least an experimental screening at the Vogue theatre there, with accompanying odors mechanically produced, has brought this ambition again to light.

The report seems to indicate that the novelty lay in the method used. Various perfumes were sprayed into the air-conditioning system, and quickly changed in an attempt to synchronize odors with plot in a manner hitherto unexplored. For example, during the showing of "Boom Town," the audience were nasally introduced to the varied atmospheres of prairies, oil gushers, saloons, horse races and boudoirs. During the showing of "Knute Rockne," those present, regardless of their normal environment, made the acquaintance of a football team in the locker room between halves—with its free-smelling sweat, liniment and all.

Nevertheless, audience reaction was favorable, according to the Aromatix Company of Detroit, makers of the apparatus producing the odors. Comment cards reported 85% approval. And certain incidental advantages were discovered. The necessity of removing one odor promptly and thoroughly to keep it from interfering with the next is said to have "left the audience at greater ease, with a marked decrease in the amount of coughing, sneezing and nose blowing." Why this was so is not explained.

Better Light for All

The past year brought the art of film presentation a great deal closer to elimination of the low-intensity projection lamp.

The new d.c. "one-kilowatt" and a.c. high-intensity lamps which were brought out toward the end of 1939 to replace low-intensity sources in the smaller houses, proved wholly effective in a full year's test in actual theatre operation. Complete satisfaction with the new small-theatre lamps is reported from every side. They do exactly what was hoped for them.

The 6-mm. Orotip C carbon which was designed not to mushroom at low current densities, just doesn't. In small theatres everywhere, even though the equipment is sometimes manned none too skillfully, it behaves as it did in the laboratory.

Wide acceptance by the industry is shown in the record of installations. Some thousands of low-intensity lamps were replaced by the new low-wattage, high-intensity models. Although complete figures are not available, a single distributor reports installation of 1,500 of the new lamps in the first ten months of 1940, a result exceeding anticipations at the beginning of the year by two to one. The campaign for complete elimination of low-intensity lighting from all theatres is expected to continue at the same pace throughout the year now opening.

Among all the exhibitors, manufacturers, supply dealers and projection supervisors questioned, only one dissentient voice was found. A single projection supervisor voiced his preference for the larger, low-voltage, high-intensity ("Suprex" carbon arc) lamps, which give even more light.

"But if the theatre is under 800 or 1,000 seats, and can't afford the low-voltage, high-intensity type?" he was asked. The reply: "Well, in that case they've *got* to go to the low-voltage type—they can't stay with low-intensity, that's sure."

The high-intensity whiteness of the illumination from these low-power sources is, of course, practically a necessity for the projection of color pictures. Those films are made and developed for use with the white-light high-intensity sources, the colors lose their proper values. But black-and-white prints today have density and pictorial toning also requiring white light, with a screen reading of not less than 10 foot-candles average.

The acceptance which the new low-power high-intensity sources have been accorded over the year just past, and their success in practical operation, indicate that the problem of enabling *all* theatres to project the products of Hollywood with the same pictorial values and appeal has been substantially solved.

G. S.

The Profitable Use of Vending

Surveying the dispensing of candy, popcorn and other refreshments as a service to patrons and source of extra income—how to make it pay

By J. S. MILLS

CONFECTIONERY vending, as done by the theatre itself rather than by a concessionaire, fills two important functions in the modern motion picture establishment. It produces *net* profits which vary from $20 a week in the smallest houses, to nearly $80 a week in large city theatres. But additionally, and of equal importance, *it renders a service* which the audience wants, as evidenced by the high ratio of candy sales to admissions. In some theatres, every second person who buys a ticket buys confectionery of some kind. Even in those theatres where confectionery is least bought, the ratio of candy sales to admissions often runs as high as one to five.

Confectionery dispensing in theatres gives maximum accommodation, and returns the greatest profit, when handled in ways that experience shows to be best; such sales prove less satisfactory when the theatre management does not take advantage of the lessons learned through the experiences of the past. For there is nothing new about the sale of refreshments in the theatre, be they candy, popcorn, peanuts or even beverages. All of us remember when the "butcher" stalked the aisles in the old nickelodeon days, hawking his wears through the tinkling of the tinny piano. All of us remember that the butcher was displaced by the installation of chocolate bar slot machines mounted on the backs of the chairs throughout the auditorium. Those individual machines, so troublesome to service, were in turn replaced by the multiple unit automatic candy vendor, installed by a concessionaire in the back of the auditorium, or in the lobby or foyer, and stocked by him with *brands of candy unknown to the audience* —candy which had little appeal, but a high unit profit.

These experiences, running back to the earliest days of the motion picture, show definitely that the provision of refreshments in the theatre is a service to the audience which the theatregoer values and has always valued; they show also that there are *right* and *wrong* ways of providing this service, *profitable* ways of doing it, and ways that are *not* profitable.

With respect to candy, today and for some ten years past, the best and most profitable way has been to offer advertised brands known to the local audience, through a centralized vending machine or counter which is owned by the theatre and not by a concessionaire. Some theatres find that sales justify both a candy counter with a sales attendant, and automatic machines located elsewhere in the theatre.

The reason for eliminating the concessionaire is partly that the profits, while interesting, are seldom large enough to be shared—and the concessionaire, of course, *will* take the lion's share. Equally important is the fact that concessionaires in that business seldom offer the audience advertised brands which they know and prefer, but tend instead to stock their machines with "long-profit" wares which the buy in bulk from nondescript suppliers and offer for sale in all theatres regardless of the audience type or taste. Finally, the development of automatic machines to the point where servicing them becomes a trifling chore eliminates the last need for admitting the concessionaire to this part of the exhibitor's business.



IN THE BENTON THEATRE, KANSAS CITY, MO. PHOTO COURTESY MANLEY, INC.

Adults the Best Buyers

Current practices in the vending of confectionery inside the theatre were first inaugurated by the Paramount-Publix circuit in 1929, and their success set a pattern which has since proved most effective everywhere. It is based on careful attention to a number of details, and strict adherence to a basic principle. That principle is that most of the patrons of any theatre, and most, or at least the most profitable, purchasers are *not children,* but *adults.* This principle is the reason which lies behind the importance of using only name brands of candy, and behind certain other details which experience shows to be important.

These details include the type of machines used, their placement in the theatre, the source of candy supply, the maintenance of the machines, and certain factors of merchandising, including variety in the goods offered and advertisement of the service.

For automatic vending, today's machines include models that have been designed specifically for theatre installation. Their appearance is not only attractive, but in harmony with the architecture and decorations of the modern theatre. Their capacity is ample, enabling them to offer a sufficient variety of wares to tempt the taste of the patron; they have servicing features that minimize the attention they need.

Such machines permit the theatre to show a net profit immediately on installation, for they do in fact pay for themselves

Equipment

out of earnings in several months' time, while their sturdy construction allows amortization of their cost over a vastly longer period.

Candy machines should be located in foyers and in the auditorium proper; outer lobbies do not offer a good location. Experience proves these facts; the reason, apparently, is that candy is bought on impulse. When entering the theatre, and while still in the outer lobby, patrons seem to have their minds on the entertainment they are going to see and the small mechanics of obtaining admission, and they tend to ignore the candy machine at that time. Once within the foyer or auditorium, however, they relax, and that is the psychological moment to offer them candy.

Making Display Conspicuous

The auditorium is a very good place to locate candy machines. The machines should of course be illuminated in such a way as not to detract from the illumination of the screen, or to distract persons actually seated and watching the screen. Fluorescent illumination for this purpose is preferred today.

The illumination should fill three functions: it should dress up the machine, adding to its attractiveness; it should light clearly and distinctly the candy on display; and it should light up the top of the machine and the word "Candy" as a beacon to patrons. In the larger houses, the balconies offer good candy selling possibilities; and machines are often installed both in the rear of the balcony and in the rear of the auditorium as auxiliaries to a machine or to a candy counter located in the foyer. For candy, be it remembered, is bought on impulse.

The source of the theatre's merchandise may be a local candy jobber, who can supply brands and grades which are popular locally in sufficient variety to offer an attractive assortment for the machines. Most independent exhibitors prefer to buy in this way, and in any part of the country they should obtain prices allowing at least 40% gross profit. Circuits of theatres buying through a central office can obtain candy directly at prices allowing a gross profit of 50%.

An usher or other trusted employe can easily acquaint himself with the simple mechanics of today's machines and must keep them filled with candy as required. The same employe, or the theatre manager or treasurer, may collect the cash from time to time.

Most theatres inventory the candy stock weekly and balance the stock remaining against cash receipts, in order to retain the same control over this phase of theatre operation as over any other in which cash or its equivalent are involved. All these operations are very simple and in no way justify handing over the greater part of the profits to a concessionaire.

Merchandising details are also simple. The importance of variety should be kept in mind. Most theatres play to the same patrons week after week; it is natural that they will tire eventually of nothing but the same candy, and sales fall off accordingly. Higher grosses can be maintained by changing at least two of the slower-selling candies from time to time, weekly by preference.

Promoting the Service

Advertising is also desirable, and some theatres work into their programs a brief trailer reminding patrons that candy is being offered for their convenience. Other forms of advertising will readily suggest themselves, and of course the attractive and harmonious appearance of modern machines and counter displays, effectively illuminated and exhibiting popular brands, are in themselves advertisements which do not need too much support from other forms of reminder.

Adoption of the principles and practices suggested by experience and outlined above has resulted, in the past few years, in a marked trend toward increased confectionery sales in theatres. Exhibitors are increasingly realizing that the profits, retained by the theatre alone, are not inconsequential; and that the accommodation is desired by patrons, and as such is a builder of good-will and a reinforcement of the theatre's attractions as a place to go for recreation.

The latter consideration is well proved by the high ratio of candy and popcorn sales to attendance everywhere in the country, a ratio which in small theatres in rural communities runs as high as one to two. Such theatres, playing to an average admission of 3,500 per week, often gross $50 a week in candy and popcorn sales, with a net profit of as much as $20 a week. Large city houses, with admissions of the order of 25,000 per week, may gross as much as $175 in confectionery sales, of which up to $80 may be net profit. Not so much? But easy to get—and it's "velvet."

[*The author is manager of the candy sales department of the Rowe Manufacturing Company. He was formerly associated with the vending department of Paramount-Publix.*]



PHOTOS BY
STAFF PHOTOGRAPHER

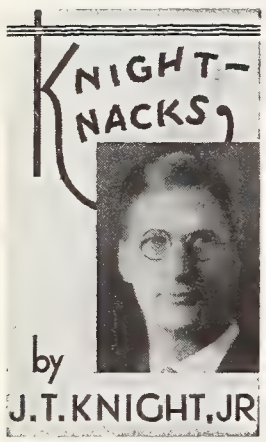
Beginning
THE VENDER-VANE

. . . a department devoted to the methods and equipment of confectionery selling in the theatre, and to vending of all kinds as a means of providing the theatre with extra income. Confectionery sales having become, during the past year especially, an important phase of theatre operation, it will be regularly dealt with hereafter in the columns of "The Vender-Vane," which appears in this issue on page 20.

The Case of the Theatre Operator Against the Assessor

● We are approaching tax time, and again the exhibitor wonders how much he can "deteriorate" his building and equipment. Here at least is sympathy

DEPRECIATION of theatre building and equipment as it is looked upon today is certainly not an ordinary subject for an engineer to write about; however, during the past several years the writer has been frequently called in to sit with tax assessors and argue with them over the extent that certain items which go to make up the theatre should or can be depreciated.



It is of benefit to the theatre man for the economical operation of his theatre to have a high rate of depreciation whereas for the tax authorities it is of distinct advantage to have as low a rate of depreciation as possible.

Depreciation is a decline in value of either property or equiment or furnishings as a result of wear or tear or obsolescence. The causes of depreciation might be listed as the wear and tear from use, actions of the elements, obsolescence, accidents, or inadequacy. During every hour of the day that a theatre is operated with people coming and going, siting in seats, motion picture grinding away, air conditioning compressors operating, there is a wear and tear on this theatre regardless of how well it is maintained.

Buildings decay even when not used. As a matter of fact the rate of decay in buildings not used is generally greater than in buildings that are used. This is because dirt in itself destroys surfaces, and when surfaces become soiled, moisture is permitted to enter into the theatre and disintegration occurs. It is a well known fact that the cloth moth destroys clothes just as much as articles of clothes are worn out through work or play or normal wear.

There is no need to go at this time into a detailed discussion of the action of the elements with regard to the depreciation of real property. We have all had our water problems, our frost problems, and the cracking of stone, cement, and stucco. The most destructive of the elements is probably the old enemy expansion and contraction. Buildings can withstand quite well winter's rain, snow and sleet, but because a building is made of so many different materials, each material having its own particular coefficient of temperature, changes in its temperature from summer to winter have a very detrimental effect on it. Soil conditions and building foundations also effect the lifetime of a building.

Many theatres today are obsolete from the standpoint of arrangement of seats, seating space, sightlines, acoustics, equipment and particularly ventilation, and we all know that such theatres experience decline in box office grosses.

Obsolescence occurs when the equipment which we have in use cannot compete any longer with modern structure, modern design, and convenient planning. Most obsolescence occurs through new ideas, new inventions, and new thoughts given to old problems. Obsolescence through accidents may occur through fire, through fire in an adjoining building, from water damage, from leaking roofs, from high winds—the final effects of which have a tendency to reduce the useful life of both building and equipment.

Effect of Inadequacy

Obsolescence *through inadequacy* sounds like a very complicated thing. But a small theatre in a rapidly growing neighborhood really becomes obsolete when it is too small to meet the demands of that particular neighborhood. On the other hand, a theatre located where the general trend of the neighborhood is declining, becomes obsolete because the *neighborhood* declines at a greater rate then the theatre. Very frequently the changing of the route of a highway will almost overnight bring about obsolescence in a theatre.

All of the foregoing is very sound theory, but these arguments are pushed very lightly to one side by the tax assessor. It is their business *not* to understand the cost of obsolescence, but to keep the depreciation, in terms of percentage of value, as low as possible and therefore have a higher sum upon which to assess their taxes.

In the final analysis, tax assessment, as it is carried on today, is largely a controversy between the owner and the officialdom. The one who can argue best generally gets the best deal, whether he be the owner or the assessor.

There are some tax assessors who are extremely sympathetic with the problem of depreciation, but these are few and far between.

In these changing times, for one to say that the life of a theatre is 25 years is really absurd. It is quite true that the building can be standing 25 years hence, but it is a fairly safe bet on any building, that it will not be used as a theatre, or at any rate it will not be a theatre of the class that it is today, 25 years from the present time.

Those Depreciation Rates!

Many of our small towns have an old "opera house" that is anywhere from 25 years old or more, and there is not one that can be said to have its original significance as a theatre, the value that it had in the beginning.

The same history is repeating itself with regard to the more modern houses. Take, for instance, one of the newest additions to theatre equipment—air-conditioning. There are plants that the writer installed six years ago which today are actually 60% obsolete from the standpoint of equipment, controls and design. Yet we are very lucky if we are able to depreciate our air conditioning at 10% a year, and in most instances we have to be satisfied with 7½%. The tax assessor still believes that theatre seats will last 15 years, but we all know differently from our own experience. Even if they could last structurally (with feasible repair), styles change, improvements come, and the old chairs are too old for effective use. Theatre seats actually become obsolete in less than ten years, yet I know of no theatre owner who is able to depreciate his theatre seats at the rate of 10%.

So it is with all other items of equipment, furnishings, and arrangement of theatres. I could give specific examples of depreciation in the practical sense and as it is accepted by the tax assessor, but the two cannot be reconciled with each other and they never will be. It is a question of argument, personality, and one's past reputation with the tax assessor as to how much he can obtain in the way of acceptable depreciation on his property.

With the new assessments coming along, may the argument be in favor of the theatre man. May your personality shine forth with all the force and conviction possible. May you keep your equilibrium in the face of absurd argument.

Showplace

an eight-page insert devoted to architectural design, and interior decoration & furnishings

A Functional Design With New Acoustic Shaping





DETAIL VIEWS OF THE SIDE AND REAR WALLS OF THE

WESTVILLE THEATRE Westville (New Haven), Conn.

[DESCRIBED ON FOLLOWING TWO PAGES]

WESTVILLE THEATRE

Westville (New Haven), Conn.

JACOB WEINSTEIN, Architect

BEN SCHLANGER, Associate

C. C. POTWIN, Acoustics Consultant

THE new Westville theatre in suburban New Haven, Conn., is operated by Maurice and Meyer Bailey who also operate two other theatres in this territory; one of them being the recently completed Whitney theatre in Hamden, Conn., a nearby residential section. Westville construction consists in masonry walls with steel supports and fireproof slab. The theatre was erected and equipped at a reported cost of approximately $100,000. The theatre seats 750 on one floor.



■ The long low wall shown in the above view of the front, to the right of the entrance, is part of the front extension of the theatre housing the rest rooms and lounging space. Ornamental cast stone forms the masonry facing. The doors, display frames and box office are finished in aluminum. The displays are of the recessed type with built-in fluorescent lighting. The marquee is finished in stainless steel and porcelain enamel. The name sign is illuminated by neon; the Wagner attraction panels are lighted by fluorescent lamps. Incandescent lamps are built into the marquee soffit in a concealed manner so as to illuminate the entrance.



■ The lobby (below) forms a quarter of a circle with the street doors forming one of the straight sides, the doors to the foyer lounge the other straight side. Three built-in displays appear on the curved wall. The design of the rubber mats and the ceiling lighting troughs follow the lines of the wall curve. The photograph shows the entrance to the foyer-lounge. The ceiling troughs are illuminated with neon tubes, the displays with fluorescent lamps. The walls are covered with metallized "Tekko" wallpaper in tones of gold and orange. The woodwork is a natural-finished straight-grained rift oak, unstained. The basic shape of the lobby suggests the line of traffic flow.



■ The view of the foyer-lounge above was taken with the camera placed in the foyer end of this space where the doors from the lobby are located. The view is mostly of the lounge area. Entrance to the rest rooms occur on the left side, to the auditorium on the right, the doors being just about out of range of the camera. On the left side there is large mirror extending from floor to ceiling. The walls are also covered with metallized "Tekko" wallpaper in shades of silver and rose. The carpet is a Mohawk Wilton in shades of rose and cream. The furniture has multi-colored coverings, and is of unstained natural wood construction. The lounge area is illuminated entirely by table lamps. The foyer end is illuminated from the ceiling with built-in sources to the marquee ceiling type. The entire area shown is bounded on one side by the street and rest rooms, on the other long side by the rear wall of the standee area.

ACOUSTIC DESIGN: In developing the acoustical form of the Westville theatre, two fundamental factors required most careful analysis. These were: (1) the control of cubic foot volume, and (2) the disposition of reflecting surfaces at the rear. Particular attention is called to the fact that the rear wall is formed as a series of inward tilts which vary in (1) area, (2) spacing, (3) degree of projection from the vertical, and (4) in arrangement of openings on their surfaces. . . . In addition to reducing cubage, the side offset sections of the ceiling introduce beneficial sound dispersing sections and reduce the amount of side wall area exposed to direct sound from the loudspeakers. The area of the upper side walls which remains has a single back tilt, which eliminates parallelism and directs first reflections toward the ceiling.

AIR SUPPLY: The heating, ventilating and air-conditioning system consists of a Kewanee hot water fire tube boiler fired with No. 5 fuel oil. A water circulating pump forces water through the boiler on the heating cycle, or through a Freon water cooler during the cooling cycle. This heated or chilled water is then pumped through a single bank of copper coils located at the main supply fan. Return air or fresh air passes through dry type air filters, then through the coils, where it is either heated or cooled as the season demands. The conditioned air is conveyed by sheet metal ducts to the outlet grilles. . . . Practically all the conditioned air is delivered into the auditorium through Uni-flo grilles located on the face of the projection room wall, requiring an effective blow of 75 feet (accomplished without noise). The standee area below the projection room has several ceiling grilles, and because of the low ceiling height, flush type "R" Agitairs with a unique criss-cross air throw and short blow features are used. Return air enters a trench through floor mushrooms; fresh air is taken at the roof. The refrigerating equipment consists of a General Electric Freon compressor with a 40 h.p. wound rotor motor, a General Electric evaporative condenser ("Economizer") and a dry type water chiller, cork-insulated and metal jacket. Temperature control is accomplished with super-sensitive thermostats controlling micro valves which permit only the proper amount of chilled or heated water to pass through the copper coils. Fresh air dampers are under remote control from standee space. This permits the manager to vary the quantity of fresh air in relation to number of people in the auditorium. Safety controls consist of Mercoid bulb aquastats in boiler and water chiller to prevent high temperature or freezing. A 160° fuse link switch at fan discharge will cut off fan at this temperature. A 14-gauge damper at fan discharge is held open by a 160° fuse link. Also, at the fan discharge, use has been made of a photocell mechanism, wired to stop the fan immediately at the first sign of smoke. . . . The heating, ventilating system of the Westville was designed by Paul D. Harrigan.

[FOR PROJECTION SEE PICTURE, PAGE 44.]

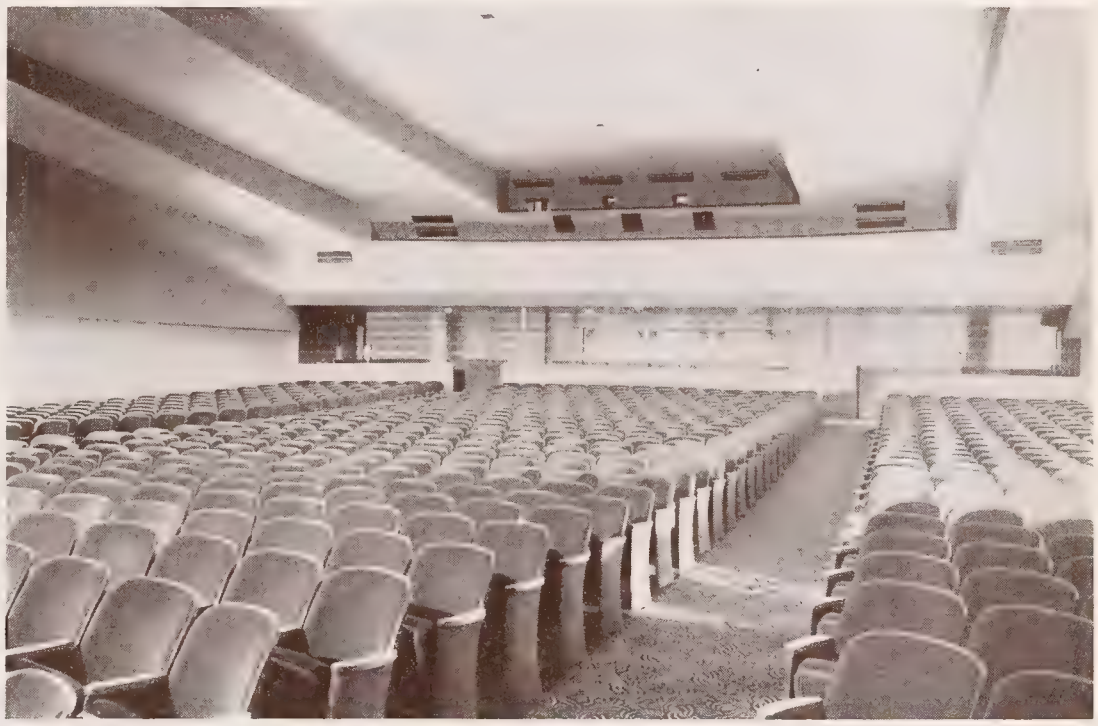
EQUIPMENT AND FURNISHINGS: Attraction panels and letters: **Wagner Sign Service, Inc., Chicago.** Auditorium seating: **American Seating Company, Grand Rapids, Mich.** Carpeting: **Mohawk Carpet Mills, Inc., Amsterdam, N. Y.** Display frames: **Stanley Frame Company, New York.**

Projectors (**Simplex**), Pedestals (**Simplex**), Projection lamps (**Simplex "High"**), motor-generators (**Hertner**), projection lenses (**Bausch & Lomb**), Rewind bench and film cabinets (**Neumade**), screen (**Walker plastic**), curtain control equipment (**Vallen**), draperies (**Bil-Art**): **National Theatre Supply Company, New Haven branch.**

Compressors and evaporative condenser: **General Electric Company, Bloomfield, N. J.** Air diffusers: **Air Devices, Inc., New York.** Temperature controls: **Barber-Colman, Inc., Rockford, Ill.**

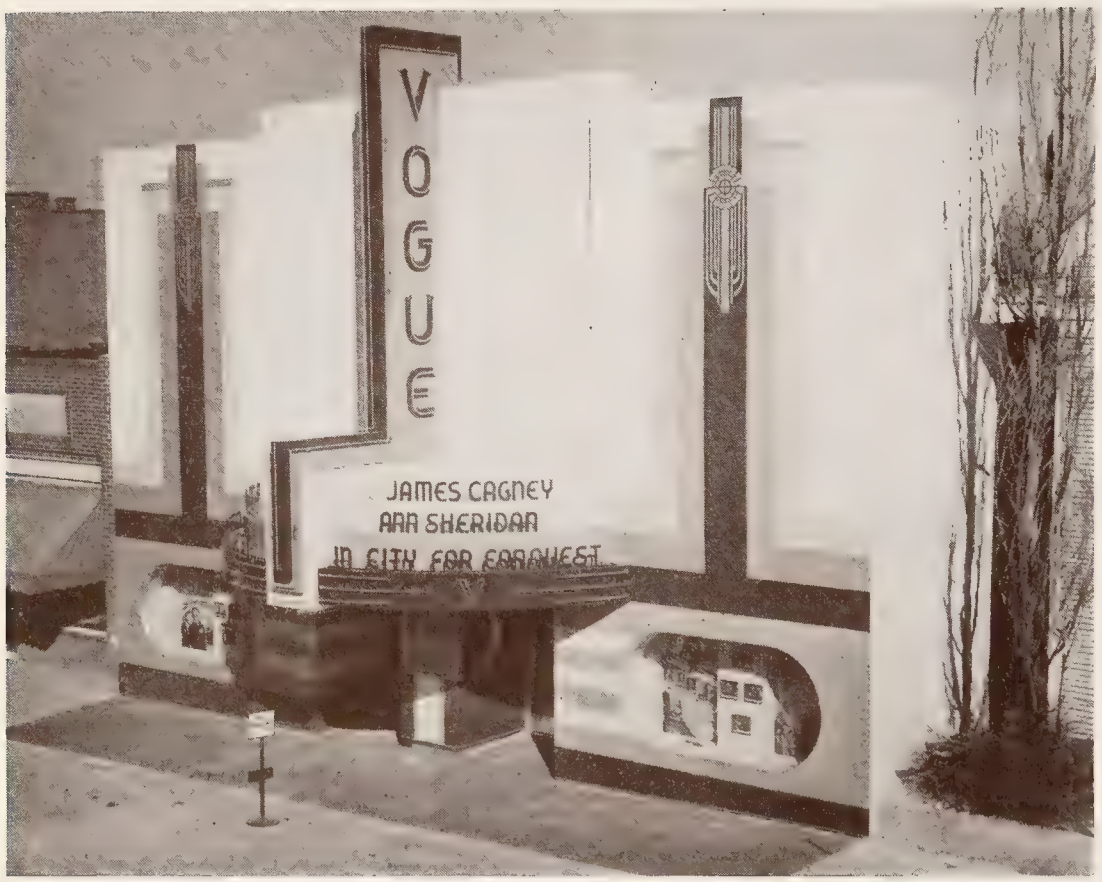


FORWARD (ABOVE) AND REAR VIEWS OF THE AUDITORIUM.



■ The upper view of the auditorium of the Westville theatre shows the floor slope and the interior surface shaping. The illumination at the screen end is from a concealed plaster cove in the ceiling near the screen. This lighting is in three colors and is used for intermission and color toning on the title introduction of the picture. The front third of the plaster surfaces, and the lower portion of the plastered side walls, are of corrugated plaster. The remainder of the surfaces are of smooth plaster. Note the angular tilt of the side walls above the corrugations; this is for both light reflection and sound control (see special note on acoustic design). This view also indicates the relative flatness of the floor slope, which is of the downward-upward "double-bowl" type developed by Mr. Schlanger. . . . Shaping of the auditorium at the rear is shown in relationship to the general design in the view immediately above. This picture also shows the complete seating and aisle arrangement, in which may be noted the use of chairs in varied widths to effect a stagger plan while preserving a uniform, unbroken aisle line. The chairs have rose-colored mohair backs and maroon simulated leather seats. All of the surfaces of the auditorium are painted in shades of gray and rose, in a flat, diffusive finish. Intermission lighting emanates from a plaster cove at the rear of the auditorium containing a series of incandescent floodlights supplying illumination in three colors; running illumination is provided only by the screen light. Note that the ceiling is higher at the screen end than at the rear, and that rear ceiling surfaces have a downward slope (also shown in detail picture of the rear area on page 11). These are factors in sound control (see special note on acoustic design). Rear air diffusers and projection ports have been placed in a design formation, while the modeling of the walls is emphasized in its abrupt meeting of wallpapered surfaces in the standee area. Besides the rear cove sources, there is a group of downlights, without lenses or louvers, in the standee ceiling to light that area.

Community Center For Country Folk



The new front. Note marquee attraction advertising provisions and set-in display cases.

Lee's Summit, Mo., is a town of only 2,200, trading center of a good farming community. But in the Vogue it now has a theatre presenting "movies" with all the fixings, including a dance-lounge

LEE'S Summit, Mo.—that's a town, not a theatre—located in southwestern Jackson County, a few miles from Kansas City, has most of the characteristics of a small, agricultural community. Its contiguous area is made up of dairy, stock, and grain farms; it has a population of only 2,200.

But because it is only a "whoop and a holler" from a metropolitan area, its trade is thoroughly familiar with the finest in motion picture presentation. Consequently, its standards are high. At the same time, competition is keener than it might be otherwise; and being close to a large city, many of its residents are retired farmers who have sold their acreage to wealthy Kansas Citians—and retired farmers are hard to get into the movie habit.

These were some of the factors that dictated the type of theatre that George Hartmann recently constructed by comprehensively remodeling the Lee theatre which he has operated for about three years in Lee's Summit. Mr. Hartmann also operates the Armour in North Kansas City, Mo., and with Earl Jameson and Sam Abend of Film Delivery, Kansas City, is the theatre operating member of Friendly Theatres, which has, in addition to the new Vogue at Lee's Summit, the State, Mound City, Mo.; the Plaza, Lamar, Mo., and the Plaza at Lindsborg, Kan.

In the new Vogue theatre, which quite probably establishes a new high standard for small town theatres in the Kansas-Missouri area, Larry Larsen, builder, architect, and designer, has achieved a number of interesting effects, altogether in the modern manner.

GLASS GIVES SPARKLING QUALITY

The Vogue acquires a certain sparkling quality from the liberal use of glass, both structural and decorative; a combination of blue, beige, and cream in decoration and lighting; geometric paneling of the auditorium ceiling; jewel-like light fixtures along the auditorium side walls.

In remodeling the Lee theatre, only one wall was retained, this one abutting on an adjoining building. The other walls are of brick with stucco finish. The Lee, measuring 30x70 feet, seated 340; the Vogue, which is 45x140, seats 540.

The front, except for a white stucco center piece offset, is faced in Carrara glass of dark blue, beige, and cream, worked out in upright paneling. In addition to the generous use of the highly polished glass, four unusual features distinguish the front: a special sidewalk surface in color; deep set "porthole" display windows, at the back of which are two inset 40x60's flanking a center panel for displaying stills; curved treatment of the box office side wall instead of the usual full glass, three sides, above deal plate level; and stepped, curved attraction display ledges for silhouetting of block letters against a white background of the marquee.

ENTRANCE AND FOYER AREA

The foyer of the Vogue is large in floor space. There is no lobby. Patrons enter the theatre at doors on either side of the box office. A short wide hallway is formed by the walls of the manager's office on the north and the restrooms on the south (each are 9½x13 feet). The foyer then opens out at one side, while on the opposite side steps lead up to a dance lounge and to toilet rooms.

Pittsburgh-Corning glass blocks at cornices are illuminated in blue. The effect is strengthened by blue Wilton carpet of a modern curvilinear, bold pattern.

Wide columns of glass blocks frame the entrance to the lounge. Where the foyer opens at the entrance the wall turns on a wide column of glass blocks. Each of the two entrances into the auditorium (hung with blue drapes) is framed in narrow columns of glass blocks. The frame of a small doorway, next to the juncture of foyer and auditorium wall, has an edging of glass blocks. This doorway leads upstairs to the projection room and a "cry-room."

A standee rail is a poor thing to have in a country town, Hartmann has found. It is too convenient a "talking post" for Jones, who takes advantage of the atmosphere of relaxation, to trade views with Smith about crops and livestock and busi-



View of lobby, looking into dance lounge.

ness. The inevitable conversation disturbs patrons. So there isn't such a rail in the Vogue. The patron either is in the foyer or in the auditorium. A full wall separates the two, and there two doorways aisle-wide.

THE DANCE LOUNGE

The dance lounge, which opens off the foyer, is an unusual feature that has already proved of value. It is 14 feet wide and 70 feet deep, including restrooms at the front end. The building was widened 14 feet at the front, and 70 feet back, in order to house toilet rooms and dance lounge, and to balance the structure's front.

The dance lounge has proved very popular with all age groups, not young people alone; and it has helped to make the Vogue the whole area's community center. About half the floor area, exclusive of the toilet rooms, is carpeted and furnished with lounge chairs and settees. The back half is covered with decorative rubber-base composition flooring. At the extreme rear is a small dais, reached by three wide, shallow steps, on which sets a coin-operated phonograph which supplies the music for dancing.

In the dance lounge, as in the foyer, lighting is supplied by neon tubing concealed in coves formed by modeled ceiling structures. Light is rose and gold.



The dance lounge, looking toward dance floor and phonograph platform.

THE AUDITORIUM

The auditorium wall fixtures, jewel-like in their effect, are discs of glassine cloth and jigsawed wood, designed by Mr. Larsen. They carry blue light on the outside, green next, and ivory in the center. The center piece of the fixture is of cream glass. When the house lights in the ceiling are on, the ceiling is in the theatre's color scheme of blue, beige and cream; when the picture goes on, the ceiling becomes dark blue and silver. All illumination in the theatre is by concealed neon tubing. A full-length longitudinal ceiling panel, richly colored in the decorative motif, also conceals neon tubing in coves along its sides, giving blue light.

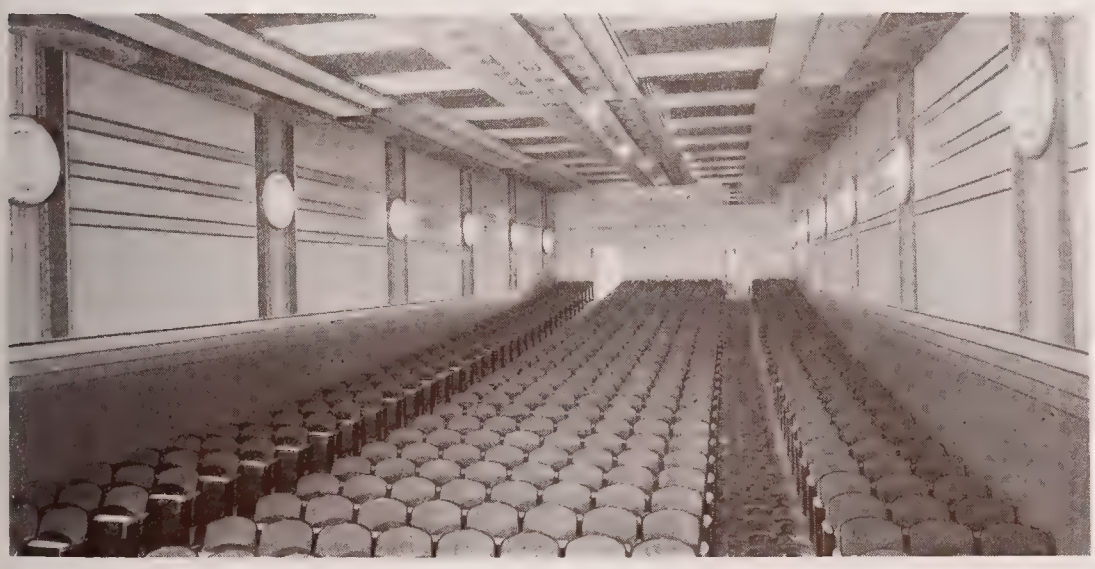
The auditorium is long and relatively narrow (distance from the rear wall to screen is 105 feet). It meets the foyer wall at right angles. At each side the stage the columnar effect so prominent in the lobby is repeated. Heavy, full curved columns in each corner architecturally "support" the ceiling. Halfway down the column is "cut" and becomes two narrower columns, one about a third the upper and the other about a fourth its circumference, which frame an exit doorway. On the face of the upper segment of each column is a curved grille of the ventilation system, one on each side of the stage. Both walls and ceiling are finished in Celotex.

The seating, spaced 33 inches (except the first ten rows), consists in fully upholstered Heywood-Wakefield chairs with turquoise blue velour on the back and tan simulated leather on the seats. Arm rests are bleached wood. The Vogue is equipped with hearing devices for ten persons.

The Vogue is not large, 45x140 feet, and seats only 540. It is of brick, finished in stucco on the front, back and south. On the north it abuts a brick mercantile building. Only one sidewall of the old Lee, which was 30x70 with 340 seats, was retained.

The Vogue has no balcony, but on an upper level is an 11-seat "cry-room," located at one side of the projection room. Lee's Summit itself, and its tributary area, form a working man's and farmer's neighborhood. When these people "go to the movies" they usually bring their children. Farm mothers don't raise children on cow milk—they follow the "old fashioned" practice of nursing, which can be, in this day, rather embarrassing in an auditorium where there are other people. The cry-room of the Vogue is seeing good service, reports Mr. Hartmann, in this respect.

The projection room of the Vogue measures 18x18 feet, and is equipped with lavatory and toilet.



Auditorium from stage, showing "cry-room" window at rear right.

Carpeting

Judging Quality in Buying Theatre Carpeting

The theatre operator buys carpeting to sell—to "sell" in the terms of showmanship, in the form of emotionally stimulating environment. And it must also "stand the gaff" of continual traffic. Therefore good quality is the only businesslike guide to the selection of carpeting

PRACTICALLY every theatre operator is a buyer of carpeting from time to time. House managers and their assistants who have not yet been charged with selecting carpeting, never know when they will be placed in that position, in their present post or in another one. Selection of equipment, furnishings and supplies of an establishment like a theatre, no matter how small or obscure it may be, is a critical function of the business. In a time of "come-easy, go-easy" the theatre business was often accused of wastefulness; it cannot afford to be wasteful today. And the point of selection is one at which waste can irretrievably begin—waste in labor and results as well as in the financial investment.

Carpeting in the theatre is stock in trade. Actually, the theatre operator is "selling" carpeting. It is a major contributor to the atmosphere that he is always endeavoring to create for the comfort and emotional stimulation of his patrons.

MATTERS OF BUSINESS INTEREST

To the theatre operator, therefore, such matters as lustre, pattern and coloration, and "softness-under-foot" are really practical affairs of business. The extent to which they enter, in any instance, into the general theatrical scheme and particular decorative style is a basic factor in determining whether or not one has got 100 cents in value out of each dollar expended.

Durability is the other factor. Beauty and durability are the two fundamental components of *quality*. And quality of course determines the price.

In purchasing carpeting for a home one often can juggle the various rooms covered in the budget with considerable latitude—choosing the best that can be afforded for the living room, while keeping within the total allowable expenditure by "cheating" on rooms less conspicuous and less used. But the theatre seldom allows such tricks. Occasionally, a lounge (most likely to be found in a theatre serving a refined residential section) does not really require carpeting of the density and quality of wool needed in foyer, standee and aisle areas. In general, however, the theatre requires a high level of quality throughout if it is to contribute all that carpeting can bring to the emotional effect of the interior, and continue to do so over a period of years.

QUALITY IS ONLY BARGAIN

It costs as much to install low-grade carpeting as the best. Low-grade carpeting, however, soon becomes shabby in the heavy-traffic areas. Sectional replacement or substitution is then necessary, most likely causing a spotty appearance.

The only bargain in theatre carpeting is a pattern which is beautiful in itself and also in its precise relationship to the architectural or decorative style of the area it occupies, wrought in a grade of weave which, if installed and maintained properly, can retain this beauty consistently over a substantial period of years. Nothing less is a bargain, but quite the contrary.

The physical characteristics which mean durability (except to the extent that structural quality may be reflected in the beauty of the fabric) are distributed throughout the structure of the carpeting. The expert speaks of the number of pile ends per unit, rows of yarn tufts per inch, pile height, pile yarn, and so on. No one of these factors determines quality; in carpeting manufacture they are adjusted to each other to produce a certain quality in a certain weave, and while two pieces of carpeting of the same type of weave may be quite differently constructed, they may be equally durable.

To a certain extent, however, the durability of a carpet is indicated by its "feel" —that is, the pile gives a sense of relative thickness and resilience if the carpet is of good quality. Pile height is important, but certain heights are characteristic of certain weaves, therefore pile height is not a general criterion. What a feeling of soft thickness, yet of firm resilience usually reflects is pile density, which means the amount of yarn per unit of fabric, which in turn means an adjustment between the number of pile ends, the number of rows, and the thickness or "fullness" of the yarn. While density is important, the ability of the pile to "take a beating" also depends upon the support given it by the backing.

When all of these several quality factors have been adjusted to each other to create a carpet which, in its particular weave classification, has a certain degree of durability, it belongs to a specific price level. The bargain-hunter may sometime come across a genuine bargain in a "closing out" design (assuming the design is what his interior scheme needs), but generally price is a dependable measure of quality.

NEW CLASSIC-MODERN PATTERNS



■ The leaf and scroll, ever-dependable sources of interesting decorative designs for, lo, these many centuries, lose none of their traditional grace in the three late patterns shown above. Recently added to the contract line of the Mohawk Carpet Mills, all are Wilton's of this manufacturer's "Scotia" grade. The left one presents scrolls in shades of gold on a coral background. In the center design we have a rich red ground on which flourish acanthus leaf motifs in tones of gray. Leaves of golden tones are placed against a red ground in the remaining design.

CARPET AS A DOMINANT DECORATIVE DEVICE





■ The extent to which carpeting can be utilized as the dominant source of color and decorative pattern is well illustrated in these recent installations. In both cases, walls and ceilings are recessive, giving the carpet design full play. The left hand picture is of the Weinstock circuit's Mayfair theatre in Flushing, L. I., showing the foyer carpeted with "Crestwood" Velvet in blue, green and orange swirls on a gray and brown ground. The other view shows the lounge of the Garneau theatre in Edmonton, Alberta, Canada, wherein another swirl pattern stands out against light, unfigured walls. This carpet (by Brinton Peterboro Carpet Company) has a dark wine-color ground with light wine and pale tan figures in pronounced contrast.

Why Carpet Lining Should Be Specified

Having selected a good grade of carpeting, don't leave the quality of padding to be used up to someone else. It might turn out all right, and it might not—and it is too late to find out after the carpet is down

THERE is a phrase in the carpet industry —"made, laid and lined"—used in reference to delivery of carpeting ready for installation, and completion of the installation. It is a handy phrase, pointing out a quick way of disposing of the carpeting job once the selection of the carpet itself has been made. But it embraces two of the four factors, beyond the quality of the carpeting itself, which determine how long the carpet will retain its good qualities—that is, laying and lining.

The other two factors are the amount and character of traffic, and maintenance.

The quality of lining should be specified. The padding under the carpet is as important to carpet life as the quality of the carpeting itself. The better the carpet, the less the influence of differences in traffic; but the life of any carpet is reduced by deficiencies in the lining. It is generally estimated by floor coverings experts that good-quality lining will increase the life of a carpet from two to three times what it would be without any lining at all.

Carpet lining is better as the amount of hair in it is greater. The poorest is made of jute, without any animal hair in it at all. The best is made entirely of hair. Others are mixtures of hair and jute. When the lining is not specified, a great deal of latitude is left the carpet dealer, and in performing on a "made, laid and lined" contract he is being allowed to adjust the quality of the lining to his desire to make as much of a profit as possible. It is rather too late to correct "misjudgment" of the required quality of lining after the carpet has been laid.

The weight of the lining should also be specified. Few theatres can use less than 45-ounce lining (38-ounce is minimum in any case). For the traffic areas, however —and these of course comprise the greater part of the carpeted area of a theatre—a lining of from 65 to 86 ounces is the best safeguard against immoderate deterioration of the carpet, with 65-ounce padding on flat, straight runs, and 86-ounce on steps and at turns (as at balcony cross-aisles).

A top-quality lining will usually outlast even good grades of carpeting, and since it not only prolongs the life of the original carpet, but can still be used when the theatre is recarpeted, a lining of the best quality provides the greatest assurance of maximum economy.

Hair and jute linings (which are those almost universally used) consist in fibres that have been subjected to enormous pressure and punched and attached by adhesive to a burlap backing. When this pressure is effected by a moulded "stamp" giving a gridiron or intertwined-circle pattern in a system of ridges and depressions, the fibres are firmly held within small areas, or "cells." This method is used to prevent the fibres from "creeping," which causes lumping in one place, thinning out in another. The circular tread is designed to effect this confinement regardless of the direction of foot-pressure.

An all-hair lining, properly fabricated, will actually grow more resilient with usage. Instead of becoming matted down, forming hard spots which are not only felt under foot, but which deprive the carpeting of uniform "give," the all-hair lining (since hair retains its "life" and springiness, while vegetable fibres "deaden" and flatten out) tends to fluff up.

FOYER AND LOUNGE FLOORS, AND STAIRWAYS, ARE ALWAYS CONSPICIOUS—KEEP THEM WELL GROOMED

Lighting



BIGELOW-SANFORD WILTON CARPET

DOWNLIGHT-COVE COMBINATION

■ Above is pictured the mezzanine foyer of the Bradley theatre, Lucas & Jenkins house in Columbus, Ga. Overlooking the main foyer, the ceiling above the balconies provides lighting by means of a decorative cowl having a cove, and three downlights directed on the main floor.



HEYWOOD-WAKEFIELD SEATING

TROUGHS AND LUMILINES

■ The above view of the auditorium of the new Mayfair theatre in Flushing, L. I., designed by C. A. Sandbloom, shows use of two vertical troughs in a panel dividing stadium and main section, to provide a suitable level of light at the stadium approaches. Otherwise, the Mayfair auditorium is entirely illuminated by simple wall fixtures consisting in single lumiline lamps exposed on metal strips.

FLUORESCENT FLOOR LAMPS

■ In the lounge below illumination is provided entirely by two floor lamps designed for fluorescent lamps. This lounge, part of the remodeling of the Phillips theatre, Liberty Theatres house in Springfield, Mass., was created in former storage space. Each of the lamps has two 15-watt fluorescent tubes, extending horizontally and parallel to each other. The transformer unit is in the base. Each lamp also has a 150-watt three-way incandescent bulb.



In his regular column in this issue, Ben Schlanger discusses a simple form of downlight. This appears on page 33.



"And now he's kissing her, George"

GET ready to handle crowds when you dress up your theatre lobby! Next to a free show, the quickest way to get your theatre mobbed with customers is to offer them a good show in attractive, modern surroundings.

How do you get started on a plan to make your lobby smart and appealing? First, mail the coupon today for our profusely-illustrated book showing what other theatres and businesses have done. It is full of ideas for using the glamor of Pittsburgh Glass to dress up your theatre. And second, call in a design expert. Interiors are his business. Let him show you the possibilities of your theatre. If you need help in getting in touch with a qualified interior designer or architect, we will be glad to assist you. Pittsburgh Glass Products are available through leading glass jobbers and mirror manufacturers, as well as our own branches.

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THE VENDER-VANE

. . . a department devoted to candy and popcorn sales and vending of all kinds for extra theatre income

How Texas Circuits Handle Their Sales of Candy and Popcorn

THEATRE owners can reap a good profit from candy counters and popcorn machines if they will give the business their attention, Lafe R. Pheifer, manager of the confectionery sales department of the Interstate Circuit and Texas Consolidated in the Southwest, declares.

Mr. Pheifer, who is in charge of confection stands and stores in 115 of the nearly 150 theatres of the two circuits, firmly believes that ownership of these stands should always be with the management of the theatre, provided proper attention can be given to it. Otherwise, he says, it is wise to sublet this space to concessionaires.

"It can be made into a real money-making proposition," he said, "but one has to use judgment. We have found public taste to vary as to product on the screen, but they all go for candy and popcorn. Our sales have been in proportion to our attendance in all houses, regardless of picture product being shown."

For candy vending, Mr. Pheifer has a small doorman case, specially built, which he uses in exceedingly small houses where attendance runs from 3,000 to 5,000 a week. In larger houses he keeps neat and pretty girls to handle sales. But responsibility for the candy counter rests with the theatre manager or treasurer, who shows a weekly inventory and a daily and weekly report in one section of his statements sent to the Dallas headquarters.

"You have to make a nickel item look like a million," Pheifer says, adding that with the popcorn machines, cleanliness and the odor of fresh, clean butter and corn will add greatly to sales. He believes that candy must be displayed attractively, taken out of cartons.

"Candy and popcorn selling forms an integral part of the theatre business," he maintains. "Anything the management can do to make the stay of the patron in the theatre more enjoyable, adds to the value of the entertainment."

Interstate has twelve small candy stores off the lobbies in some places where architecture will permit. In addition to the small doorman's stand, Mr. Pheifer also has had display cases made which fit into the cashier's cage and can be managed there.

Most spots, however, have the standard counter, near the entrance, where the prospective customer can't miss it.



A typical showcase arrangement in Lafe R. Pheifer's system, as in the Village theatre, Dallas.

Methods Resulting From an Experiment

CANDY SELLING has become so much a part of the operation of Fox West Coast theatres in the six months since the idea was experimentally inaugurated, that William Lyris, head of the department, now has twelve persons working under him. Only five-cent items are sold. Attendants are stationed at the stands to make change and assist in the selection. In some theatres the boom in candy business has necessitated adding extra help.

Candy selling was started June 1, 1940 as an experimental idea. The company now has its own warehouse, depots and delivery system supplying candy to all of its 175 houses. Candy wholesalers deliver confections to a warehouse in Los Angeles, whence they are passed on to 20 servicing depots located throughout Fox West Coast's territory.

Average ratio of sales is one bar of candy to each five admissions, but some theatres, notably the Fox Uptown in Los Angeles, report a ratio as high as two to one.

Trailers are used in all theatres, calling attention both to the candy sales and to the three-minute intermission between shows when the audience can conveniently take advantage of the accommodation. Fluorescent lighting calls attention to the candy stands, which are usually located in the foyers.

Fox West Coast candy counters are of special design with cooling equipment to keep the candy fresh and crisp in warm weather. They are fitted with shelves so arranged that they can be swung inward and locked. Cooled air is fanned over the candy even when the stock is on open display.

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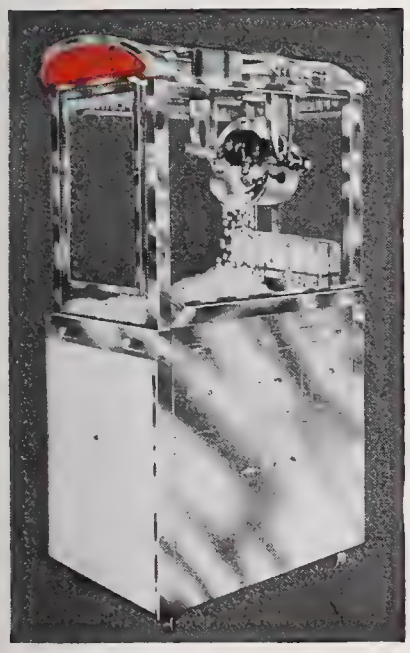


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NAME . . . . . .

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. . . . . .

MANLEY, INC.

(Formerly Burch Mfg. Company)

Dept. A, 1906 Wyandotte St., Kansas City, Mo.

Theatre Stressed As Profitable Sales Point for Popcorn

INCREASING popularity of popcorn as a confection vended in the theatre, has resulted in enlargement and revision of the merchandising practices of Burch Manufacturing Company, prominent makers of popcorn vending machines. This organization, of which Charles T. Manley is president, is now marketing new models of popcorn machines under the name of Manley, Inc., while continuing to supply popcorn, seasoning and so on under the former name of Burch Manufacturing Company.

The field organization is being re-trained as merchandising experts, so that they may be better able to advise exhibitors concerning the possibilities and details of this expanding activity.

Special popcorn, special seasoning, special sealed can packaging, have been developed. Figures of the trade association of the confectionery equipment industry show that in many parts of the country, including the South and portions of the Middle West (notably Iowa), popcorn surpasses candy in popularity as a confection appealing to theatre patrons. Further improvement in its quality, stabilization in its price, and provision of superior vending facilities are the objects of the changes in the Burch organization.





Two plants of Manley, Inc., in North Carolina (above) and in Iowa.

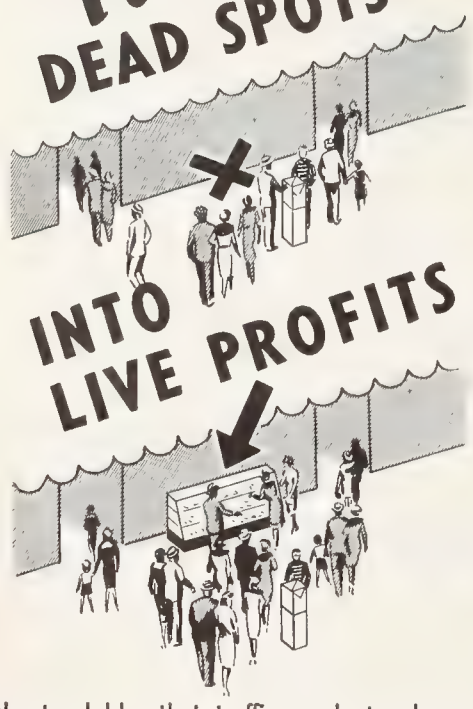
The company owns elevators and processing machinery with a total capacity of ten million tons of popcorn, and is currently planning a new refinery designed to produce a better grade of popping oil. Researches have developed vegetable oils as superior to the lard or oil shortenings used in the past. Hermetically sealed cans (fitted with plugged lids that enable the exhibitor to refill the can for resale) are used to solve the problem of deterioration of popping qualities under varying climatic conditions. A flakey, crisp confection, without hard centers, half-pops or mushrooms, is produced in this way.

All these developments have been standardized, Mr. Manley points out, with the object of making it practically impossible for any theatre to serve poor popcorn.

A total of twelve and a half million dollars gross volume annually is estimated by United States Treasury officials to be the potential market for sales of popcorn in the theatre. Further to promote these sales the Manley organization has now made available, under the name of Manley, Inc., new streamline popcorn machines which are designed for beauty of appearance, partly to bring them into harmony with the atmosphere of the theatre, partly to "glamourize" and add showmanship to the sale of high quality popcorn as a showtime confection.

Popcorn of superior grade, according to Mr. Manley, should be sold as a specialized product, itself "of extra-fine quality,

Turn DEAD SPOTS INTO LIVE PROFITS





Surely, there are many locations in your theatre lobby that traffic rarely touches. Turn these "dead spots" into "live profits" by displaying and selling from beautiful Columbus Da-Lite Display Cases candy bars and other tasty items your patrons love to enjoy during and after the show. Theatre-goers will appreciate the opportunity of making these purchases in your theatre and YOU profit from them.

Columbus Da-Lite Display Cases are ideal for such a display. The beautiful Fluorescent lighting attractively illuminates the merchandise throwing off no damaging heat. The durable extruded bronze frames, attractive cabinet wood bases and many other fine quality features provide a sales-impelling display that is a lasting, profitable investment.

Write for information on a variety of cases suitable for this purpose.

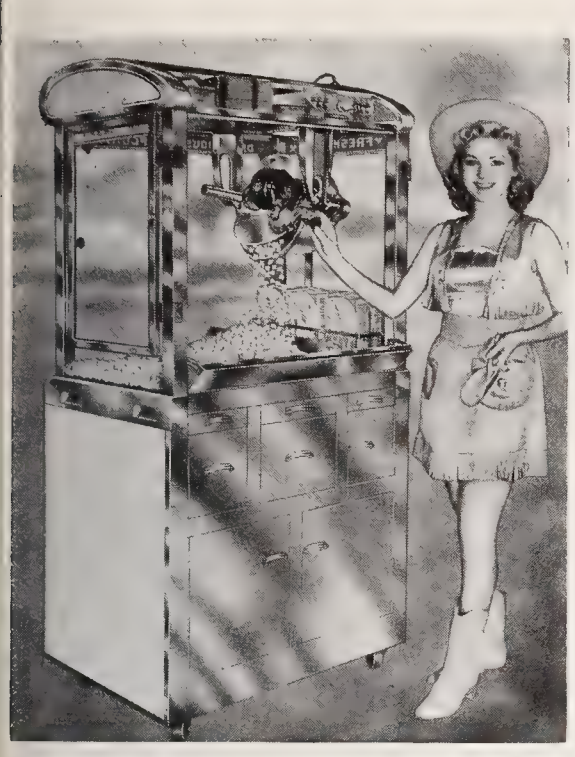
Columbus Show Case in the Roxy Theatre Lobby, Mobile, Ala.

Mr. Mason Cogswell, manager, says, *"It not only merits our highest approval, but also the approval of many of our patrons who compliment us on having a display case of such beauty and attractiveness in our theatre."*

The COLUMBUS Show Case Company • Columbus, Ohio

in extra-fine packages, merchandised by operators who appreciate the value of goodwill and salesmanship." This merchandising, he adds, "should be conducted with the glamour and showmanship in keeping with its surroundings."

Calling attention to the potential twelve and a half million dollar market which Federal statisticians believe to exist, the



New model of Manley popcorn machines.

Burch-Manley organization express the opinion that this market will "come only when theatre owners look upon the popcorn they serve the public with as critical an eye as they look upon the type of picture they buy, and when they realize that only the finest, most delicious popcorn possible is fit to sell, and then merchandise the product on the basis of giving the public their money's worth in quality and generous quantity."

Most Bars Now Fit Vending Machines

A MAJOR impetus to candy vending by automatic machines has been the improvement in the machines themselves which now adapts them to dispensing candy bars of any popular brand or size, says R. H. Adair, writing in Automatic Age.

"The operator was in a way entirely dependent on certain manufacturers of candy bars to fit the machines," he points out. "Furthermore in the past it was usually necessary to box the bars in individual cartons before they could be vended by the machines. Today's devices not only dispense most popular brands, but display them in original wrappers."



SAVE ON AMAZING G-E MAZDA FLUORESCENT LAMPS!

EVERY day the story of G-E MAZDA Fluorescent lamps grows more amazing. So swift has been the acceptance of this new, cooler, high-efficiency light source—so widespread has become its use in the theatres everywhere—so steady has been the development of new G-E manufacturing economies, that again General Electric announces lower prices! Again General Electric passes its savings along to you!

New fluorescent light costs less than ever before. You can use more of it to:

1—Give new life and color to attraction letter boards by combining with filament lamps which may be dimmed or flashed.

2—Apply color and brightness easily to enliven lobbies.

3—Give poster and display panels maximum attraction. The shape and efficiency of these lamps make them ideal.

4—Create pleasing and effective foyers and lounges. (The addition of the new soft white lamp now provides an even wider range of possibilities to do this.)

Ask your G-E MAZDA lamp distributor to help you choose the fixture best suited to your needs. And be sure you get G-E MAZDA "F" lamps. They're made to give maximum light for current consumed. *Made to Stay Brighter Longer!*

NEW LOW PRICES ON G-E MAZDA "F" LAMPS
January 1st, 1941

	WAS	NOW
15-watt T-8 (Daylight or Standard White*)	95c...	85c
15-watt T-8 (New, soft white)	$1.05...	95c
20-watt T-12 (Daylight or Standard White*)	$1.25...	$1.10
20-watt T-12 (New, soft white)	$1.35...	$1.20
30-watt T-8 (Daylight or Standard White*)	$1.25...	$1.10
30-watt T-8 (New, soft white)	$1.35...	$1.20
Also in the above sizes, blue, green, or pink, 10c additional; gold or red, 20c additional.		
40-watt T-12 (Daylight or Standard White*)	$1.90...	$1.60
40-watt (New, soft white)	$2.00...	$1.70
40-watt T-12 (Daylight or Standard White)	$1.90...	$1.60
100-watt T-17 (Daylight or Standard White) recently introduced	$3.75...	$3.50

(* Standard White 3500°K)

G-E MAZDA LAMPS
GENERAL ELECTRIC

MAINTENANCE INQUIRIES

The Catalog Bureau in this issue lists types of maintenance supplies, and for information concerning any of these, readers are requested to use the Catalog Bureau coupon as directed. Additionally, Better Theatres will be glad to answer questions concerning methods of cleaning, vermin eradication, sanitation, etc., and any special materials that they may require. There is no charge for this service. Merely write—

Better Theatres, Rockefeller Center, New York

BEN SCHLANGER
Theatre Architect • Consultant

¶ Serving the exhibitor and the builder everywhere. Address inquiries to—

Ben Schlanger
117 W. 46th St., New York City

NEW LOW PRICES ON
Artkraft
patented 9¼" oversized
CHANGEABLE LETTERS

- Die embossed 18 gauge steel—the strongest on the market.
- Mounting lugs welded on before plating. Snug fit. Easily removed and replaced.
- Copper plating makes letters and lugs rust proof.
- Beautiful black baked wrinkle finish.
- Most modernly designed letter on the market.
- Readable at greater distance by actual test.

QUARTER-INCH DRAWN ALUMINUM HANGING RODS FOR ARTKRAFT LETTERS
The finest, safest, strongest method. No sag. No rust. No rattle.

SIGNS OF LONG LIFE

Write for catalog, prices and terms, giving width of front, width of sidewalk and name of theatre.

THE ARTKRAFT SIGN CO.
General Offices: Lima, Ohio, U. S. A.

- **Pre-fabricated marquees**
- **Cast aluminum poster frames**
- **Embossed changeable letters**

FOOTNOTE becomes KEYNOTE

The statement "We provide the services of Registered Architects, Building Engineers and Mechanical Engineers" has appeared as a footnote at the bottom of our recent ads. Actually, it is the keynote of F & Y Centralized Authority Plan. Place complete responsibility for your theatre in F & Y and you get the services of the finest experts in each field from planning to execution.

Investigate Centralized Authority. F & Y, under this plan, buys and builds without waste or delay or costly extras. You'll save time and money.

F & Y BUILDING SERVICE
328 E. Town St.
Columbus, Ohio

We provide the services of Registered Architects, Building Engineers and Mechanical Engineers.

HEYWOOD-WAKEFIELD
CAMEO
A real theatre man's chair

*JUST SAY—CHARGE IT!
Always Values Like These—Pay Monthly

Standard Photocells	$2.95	Beaded Screens, sq. ft.	39½c
Jensen Tweeter Speakers	14.95	16" Exhaust Fans	$16.50
Fire Extinguishers	2.95	Parts for Simplex	36 & 10%

Theatres Completely Equipped—2 years to pay
S. O. S. Cinema Supply Corp., 636 Eleventh Ave., N. Y. C.
**No red tape—available to those who pay their bills*

SEATING the auditorium

". . . no theatre can be better than its seating."



Improving Your Seating With Minimum Aches and Pains

Offering a plan of understanding and collaboration, out of the experience of one who has long specialized in the installation of theatre equipment

By J. J. SEFING

ONE THING every reliable chair manufacturer, distributor and installation man wants to see is a clean-cut, first class chair job in a theatre. A good chair job will cost *a little* more, but the manufacturer, distributor, installation man and theatre owner can rest assured of trouble-free seating for a long time to come, while one of those "so-so" jobs will mean constant bickering and dissatisfaction.

There is no legitimate excuse for a poor theatre chair job if everyone concerned *will understand one another at the very beginning.* A progressive chair manufacturer is constantly "on his toes" to improve his product in order to receive ready preference for his chairs. A chair distributor wants to see his customers satisfied, which means to him future business. A competent installation man desires a first-class job as it means steady work and a reputation. A theatre owner purchases the chairs for satisfied patronage.

Beware of the "Pitfalls"

As a rule, in every contemplated chair job there are certain "pitfalls" present that everyone should be cautious to avoid, or at least recognize the danger of. It is quite possible that at some time or other, any one of the above parties will "slip up," then there are a lot of last minute explanations.

Let's take the case of a theatre owner who plans to re-seat his theatre. The seating arrangement has three banks of chairs and four aisles, let us say—that is, an aisle at each side wall, and the other two aisles spaced equally on each side of the center line of the theatre. The rows of chairs run straight across the width of the theatre, not on a radius or curved line. In this arrangement the average width of the chairs is 19 inches, we'll assume, and the back to back spacings average 31½ inches.

Now when the time comes to discuss the new seating arrangement and cost of installation, the seating man should tell the theatre owner just how his present seating will be improved to give the patrons better viewing of the screen. The new seating should be installed on a radius, especially if the theatre is quite wide, as it will give the people sitting in the side banks of chairs normal viewing of the picture; also, several inches can be gained on the radius, if it is sharp, without affecting the aisle widths. With this new seating arrangement, the holes in the floor will have to be redrilled for fastening the new chair standards to the floor, but the theatre owner will get several 21-inch chairs in the rows, while the back to back spacing of the rows can be increased to 32 inches.

Using the Same Fasteners

It's surprising how many times the suggestion is made and carried through, that the new chairs should be installed over the same old bolt fasteners in the floor, thus saving the cost of redrilling holes and inserting new floor bolts. When this method is agreed upon, then all concerned are bound to have bitter words and "name-callings" before the chair installation is completed—and even after the chairs are set in place and used!

In installing chairs, the standards are first slipped over bolts embedded in the floor, then the nuts are put on a few turns by hand, whereupon an electric power machine is used to drive them fast. Now if a man is careless or in a hurry, he is bound to cross the threads of at least four out of ten bolts. After the power machine drives the nuts fast and for some reason the nut is taken off, that bolt is threadless and useless for further fastening. This is one of the reasons that even when new chair standards and bolts are installed, they become loose after a little usage. So it can be seen that to try to put new standards on old bolts and make them fast is

quite impossible, especially when the old chair standards, of necessity, are taken off the floor hurriedly and recklessly.

Another reason that new standards should never be figured to fit old bolts in the floor is that nine times out of ten a chair is purchased that is of an entirely different type, and the holes in the standards are differently spaced. However, even with this obvious reason, in some cases the standards are forced in the floor by bending the bolts. A chair installed in this careless manner will never stand under the strain of every day usage.

Changing to Radial Plan

Many times a theatre owner is skeptical, and rightly so, about installing chairs on a radius because of having hinge trouble with his old chairs, although every reliable chair manufacturer in the public seating industry now handles chairs with hinges that can be installed on almost any radius. In the old days chairs were manufactured with the "friction type" or direct fastening bracket hinge which would not permit chairs to be installed on a radius. At present that hinge is seldom, if ever, used on modern chairs, except when old chairs are purchased that have been renovated with new box spring seats and covered backs. The types of hinges now used by chair manufacturers are known as *indirect* and *direct compensation,* which are used successfully on a radius without binding or breaking when the seat is lifted.

Another suggestion that cannot be stressed too much, especially of a chair installation in a theatre operating every day as well as nights, is that the theatre owner and chair man co-operate in arranging their work so as not to interfere with the normal running of the show schedule. The chair man should be reasonably sure of completing a certain section of work before the next day's show and have any unfinished section roped off properly so as not to inconvenience patrons. The theatre owner could help the installation by providing proper storage space and facilities for removing the chairs and segregating the various seats and standards.

Receiving the Equipment

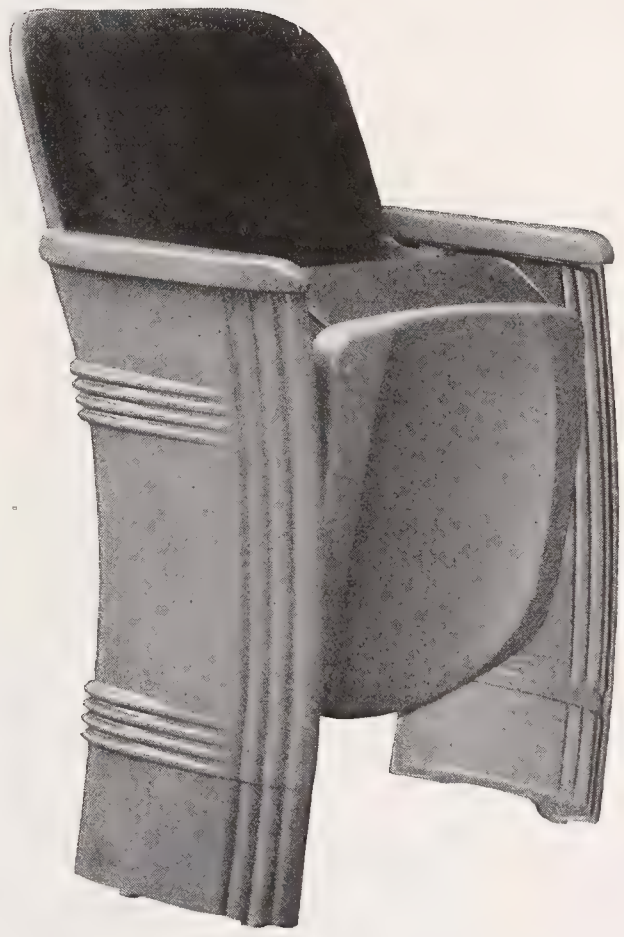
In many cases, however, the installation men in their anxiousness to hurry the job along, open the crates hurriedly, without thought that *these crates are marked for different incline standards and seat sizes.* Then time is lost in finding the right seats and standards or backs. It can be seen that smoother co-operation between theatre owner, installation men and the engineers in charge is very important in order to finish the job without penalizing anyone in time or money lost.

Extreme care should be taken in opening the cartons that hold the seats, as any sharp object used in opening can easily cut the soft material; also they should be always laid flat in stacks so as not to force the springs out of shape.

GUESS AGAIN!



OR TAKE YOUR LOSS!



If you believe that your patrons' comfort can be ignored, guess again!

Betting on inferior seating is worse than bucking the bookies. You haven't a chance!

You've probably noticed how Ideal is way out in front in the number of new, important installations.

Careful engineering, superior construction, modern design and utmost comfort are a few of the many reasons.

Write for literature. Shown is the Aristocrat. There's an Ideal Chair to fit every budget.

Ideal
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Attention: J. E. Robin

For your convenience — CATALOG BUREAU on page 46



WHY PAY MORE?

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At no cost to you Climax Reflectors will prove this statement.

Now being used by: Balaban & Katz, Tri-State, Paramount, Gregory, T & D Jr., Gollos Bros., etc.

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401-3 SCHROYER AVENUE, S.W. - - CANTON, OHIO



" . . today the theatre must assure its public breathing comfort."

■ ■ ■

Making Simple Ventilation Serve

What common supply systems can do—and be made to do better

By J. T. KNIGHT, JR.

IN THE LIGHT of the progress made in air-conditioning, including the improvement of equipment and the increased knowledge of its application, many of us are losing sight of the fact that there are still some theatres in this country that *must* rely upon ventilation to create their comfort condition. As a corollary of this thought, there are many locations which can well afford to improve their ventilation and obtain far better results than they are perhaps experiencing now.

In order that one thoroughly understand any given system of ventilation he must understand to some extent the characteristic of the equipment by which he provides ventilation. This particularly applies to fans, which is the means of moving air.

We all should know what a propeller type fan is. It is similar to the small electric fan and has blades of varying shapes similar to those of an airplane propeller. One of the important characteristics of propeller fans is that they do not have a very high pressure characteristic. By this I mean that they will not overcome the resistance of a duct system and still drive air through that duct and out through diffusing grilles. So it is of little use to attempt to install a duct system in connection with a propeller type fan.

Propeller Type Fans

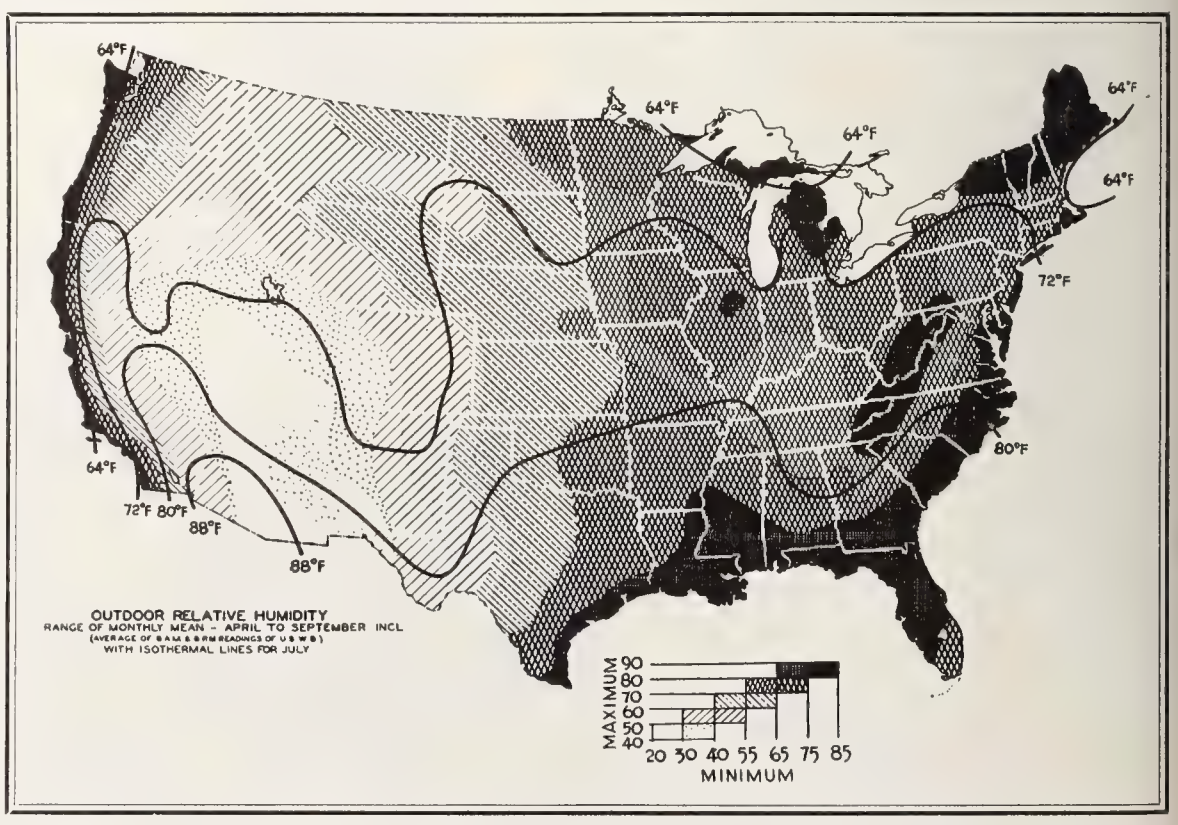
Propeller type fans generally operate at a much higher speed than other types of fans, therefore you must expect a higher noise level in connection with the operation of propeller fans. This type of fan has been improved tremendously in the past four or five years where the ventilation of homes has been carried on to a great extent in southern sections of the United States with "attic fans." By having fewer blades and being of larger area design, these fans are now operated at lower speed and handle a large volume of free air. However, in reducing the noise level of this type of fan and increasing the volume of free air handled, the pressure characteristic of the fan has also declined to a point where it practically has none. Consequently, any theatre that is now operating propeller type fans really is faced with a very serious problem in attempting to improve the ventilation within the theatre. In order to get volumes of air, this type of fan must be increased in size to the point where it is extremely difficult to find space enough in which to install it. This fan gives a turbulence to the air which creates noise.

Fans of this type have been used most successfully as exhaust fans and the most satisfactory systems using them have been primarily exhaust systems. In other words, removing the air from the auditorium makes it necessary that there be open spaces either around doors, or definite grilles for air to come in at approximately the breathing line. This type of system has been objectionable because it sucks into the theatre so much dust and dirt.

Squirrel Cage Fans

The other type of fan which we most generally come in contact with is of the squirrel cage type. It is known as a positive pressure blower because the pressure characteristics are very definite for each of the fan speeds in which it can be operated. However, when we use the positive blower type of fan at high pressure characteristic, we are very likely to run into disturbing noises.

Pressure in relation to ventilation is real-



ly so very slight that it has to be measured in terms of inches of water column. As you possibly know, atmospheric pressure is measured in inches of mercury. For instance, one inch of mercury is equal to .491 pounds per square inch. By converting it to ounces (7.86 ounces per square inch) and converting this further to water pressure, we get 1.134 feet of water, and converting this to *inches* of water we get 13.61 inches of water. In other words 13.61 inches of water is equal to .036 pounds per square inch; and converting this into ounces of pressure it becomes .864 ounces; so an inch and one-half static pressure of a fan, which is about average, means a pressure of only eight-tenths of an ounce per square inch, so you can appreciate from this (whether you have followed this mathematical conversion or not) that a ventilating system operating under a pressure of an inch and one-half of water column is really presenting a very slight pressure.

If a fan has been selected to operate at a given speed so that the output of this fan will force the air into a theatre at an inch and one-half water column pressure, when the pressure in that theatre has been built up to an inch and one-half water column that fan continues to work *against itself,* just churning up the air and not putting any more air into the theatre other than to replace the air which has naturally escaped from the theatre; so the characteristic of a fan in any given theatre does not necessarily indicate the quantity of air that one actually may be getting into that theatre.

What Makes Ventilation

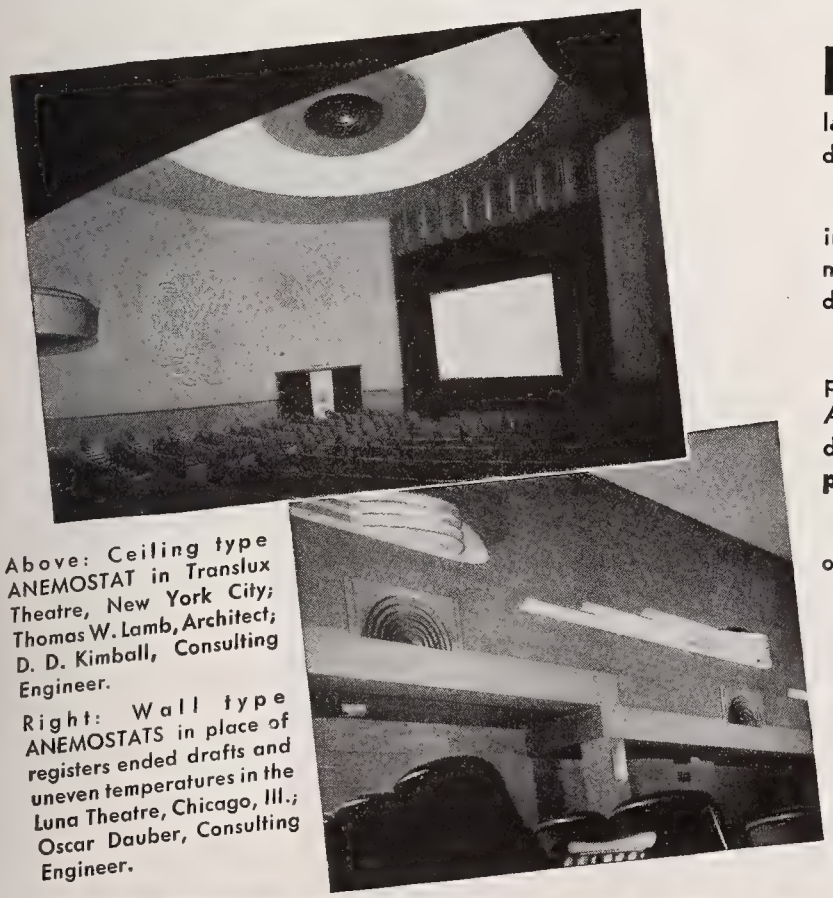
The quantity of air going into the theatre is controlled by the quantity of air that either leaks out or is taken out of the theatre, because the fan cannot produce a greater pressure than its pressure characteristic will permit it. As a result of this, many theatre men have spent money uselessly in providing *larger* fans, when what they needed to do most was to provide a fan for the air *to get out of the theatre,* because that finally is the controlling factor determining the amount of air that can be passed through a theatre, which is what really means ventilation.

This explanation is made to lead up to the fact that in any ventilating system, an exhaust system is just as important as a means of getting air into the theatre is. As most theatre ventilating systems are operated without the benefit of a duct system, the location of the point of entry of the the air, in relation to the points of exhaust from the theatre, is of vital importance in order that all the seats in that theatre receive their share of *fresh* air—not stale air churned up.

I believe that it would be well for all exhibitors, who, of necessity, must operate theatres, at least for the present, with only a simple ventilating system, to begin now to analyze their systems in the light of adequate exhaust of air from the theatre. I am quite sure that many theatres can be improved if a reasonable amount of money were spent on a planned and controlled exhaust system.

Some years ago there was an effort—and a pretty successful one, too—to "sell" the theatre operator on the idea of putting a great deal of air *into* his theatre and to forget the exhaust system. This idea naturally permitted underselling of other manufacturers. Either the proponents of the "new" idea were not aware of the facts which have been presented above, or they were dominated by a smart sales manager who wanted primarily to sell equipment without too much consideration for the results. Many of those systems, if they were augmented by a well planned exhaust system, were later made efficient. In order

END UNCOMFORTABLE AIR CONDITIONS IN YOUR THEATRE WITH ANEMOSTAT DRAFTLESS AIR DIFFUSERS!



Above: Ceiling type ANEMOSTAT in Translux Theatre, New York City; Thomas W. Lamb, Architect; D. D. Kimball, Consulting Engineer.

Right: Wall type ANEMOSTATS in place of registers ended drafts and uneven temperatures in the Luna Theatre, Chicago, Ill.; Oscar Dauber, Consulting Engineer.

"NO AIR CONDITIONING SYSTEM IS BETTER THAN ITS AIR DISTRIBUTION"

DRAFTS, wide temperature differences and other uncomfortable conditions in a theatre that has an air conditioning, air heating, cooling or ventilating system, are invariably due to one thing—inadequate means of introducing and distributing the air from the system.

With old fashioned grilles or registers, which merely cover the duct openings while permitting the air to pass through, you are bound to get swiftly moving currents of air, marked variations in temperature and improper air distribution.

You can end these conditions quickly and at reasonable cost by simply equipping all air supply outlets with modern, scientifically designed ANEMOSTATS. These units take the high velocity air from the ducts and diffuse it in a way that **positively eliminates drafts and equalizes temperature and humidity** throughout the entire conditioned or ventilated area.

ANEMOSTATS have ended air distribution troubles for many theatres all over the country. In newly installed systems their use is now practically a rule.

WRITE TODAY FOR FULL ANEMOSTAT DETAILS

ANEMOSTAT
CORPORATION OF AMERICA

Dep't E, 10 East 39th Street New York, N.Y.

Representatives in Principal Cities

to obtain any degree of comfort through ventilation we must have air *motion.*

Limits of Air Motion

Unfortunately, in certain sections of the United States summer conditions are such that the air motion necessary for any degree of comfort must be so high in velocity that the air motion itself becomes very disagreeable, and sitting for a period of, say, two hours in such air motion is definitely detrimental to health. So a well planned ventilating system must bring the air *into* an auditorium at a very low velocity (which means very large ducts or a greater number of points of entry for the air); and a primary air motion must be created by taking air *from* the auditorium.

The number of points of exhaust from auditorium can be and usually are less than the number of points of delivery, but the locations, as selected by the designing engineer for exhausting air from the auditorium, are perhaps more vital in obtaining satisfactory distribution than are the points of delivery of air into auditorium.

Generally, the shorter the duct runs the better the ventilating system; the less the obstruction to the air, both on the intake and the discharge side of the delivery fan, and on the exhaust side of the exhaust fan, the better the ventilating system will perform. (Incidentally, many theatres today, with their existing equipment, perhaps could have more satisfactory ventilation if the managers of those theatres would make a serious effort to understand these elementary principles of ventilation.)

Up to this point I have only discussed air motion in relation to straight ventilation. Many ventilating systems have been augmented by air washers. It is hardly necessary here to go into a description of an air washer as most of the theatre operators of the country have had experience with air washers. Air washers are really only a means of evaporative cooling and the writer has dealt at great length on evaporative cooling in previous articles.

Mapping Your Budget

The controlling effect obtained in evaporative cooling is the wet bulb temperature of the atmosphere outside. Let us look at the accompanying map of the United States. The lighter the area shown on this map, the more satisfactorily evaporative cooling can be carried on. The darker the area the less effect evaporative cooling will have on comfort condition. This indicates that there is a large area in the western part of the United States where evaporative cooling can be accepted. In the darkest areas, and in the next to the darkest areas, attempts at evaporative cooling are almost a total waste of money.

Pick out on this chart the approximate location of the town in which you are operating and judge for yourself, then, as to whether your air washer is worth the expense of its operation. And if you are under the impression that an air washer will improve conditions in your theatre, you can intelligently decide the question whether it would be worth the expense by noting in what area your theatre is located.

The darkest area indicates a minimum relative humidity of 75% to 85%, and a maximum of from 80% to 90%. In the next bracket it indicates a minimum of 65% to 75%, and a maximum of 70% to 80%. In brief, any theatres lying within an area that has a minimum of 65% to 75%, and a maximum of 70% to 80%, might derive some benefit from evaporative cooling. In the area where the relative humidity is higher, evaporative cooling is practically useless.

To summarize the points set forth so far:

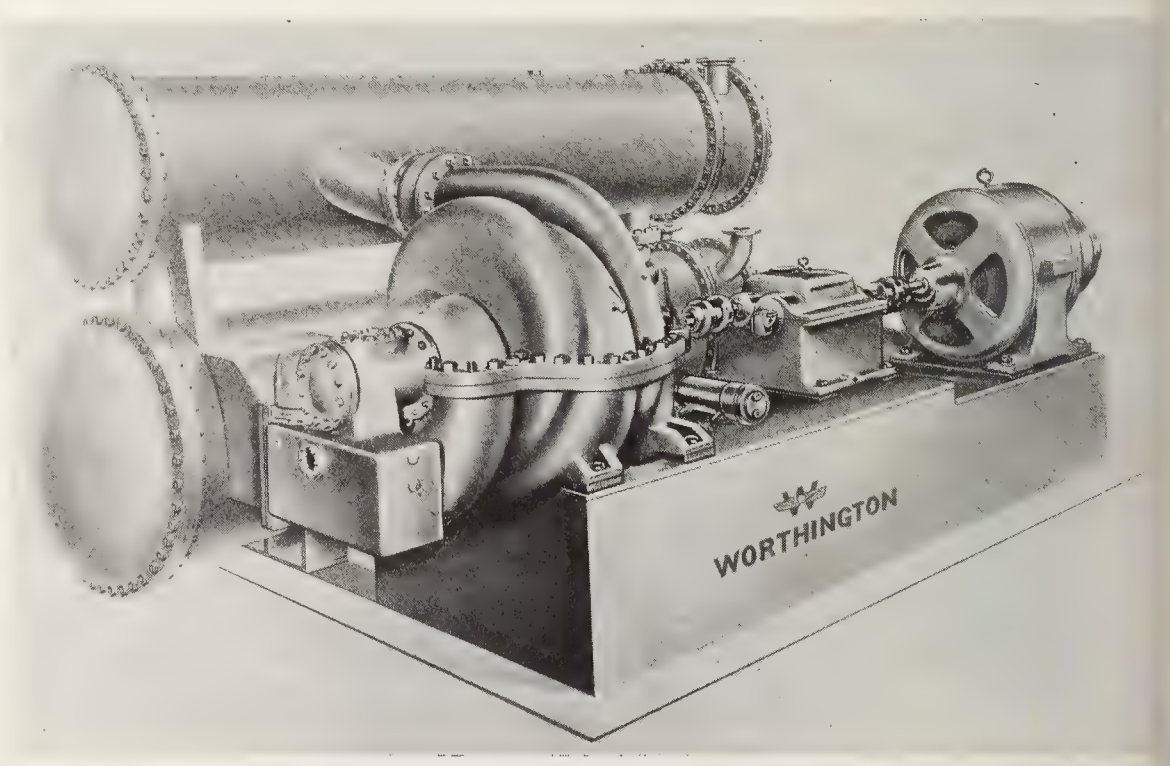
1. *Fans must be selected for their pressure characteristic in relation to the particular theatre in which they are to operate.*
2. *The pressure characteristic must be such that the noise level of the system does not disturb the audience.*
3. *A ventilating system without an exhaust system is only half a ventilating system.*
4. *Evaporative cooling is feasible only in certain geographical areas of the United States.*

A number of existing systems could of course be made more satisfactory by properly balancing them in relation to fan speeds of the delivery fan, and fan speed of the exhaust fan. They can also be improved by a relocation of delivery points for the air and exhaust location for getting the air out of the theatre

New Streamlined Model Centrifugal Cooling Machine

A NEW 1941 streamlined model of its centrifugal refrigeration machine has been brought out by the Worthington Pump and Machinery Corporation of Harrison, N. J., a leading maker of air conditioning equipment. The streamlining, while effecting a striking example of industrial design, is not for the sake of appearance alone; it serves also to reduce the space required per unit of tonnage.

A prominent theatre in which this type of Worthington refrigeration equipment has been installed is the famed Strand on Broadway, New York, which modernized its original air-conditioning system last summer.



The 1941 model now announced by Worthington consists in a compact unit incorporating a three-stage centrifugal compressor, a water-cooled condenser, and a horizontal shell and tube cooler of special design. These components, the impelling motor, and auxiliary devices, are mounted on the same electro-welded structural steel frame.

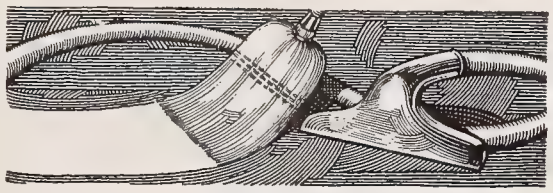
Dual lubrication is provided, consisting in a gear pump driven by the compressor shaft, which supplies lubricant during operation of the machine; and an auxiliary, motor-driven gear pump which furnishes oil under pressure to the shaft seal during starting-up and coasting-down periods. This oil seal prevents refrigerant leakage or air infiltration.

Automatic appliances provide removal of non-condensible gases and moisture from the system, with efficient recovery of the refrigerant. Specially designed inter-stage sub-coolers are included for maximum efficiency of the operating cycle. Safety and anti-freeze controls are standard equipment.

These unit machines are made in a wide variety of capacities, up to 650 tons. They use non-toxic, non-flammable Freon refrigerants. The entire unit is made by the Carbondale Division of Worthington.

CLEANING AIDS & METHODS

■ ■ ■ including
DEODORIZATION
AND SANITATION



A Maintenance Program for Your Toilet Facilities

Here is a practical program for the maintenance of your toilet facilities which, if followed, will save you much grief, and doubtless some money, too:

1. *Insist that disinfectant be used in all mop or scrub-water.* A teacupful to ten quarts of water will be sufficient.

2. *Rags, mops, brushes and buckets must be clean—and kept clean!* This means not only while in use, but when the cleaning is completed; insist that they *be put away clean.*

3. *Don't leave these utensils in and about the toilet rooms.* Rags and brushes are unsightly and remind the patron of dirt and the necessity for cleaning. And whenever you see some employe cleaning in a toilet room with dirty rags or mops, you can bet on it that the room has an odor!

4. *Waste pipes from fixtures must be clean and free from scale.* Until this is accomplished, use a half-pound of drain cleaner each day in each fixture; thereafter, use it one day every two weeks.

5. *Use drain cleaner properly.* Put a half pound in the fixture at night after the show; let it stand in solution until morning; then flush down with a bucket of hot water.

6. *Put a small teacupful of disinfectant in each fixture daily upon the completion of cleaning.* Let this remain until flushed down during the natural course of the day. This treatment won't hurt your plumbing—on the contrary, it will improve it.

7. *See to it that wire screens used in fixtures fit properly.* If they do not, they defeat the purpose for which they are used.

8. *Wire screens must be kept clean!* They should be scrubbed with hot water, soap and disinfectant. Two sets of such screens are a great help. The set not in use may be put out on a roof, or hung inconspicuously from a fire escape, so that the sun and air can purify it.

9. *Clean toilet seats, piping and flush boxes daily.* Celluloid seats may be improved, should they turn yellow, by cleaning them with a fine pumice powder. This may be purchased from your local druggist.

10. *Flush valves and nickel trimmings should be polished at least twice each week.*

11. *The floor should be mopped as often as necessary to keep it immaculate*—many times in one day in wet weather, if cleanliness so requires.

12. *Walls, stall partitions and stall doors should be washed down once a week,* at least, to maintain them in keeping with the whole idea of sanitation that your toilet rooms should display.

13. *Never stint on soap, towels or paper.* They are so cheap that possible waste of those items is not important; their absence, however, is.

SOME CLEANING DO'S AND DON'TS

Metal polishes are like neckties, and everyone has his own taste. Each porter swears by his own. There is no enormous choice between the different types now on the market: The best way to keep the brass polished is to keep the porter happy by giving him the kind he asks for.

"Armor-gloss" is the trade name of a lacquer that dries in about 25 minutes, and can be wiped on with a rag over thoroughly cleaned brass. It forms a hard finish that will last as long as six months where not exposed to friction, and thus saves the porter excessive polishing. It is useful on many other surfaces, giving a newly-varnished look to poster-frames, doors, etc. Where it is exposed to friction it of course cannot be expected to last very long. On doors subject to handling it should be replaced—after polishing—every two days, and on kickplates daily or oftener.

Lemon oil is not recommended for woodwork. It never dries, but leaves a permanently wet film that collects dust and sometimes stains patrons' clothing. A type of liquid wax known as "Powax" can be applied simply by wiping on with a cloth—no rubbing or polishing is necessary. It removes surface dirt in the course of being applied, and leaves a glossy, thoroughly dry lustre that does not collect dust and does not stain clothing.

For the removal of chewing gum pure carbon tetrachloride may be used. It is more desirable than some other agents in being completely non-inflammable, but it evaporates so rapidly while being used that some prefer a special "gum remover" consisting of 75% carbon tetrachloride and 25% of a less volatile filler.

The use of sweeping compounds is very desirable. The average compound consists of sawdust and a small quantity of very fine grade oil, with or without sand as desired. (Sand is useful with rough surfaces.) The oil clings to and holds the dust, and it is swept up with the sawdust; it is not left behind and not beaten into the air to settle someplace else.

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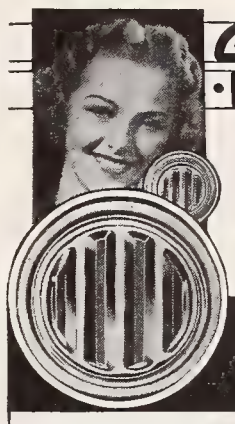
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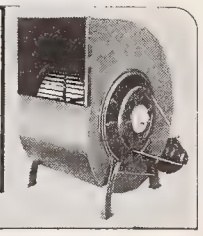
PERSONAL SERVICE

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about People of the Theatre

news of their activities reported from all sections — and briefly told.

The Mecca, new house of the Cumberland Amusement Company in Tullahoma, Tenn., has opened under the management of EUGENE RUSSELL, formerly of Nashville. The theatre seats 400.

The new Peters and Lehman Tower theatre at Roseville, Calif., has been opened. The event was marked by a county-wide celebration.

The Cameo, a new $60,000 neighborhood theatre at Orlando, Fla., has opened under the management of RALPH SAUNDERS. The new house seats 412.

The Vista theatre in Portland, Ore., formerly known as the State, has been opened after being closed for remodeling. ARTHUR O. JONES and LEWIS D. BOYD are the operators.

WILLIAM COOK has opened a new theatre in Winnemucca, Nev. Mr. Cook is a veteran Pacific Coast theatre manager.

ELLISON DUNN of Donaldson, Ga., has completed a new theatre at Ashford, Ala., at a cost of about $12,000.

GEORGE MANN and associates of San Francisco, has completed the erection of a new theatre building, costing $150,000, in Klamath Falls, Ore. The company also has under construction a new 1,200-seat house in the same locality.

N. D. THOMPSON has acquired a half interest in the theatres operated at Brea and La Habra, Calif., by A. F. MARTIN.

The Rialto theatre, Kingsport, Tenn., will be remodeled and enlarged. CHARLES BURNS, manager, said present plans call for the installation of a new stage and new front, as well as a thorough remodeling of the interior. Seating capacity will be increased by 140.

Loew's new American theatre in the East Bronx section of New York City was formally opened Christmas Eve. The new house seats 2,000.

The Madera, largest motion picture theatre in Madera, Calif., was razed by fire recently with damage estimated at more than $100,000.

JAMES Q. WRAY, who operated a motion picture theatre in York, S. C., for some time, died recently at the age of 73.

Commonwealth Theatre Corporation's new Melba theatre at Batesville, Ark., which the circuit owns jointly with JAKE ENGLES, has been opened under the management of BILL HEADSTREAM.

The RKO-Schine Strand in Syracuse, N. Y., closed December 2nd to allow for the installation of a new boiler, was reopened Christmas Day. HARVEY COCKS, formerly manager of the house, has resigned to rejoin the Quimby Circuit in Fort Wayne, Ind., in the position of general manager.

MR. AND MRS. F. G. WEIS, owners of the Bibb theatre in Macon, Ga., played Santa Claus to employes of their house, distributing bonus checks amounting to a week's salary for all who had been employed for a year or more, while others in their employ received other cash gifts.

SYLVESTER and SALVATORE ENEA, owners of the Enean theatre in Pittsburg, Calif., recently damaged by fire, plan to rebuild the house.

The State in Tampa, Fla., has been opened as a first run downtown house. It was built by BUTLER E. GORE, long associated with exhibition and operator of the Broadway in Ybor City, Fla., the Rialto in Tampa and the Howard in West Tampa, Fla.

W. S. WALKER has opened a new theatre at Summerton, S. C.

BERT OSTERMAN, 49, Northern division real estate manager for Fox West Coast Theatres, died recently from a heart attack in Oakland, Calif.

CHET HUMPHREYS has opened his new Log Cabin theatre just outside the city



Miller Square, Augusta, Ga., named after F. J. Miller, head of Augusta Amusements, operators of five theatres, on the erection of the Miller theatre (not shown in this view). The city fathers of Augusta so honored Mr. Miller for his sponsorship of clean amusements.

limits of Oklahoma City, Okla. The house seats 400 and is equipped with a confectionery and soft drink stand in the rear of the theatre. A parking lot with space to accommodate 800 cars is adjacent to the theatre. Mr. Humphreys also runs the Ritz in Britton, Okla.

Harris-Volluer Theatres, Inc., has purchased the Lovelock in Lovelock, Nev., from RALPH AUSTIN.

The new Temple, fifth house in the Fineman-Shapiro circuit, has been opened at Sheraden, Pa. The new theatre cost $150,000 and has recreation facilities on the top floor of the building, which is to be used as a community center. The theatre seats 800. EDWARD HORNER is manager.

The 900-seat Boulevard theatre, seventh unit in the circuit of the McDonald Theatre Enterprises of Columbus, Ohio, has been opened. C. G. LITTLER has been named manager. The theatre was designed and built by the F. & Y. Construction Company of Columbus. The general offices of the circuit, which will be directed by MRS. C. A. MCDONALD, widow of the late C. A. McDonald, who died shortly before the new theatre was opened, will be located in the building.

AARON GOLDBERG, owner of five downtown theatres in San Francisco, was host to more than 50 employees at the circuit's 28th annual Christmas party.

LOUISE BUCKWALTER has acquired the Majestic theatre in Quitman, Miss., from Max Connett.

■ ■ ■

JOE MEYER, long identified with radio and theatrical enterprises in San Francisco, has opened the Tivoli theatre in that city. The house at one time was the key house for the Turner & Dahnken Circuit, but had been dark most of the time during recent years.

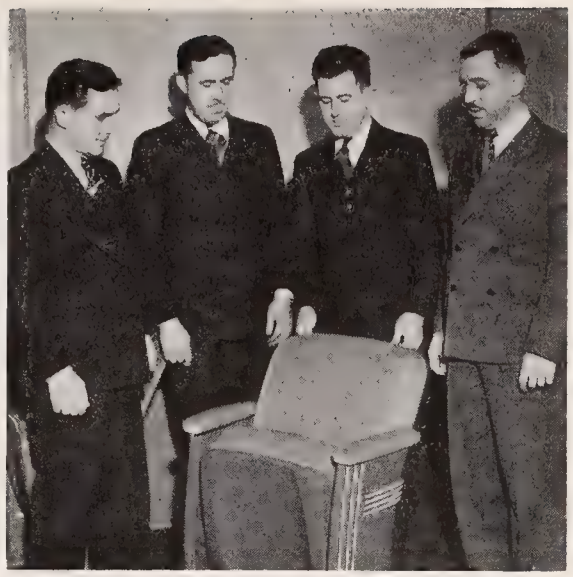
BILL BRIETENSTEIN, formerly operator of the Rialto in Seattle, is now associated with PETE CONSTANTI in Aberdeen, Wash.

THE CRESCENT AMUSEMENT COMPANY has opened a new theatre, the Roxy, in Decatur, Ala. G. P. BANNIZA, manager of the Princess, another Crescent house in Decatur, is also manager of the new house.

HOWARD J. MOODY, treasurer of the Fox theatre, San Francisco, has been appointed manager of the Carlos theatre, a new house soon to be opened at San Carlos, suburb of San Francisco.

WILLIAM ROSENTHAL has purchased the Irving in Indianapolis, Ind., from the Settos circuit. CHARLES DOADES remains as manager.

RICHARD WARFIELD, formerly assistant to Arvid Erickson, manager of the Warfield



The obvious gag-line is: The Gedris brothers stand behind their theatre chair. This picture recently illustrated a two-column interview with William A. Gedris, president of Ideal Seating Company, in the Grand Rapids (ich.) Herald. Telling of Mr. Gedris's career from acrobat to seating manufacturer, the interview gives an account not unlike an Horatio Alger story. Mr. Gedris is pictured at left; the brothers—all of them vice-presidents of Ideal—are Frank A., S.J., and A. S. Mrs. William A. Gedris, incidentally, is company secretary.

in San Francisco, has been appointed manager of the New Rialto in the Golden Gate City and JOHN STRACHAN, treasurer at the Warfield, has been named assistant.

L. A. and A. C. SPRAGUE of St. John, N. B., Canada, who recently opened the Capitol, a 400 seat house at St. George, N. B., Canada, in a new building, plan to keep the old Capitol, formerly known as the Opera House, as reserve theatre in case of emergency. The Spragues, in partnership with George H. Brown of St. John, also operate the Gaiety in Fairville, N. B., Canada and the Mayfair at Deer Island, N. B., Canada, as well as a theatre supply service in St. John.

H. J. PESKAY has become owner of the Embassy theatre in Gardena, Calif.

The Welworth Circuit, operating ten theatres in North Dakota, South Dakota, Minnesota and Wisconsin, has signed a service contract with Altec Service Corporation. O. E. MAXWELL negotiated the agreement for Altec.

JOHN and CHARLES RIST have sold the Capitol theatre building in Ironton, Ohio, to M. D. GARRED of Ashland, Ohio.

FRANK CASSIL, who operates the Rialto theatre in St. Joseph, Mo., has acquired the Rivoli theatre there from MRS. ANNA TRILINSKI. Mr. Cassil will spend about $10,000 on remodeling, and the house will be renamed the Uptown.

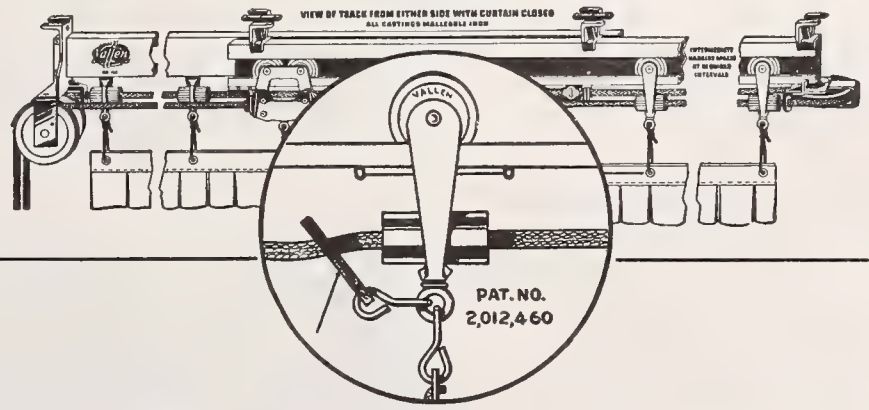
CARL R. BAMFORD, president of the Public-Bamford Theatres in Ashville, N. C., has been named to the board of directors of the local Chamber of Commerce.

HARRY LAMPMAN, 57, president of the Motion Picture Operators Union, Local 154, died recently in Seattle after an illness of several months.

W. R. ZELL, manager of the New Rex theatre at Spokane, Wash., has announced the reopening of the house for the winter season. The theatre has been renovated.

JESS BASE, theatre operator of Taft, Calif., has taken over the management of the Beekay theatre in Techachapi, Calif.

When smoke from a fire in the projection room of the Victory theatre, Denver, Colo., seeped into the auditorium of the house, B. A. HENDRIX, manager, maintained order by stepping to the stage and asking an



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PLANNING SERVICE

¶ Better Theatres is glad to answer the questions of exhibitors theatre planning.

¶ Better Theatres' Service Department annually deals with hundreds of inquiries from readers regarding planning problems, equipment and furnishings, operating methods and finance, maintenance, etc.

¶ This is strictly a service to readers for which there is no charge. Architects, however, sometimes make inquiry, or submit plans for criticism, without naming the client; and, when the architect is not a subscriber, it is requested that his client be named.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch, with dimensions plainly indicated, is of help.

¶ It is of course to be understood that this service is in no way intended to supplant that of a theatre architect. Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
Service Department
ROCKEFELLER CENTER
NEW YORK, N. Y.

audience of 800 to remain seated. The fire, starting when film became jammed, caused less than $100 damage.

RAY WALSH, who owns the Mainstreet theatre at Chanute, Kans., has re-equipped and redecorated the Jayhawk theatre, a 500 seat house which he will also operate.

WILLIAM L. WILSON, JR., manager of the Lucas & Jenkins theatre at Waycross, Ga., died recently at his home in that city.

CLIVE CHURCH has purchased the lease on the American theatre, Kinsburg, Calif., from the Seelee Theatre Company and plans to reopen the house at an early date.

RICHARD FRYER, operator of the State at Vinita, Okla., has transferred control of that house to F. K. BURNS and M. L. RIGGS.

ELMER BENESCH, operator of the Madlin and Century theatres in Chicago, has taken over the Lindy in that city. The house was operated by HARRY NEPO.

Messrs. PREWITT and COBB of New Orleans, La., are spending about $15,000 on a building at Shreveport, La., to transform it into a motion picture theatre. The house will be named the American and will seat 1,000.

ANDY ANDERSON of Alburquerque, N. M., has sold his Real theatre at Mountainair, and the Star theatre at Estancia, to R. V. MCGINNIS.

The Princess in Donora, Pa., formerly operated by HARRY RUBINS and THOMAS SHANAHAN, has been taken over by Warners.

RALPH KINSLER, general manager of the Pela Amusement Company, operating the suburban Emery and Monta Vista theatres in Cincinnati, announces that the 500 seat Lyric, and the 750 seat Pendrola, closed by the company several years ago, will be reopened upon completion of extensive remodeling. The houses were the properties of the late Elmer Shard.

about People of the Theatre (continued)

H. H. EVERETTE of Charlotte, N. C., has taken over from R. L. LANG, the Beaufort theatre at Beaufort, N. C.

WARREN IRVIN, district manager for the Palmetto Theatre Company of Columbia, S. C., has been appointed a member of the steering committee of the Richland County "Fight Infantile Paralysis" campaign.

JOSEPH FAITH, operator of the Terryville, Unionville and Collinsville theatres in Connecticut, will open a 700 seat house in Bristol, Conn. The new theatre is being built in a former meeting hall.

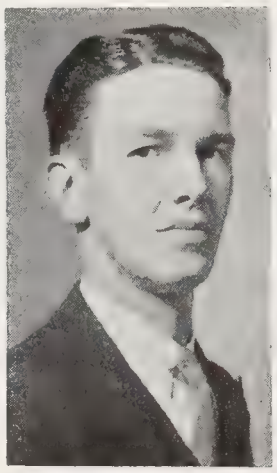
The Harris Amusement Company has purchased the William Penn theatre in Pittsburgh, from the R. H. Boggs estate. The purchase price was not disclosed, but the property is assessed at $90,000.

Balaban & Katz has added the Granada in South Bend, Ind., to its list of holdings in that city. The circuit has now four houses there. DAVE WALLENSTEIN is district manager for B & K.

The new Strand was opened recently in Key West, Fla. The house was erected on the site of a theatre destroyed several years ago by fire. JOHN CARBONELL, city councilman of Key West, is the operator of the theatre.

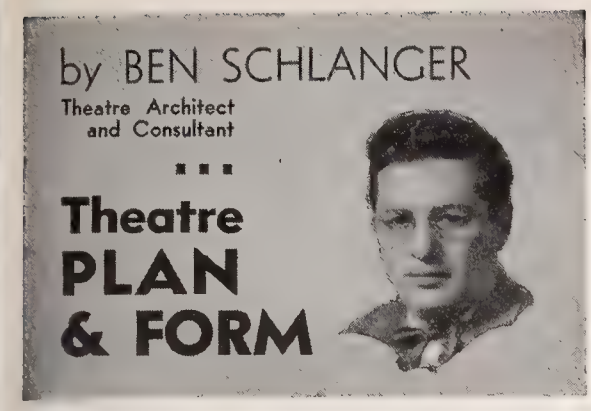
A new theatre has been opened by United Theatres, Inc., in Algiers, La. DAVID ROMBACK is manager of the new house, which is called the Algy.

H. J. Griffith Theatres, Inc., has rebuilt the Kansan theatre, formerly the Whiteway, at Fredonia, Kans. BOB MORLEY is manager of the Fredonia.





Walter Powell—and his new Swanee theatre, Kannapolis, N. C., built in a Colonial style to conform to the new architectural style of the city, home of the Cannon Mills Company, famed towel concern, and practically a "company town." It is planned to make Kannapolis another Williamsburg, and the Swanee is one of the first of its Colonial buildings.



These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to *Better Theatres*. All inquiries concerning planning should be addressed to *Better Theatres Service Department*.



RUNNING ILLUMINATION

THE LIGHTING of the motion picture theatre auditorium during the projection period has been done so ineffectively in the past as to create the need for aisle lighting at the end standards of the chairs. When this type of aisle lighting is used, it is an admission that the auditorium is in such darkness as would make it impossible to see or locate the aisle. It has been proved in too many theatres in the past few years that such low level lighting in the auditorium during the projection period is both undesirable, and certainly not necessary.

The installation of chair aisle lighting is both difficult and expensive; and in practice it is inefficient because, while such lighting illuminates the carpet, it does not cast light enough into the entrances of each row to make traffic to the seats convenient.

Two Methods

There are two steps that can be taken to eliminate this obsolete type of projection period lighting. The first is to design the surfaces of the auditorium interior so that they can be finished in a comparatively light color, yet not produce annoying reflections from the screen image. This latter effect alone creates many times more light than any aisle light system.

The second consideration would be to take care of such periods when the projected picture is of low intensity in light due to the content of the picture. Secondary light sources would be necessary. For this purpose concealed downlighting is used.

It is not often necessary to resort to expensive installations of downlighting which call for special reflectors, lenses and so forth in the lighting fixture. A practical and simple type of downlight that I have found successful consists of a metal drum of a diameter and height which permits locating the light source so that it is not visible at any point.

How Drum Is Used

Low wattages are used in these fixtures, and with proper location given to them, they serve to light the audience and the aisles sufficiently. The bottom of these fixtures are flush with the ceiling finish. A small metal ring is built into the plaster work, while the metal drum is a loose unit pushed up through the ring and attached to it. This permits repair of the socket if necessary. No louvers should be used at the bottom of the fixture.

Placement of Luminous Decoration

THE use of light-emitting decorations produced by "black light" and fluorescent material does offer an opportunity to create unusual effects in the motion picture theatre auditorium interior. It can serve two purposes; that of creating low brightness areas for illumination during the projection period; and it can also be used for creating effects for purely decorative purposes.

In my opinion, however, placement of such illuminated decoration should be avoided in the front portion of the auditorium, near the screen. Any accented decorations floating in space in these areas, luminous enough to be really effective, will prove distracting, it seems to me, to those who are viewing the picture.

Screen Area Light Level

A lighting engineer recently justified the use of "black light" decoration near the picture area on the grounds that it is a means of lessening eye fatigue. This engineer is right when he claims that a low brightness level is desirable in and around the motion picture screen, rather than completely dark surroundings, but one creates both an annoying and fatiguing condition when one attempts to create this low brightness level with isolated panels of light-emitting decoration in this area.

What is desirable around the screen during the projection period is a low brightness level completely covering all of the surfaces around the picture in a uniform manner. This illumination must present that of a uniform overall texture, decorative but yet devoid of patterns, figures or designs that can be picked out or isolated by the eye from its background.

Non-Interference Essential

Decorative "black light" decorations can be useful on surfaces that would be visible if the patrons eyes would wander completely away from the picture, or if the patron were leaving or just entering the auditorium. Such decoration, purely for the purpose of creating a mood, is logical if it does not interfere with the necessary dominance of the screen presentation. —B. S.

SPECIFYING MATERIALS

IN PRECEDING columns factors affecting the selection of materials for the acoustical treatment of motion picture theatres have been discussed. Now we come to the question of *specifying acoustical materials*. How may the exhibitor be assured that: (1) he will have the proper amount of sound absorption in his theatre, and (2) he will obtain this absorption at nominal cost?

When the architect prepares the plans for a theatre, his specifications are usually worded in such a way that a large part of the work can be thrown open to competitive bidding. When referring to acoustical treatment in such specifications, however, it has been common practice to specify one or possibly two types of acoustical materials.

Limiting Specific Materials

This has been done in some cases where as many as five or six materials, furnished by different suppliers, would fulfill the requirements. Obviously, *limiting the specification to one or two materials allows no opportunity for active competive bidding.* The supplier of a material other than the exact type specified may be told that his material is not acceptable for use on the particular project, since it was not listed in the specification. Actually, his material may be equally suitable and less costly than the one or two types specified.

If estimates have been taken, the costs of various divisions of the work approved, and treatment carried out as originally planned, *the exhibitor has paid more for acoustical correction than is necessary.* It sometimes happens that the alternative materials have been overlooked because of a lack of familiarity with their characteristics or for want of experience in their use.

Competitive Bidding

The architect will save money for the exhibitor if he sets up the acoustical part of the specification in such a way that competitive bids may be obtained from several different material manufacturers or suppliers. Similarly, *in treating theatres already built, an exhibitor will also save money if he has a specification on which competitive bids may be solicited.* Basically, such a specification should list the *areas to be treated,* the *absorption coefficients required for these areas at different frequencies,* and decorative qualities.



This largely depends upon your equipment, and particularly your projection equipment, for after all, it is the picture on your screen which you are merchandising.



One of the most radical changes in years occurred with the introduction of the 19,000 Series

Simplex HIGH

Intermediate Capacity Projection Arc Lamp House

and associated rectifier equipment. It marked the passing of low intensity projection and the advent of deluxe projection in those medium sized houses which heretofore had been deprived by prohibitive operating costs of brilliantly projected pictures and correct color rendition.

The Simplex High is a low cost arc designed especially for theatres of up to 800 seats and using screens as large as 18 feet in width. It projects twice as much light as the low intensity, a snow-white light, characteristic of the high intensity arc, which is so necessary to the projection of colored pictures. Yet the over-all operating costs are only slightly higher because this arc operates at only 27 volts as compared to 55 volts in the low intensity, and each 14-inch 7 m.m. suprex positive carbon burns for at least two hours.

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● Inventorying the implements, parts and supplies that most projection rooms should have on hand today, and explaining just why they are needed

By AARON NADELL

IT WOULD BE interesting and instructive to know how much money American theatres waste each year because five dollars worth of this, and fifty cents worth of that are lacking in the projection room at critical moments. Unfortuntely there is no way of finding out.

What is certain is that much deterioration of expensive apparatus could often be avoided if suitable steps were taken promptly; and it is equally certain that many projection rooms do not have the simple facilities needed. Also there is little question but that the refunds which may be involved in an hour's breakdown on a busy evening would pay for *all* the spare parts, and *all* the tools and test facilities, the same theatre would ever need to stock.

Particularly when the theatre is paying for sound service, the manager seems to feel he can afford to skimp on projection room facilities. This is a mistake. The projection staff will take better care of the expensive appliances entrusted to them if they are provided with parts and tools: if they are given nothing to work with they can't do anything anyhow, and the natural human attitude must be—why worry? Supplying them with suitable facilities enlists their interest and leaves them with no excuse for carelessness. In the use of tools and testers, and the insertion of spare parts, they educate themselves in the nature and maintenance of their equipment.

Good projection crews, properly supplied with the needed facilities, can usually detect new signs of wear (or of impending trouble) which were not present during the service inspector's last visit. They will then do what is necessary to prevent more serious harm, either themselves, or by sending for the inspector. Good crews can usually repair sudden breakdowns, and not leave the audience twiddling its thumbs until the service inspector arrives.

When the trouble is beyond their skill, proper facilities enable them to describe the symptoms *accurately* over the telephone. Such information at worst will tell the inspector what trouble he is going to face when he arrives at the theatre, and he will therefore be able to bring with him anything he is likely to need; at best, an accurate telephone description results in complete and detailed instructions to the projectionists, by means of which they themselves can fix the trouble immediately. Any number of breakdowns are cut short in that way. But when the projection crew are left with no facilities for investigating trouble; when they have more or less lost interest because the management does not supply them with facilities—then there is nothing to do but let the audience wait till the inspector arrives.

Where the theatre is not under contract for complete projection room service, the case for equipping the room very thoroughly is of course still stronger. If the projectionists alone are to get the show back on the screen, in time of trouble, they *must* have the tools and parts to do it. If they alone are responsible for protecting the equipment against deterioration, they must, once again, have tools and test meters and spare parts.

Parts and Tools

The maintenance equipment needed in any projection room may be divided very roughly into two classes—*parts* and *tools*—but these classes overlap. Spare parts are often tools. That is to say—one way to find out if a tube is defective is to take it out of its socket and replace it with a new one. In some such cases, the spare tube does the work of a tube tester. Similarly, the simplest test of a resistor or condenser, sometimes even of a projector gear or shaft, is merely to replace those parts with new ones. There is no expense to this method except the expenditure of time; if the result shows there was no fault in the part removed, it is labelled "used but good" and kept in stock against a future occasion.

Additionally, stocking spares costs *nothing*—they will be needed and used sooner or later. Buying them in advance is no waste—it is insurance at zero expense. The few that may never be used until the existing equipment is replaced are exactly those that are likely to cost the least. Theatre men do not always realize how truly inexpensive many replacements are today.

The accompanying illustration shows a portion of a medium-sized amplifier opened for servicing. At the left, under the four left-hand tubes, is a row of eighteen small parts—fourteen resistors and four condensers. These cost *literally* a few cents each. In fact, substitute resistors can be bought for one cent each. And replacement condensers of like grade often are sold at 10 cents or so. Such are not the type that should go into theatre equipment, but they are still better than having nothing at all; and



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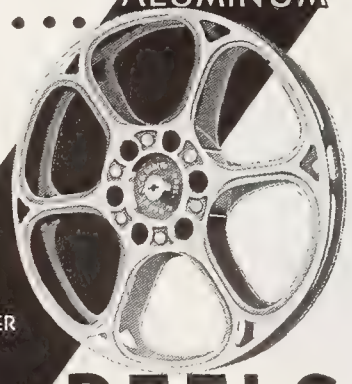


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a theatre that must watch every penny can at least buy a sufficient set of replacement parts of emergency grade—they are not suitable, but they will keep the show running until the correct replacement is obtained.

Under the right-hand tubes of the picture may be seen four bolts, arranged in a



diamond layout, with nuts threaded on them and wires attached. These are the bottom ends of the filter condensers. They are moderately expensive—a few dollars each, perhaps, depending on their size and rating. But in any amplifier it is likely that two or more such condensers will be of exactly the same size and rating, so that one spare will serve to replace any of several of them.

Other amplifier parts are of course far more expensive. One edge of the power transformer can be seen in the picture just behind the bases of the two center tubes. Few theatres stock spare transformers—they are not cheap. For just that reason, manufacturers take care that their transformers have an ample safety factor. But one of the little ten-cent parts, or two dollar parts, going wrong, can short-circuit and destroy the power transformer that in many amplifiers may cost $50 or more. It is obviously good sense to keep a stock of the cheaper parts on hand and make replacements promptly at the first sign of trouble; to wait days for the spare trifle to arrive, and risk burning out the more expensive component meanwhile, is plainly wasteful practice. Yet many theatres do just that.

(The reader should not feel these remarks apply only to the amplifier in the picture and not to the one in his projection room. To the contrary, the amplifier here shown is very well made, and rather less likely to give trouble than some others.)

Delay Means Waste

Exhibitors sometimes feel it is unwise to carry too many spares because the projection crew may install them before they are really needed. *That is when they should be installed!* It is wasteful to wait until they have ruined equipment worth many times their own value and stopped a show besides. If one of the little resistors shown in the picture starts to smoke, for example, rip it out and put in a new one the moment the show is over. Don't wait till it burns out a transformer and a set of tubes and occasions a four-hour repair job.

If a gear of the projector is worn, take it out before it wears other gears, springs a shaft, or perhaps binds up or strips the whole machine. Gears are inexpensive, projector overhauls are not. If a sprocket is undercut, take it out before it tears a length of film, binds up the projector or perhaps starts a fire.

If you are ordering a gear or a sprocket for one projector, and the other doesn't need those replacements "just yet," order two gears and two sprockets, and stock the other set. That is the way to make sure the second machine will be taken care of before something more serious and more expensive goes wrong.

Parts to Be Stocked

The more important parts, which should be stocked in every projection room, are: *tubes, photocells, exciter lamps, resistors, small condensers, small volume controls, fuses, projector replacements.*

This list is not complete; each projection room should be studied, with the help of the suppliers of the equipment, the service inspector, or both, and a spare parts inventory drawn up. An automatic system should assure that whenever a spare is used, a new one is ordered at once (or the stock will certainly run down); and as a double check a physical inventory should be taken at periodic intervals.

Tubes are trouble testers: one fine way to find trouble in a hurry is to take out all the tubes and put in a complete new set. This doesn't work always, of course, but it is a sure cure for trouble lying in a defective tube. There is no waste in it. The tubes removed from service are tested later (perhaps by putting them into use again one at a time); the defective tube is thrown out and the rest restored to stock as "used but good."

Photocell trouble, very difficult to find, is easily checked by simple replacement. The same is true of some types of distortion originating in the exciter lamp.

Small Amplifier Parts

Again, suppose the amplifier in the picture were to develop one of those intermittent noises which is so hard to find because there is no way to tell (until it reappears) whether the last attempted cure really cured it or not. One simple wholesale procedure is to replace *all* of the small parts shown at the left of the picture. If replacement resistors of this type are of truly high quality, it may be worth while to recheck them later one by one; very often their cost may not justify spending that much time on them, and they are all discarded as the cheapest possible procedure. The same applies to small condensers; and sometimes to the larger ones, which may cost as much as several dollars each. Overtime rates are often a factor in determining such matters.

Volume Controls

Volume controls of the smaller, less expensive types occasionally become noisy in use. Such controls may be very inexpensive—under one dollar for the cheaper types, although others cost much more. The cheaper ones, at least, are certainly not worth bothering with. Quick replacement, by a spare kept ready on hand, removes the

(*Continued on page* 41)

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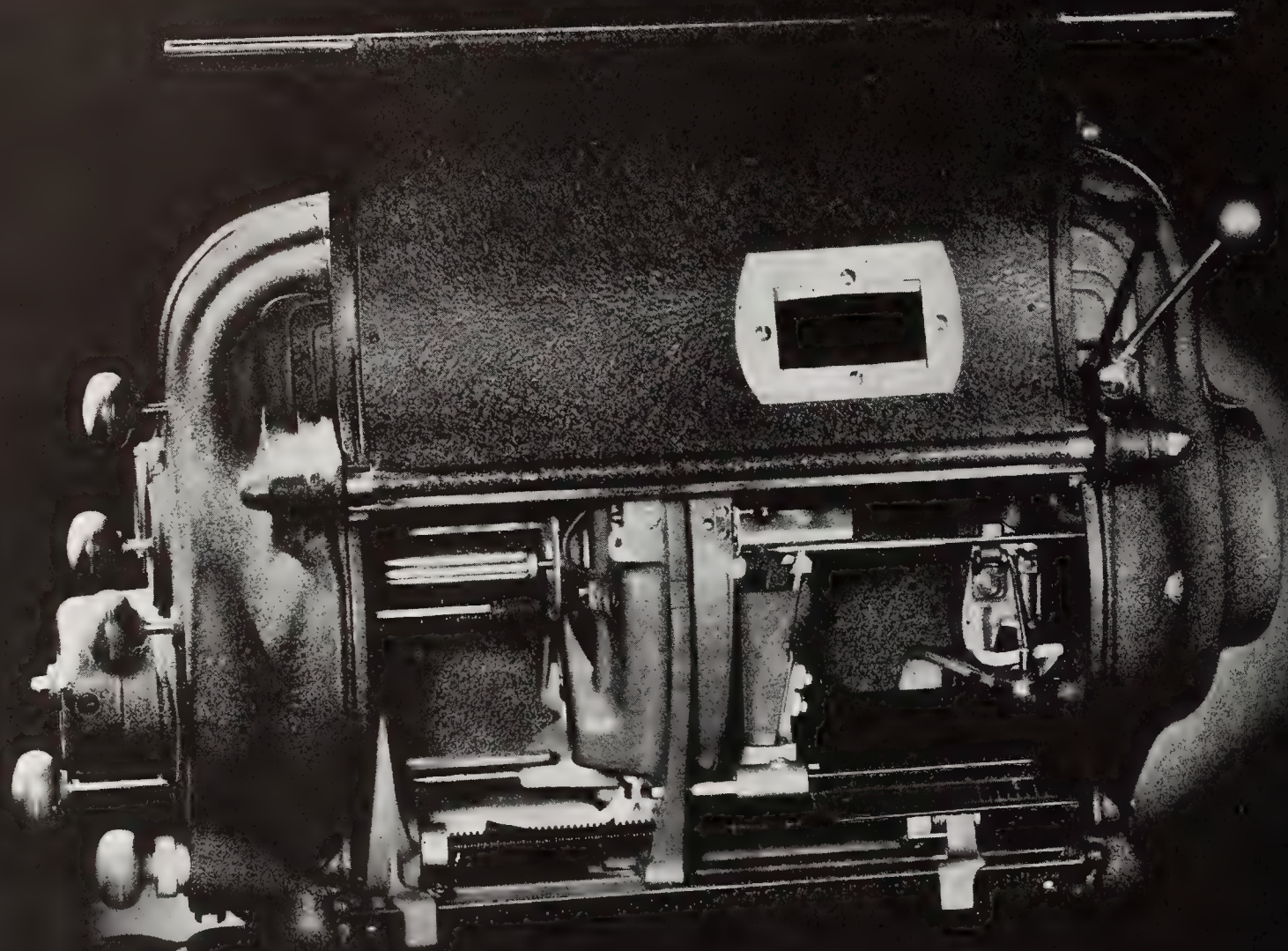
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(*Continued from page* 36)

noise and insures the theatre against complete sound outage from this cause.

Right Kinds of Fuses

Fuses are so very cheap (a few cents each in most cases) and the penalty for mis-fusing may run so high that it seems incredible that all projection rooms don't always have an ample supply of fuses. Yet many don't. As likely as not, some fuse of higher rating is all that can be found, and must be used. Whenever that becomes necessary, the protection which fuses are intended to give is lost. The next surge or overload may destroy equipment costing hundreds of dollars; or if this does not happen, the surge may leave the over-rated fuse intact and burn out a main-line fuse, disconnecting all lights and equipment in the projection room—even, in extreme cases, in the entire theatre. With all that risk, and with fuses so very cheap, check up on the supply of fuses in your own projection room. You may find you have five years' supply of some sizes, and none at all of other sizes that should be there. If you don't find just that, your projection room is unusual.

Tools; Test Appliances

Tools and test appliances are just as important as spares. In fact, many spares can't be installed without tools, and the need for others cannot be determined without test equipment.

These devices present a particular problem in large cities, where there are several men to a shift and several shifts per week, and relief projectionists reporting from time to time. Under those circumstances good tools tend to disappear. Exhibitors who have furnished them became discouraged. Some men bring their own, but lock them up, so that they are useless when the owner is off duty. This problem is simple enough; many theatres have solved it perfectly. The solution consists merely of an inventory, which the key man of each shift checks and certifies when coming on duty and again when going off.

Mechanical Tools

Mechanical tools begin with the ordinary elements—*screwdrivers, open-end wrenches, socket wrenches* (all in several sizes), *pliers* of several sizes and types, a *hammer* or two, a few *chisels,* a *brace* and *set of bits.*

The cost may seem a trifle high, but inventoried in the way many theatres follow, the tools will outlast the theatre, and the cost amortized over so many years is beneath discussion. The projection crew should in each case specify what *they* want in the kit, and the kit should be complete: there is no surer way to do poor work, or to spoil good equipment, than by using the wrong tool. The projector, and sometimes the soundhead and lamp, will need special wrenches, aligning rods, etc., obtainable from their respective manufacturers. These special tools would not be made if ordinary tools could do their job. The projectionist should have them. They are necessary for good projection and for good maintenance.

Electrical Tools

Electrical tools begin with simple elements—above all, *soldering irons* of *several sizes.* Some kinds of soldering can never be done with a small iron; but a glance at the accompanying picture will show that there may be recesses in the amplifier and so on which a large iron can't reach. Use of too small an iron may leave an imperfect connection that will give trouble later. The attempt to get into some amplifier corners with a large iron results in burnt insulation.

Solder, flux, friction tape and *rubber tape* should be treated as spare parts, inventoried, and replaced promptly as used up. *Trouble lights, test lights* and small *neon bulb continuity testers* are also elementary electrical equipment, and a *test buzzer* may be included in the list *if* the projectionist will be careful *not* to use it on sound circuits.

Special Devices

As with mechanical tools, special devices are necessary among the electrical facilities. Among these are *headphones.* They should be of really good quality (for they will be used to judge quality in looking for trouble) and of high impedance.

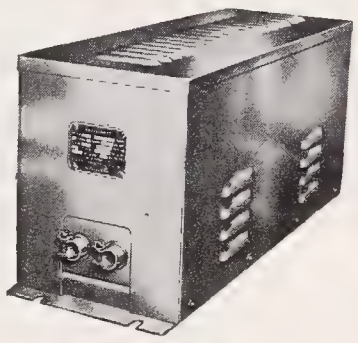
Next are *meters.* In both maintenance and trouble work it is often necessary to find out what a given circuit is really doing; the only way to find out is to use a meter. A simple high resistance d.c. *voltmeter,* with a dry cell and some spare resistors, will do at a pinch. With that equipment and his knowledge of Ohm's Law, the projectionist not only can read voltage, but calculate resistance and current. However, when he is looking for trouble he has other things than calculation to think about, and multi-meters, which do the figuring for him, are quite inexpensive. They consist of the same meter, the dry cell and some resistors, all mounted in a compact case and connected through a multiple-position switch. Use of the switch does all the calculating; resistance, current or voltage, as desired, show directly on the scale.

In their simpler forms these multi-meters cost little more than the voltmeter alone. In their more elaborate forms they read a.c. as well as d.c. circuits, test tubes and condensers, and also read decibels. The simpler models will prove adequate for the theatre that is buying sound service. The theatre that is not should certainly have one of the more elaborate kind (for complete maintenance tests) and, in addition, a number of standard *test films.*

One breakdown that is unrepaired during a busy evening will cost the average theatre more than all the equipment and facilities here recommended. A year's needless deterioration of projction room apparatus will be still more costly. The theatre may be lucky enough to escape the breakdown; it is not likely to avoid the deterioration; but *that* waste, which is more certain, is less obvious.

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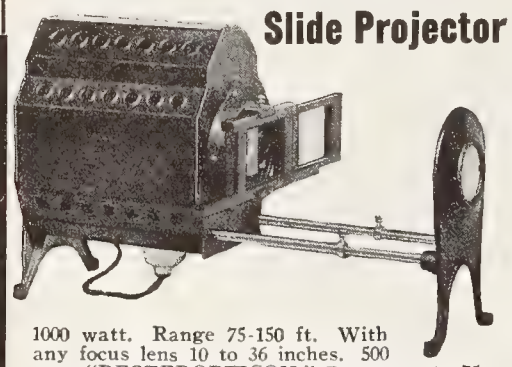
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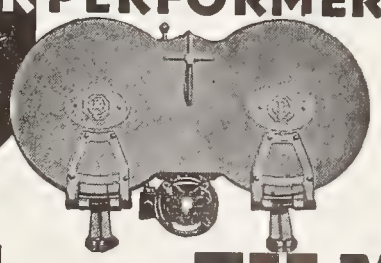
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F. H. Richardson's COMMENT

Ontario Starts Official School

THE PROVINCE of Ontario, Canada, has begun a course of instruction in motion picture projection. As the plan is set forth in a Canadian motion picture publication, the Ontario governmental department which has authority over motion picture affairs, has developed a 12 month course of instruction. I have always been one who believes any man should learn all that is possible about his chosen field, therefore the above sounds most excellent, until we subject it to the scrutiny of those who have, in years past, seen several more or less ambitious schemes blossom forth, run a brief course and fade away.



F. H. R.

May I presume to put forth a suggestion? Undoubtedly the Ontario projectionists rank high in competence. I can assert from personal observation that their work will compare favorably with that of projectionists in other parts of Canada and in the United States. The Canadian branch of the organization which represents them, and by which they are pronounced capable to perform the work of projection, is headed by an able projectionist, William Covert, who knows his business.

My own view of this matter is that the Ontario authorities would have procured far, far better results had they given notice six months in advance that an examination (and a stiff one, too) would be held, covering *all matters pertaining to projection,* and that those failing would be given, say, three months to perfect themselves or else be no longer permitted to project motion pictures in any theatre in Ontario charging admission prices.

If this new school is meant for beginners in the field of projection, I can only say that if the field in that locality is already full to overflowing with competent men, it would seem foolish to train other men for a field in which there will be no room for them for perhaps years to come. And I must say that I agree with Brother Covert. One year is a very short time to learn all that must be learned before one is a first class projectionist.

Age for Unions To Permit Instruction

A YOUNG MAN from Illinois writes asking for instructions as to how he may advance himself into the projection field. One paragraph of his letter reads:

"I have a position in a local theatre, the projectionist of which is a friend of mine. It would seem therefore that I might have the chance of learning from a man who has had years of experience. However, he is a union man and cannot teach me anything until I am 21."

May I say, if that is a rule of the local to which this chap belongs, it is a poor rule—a very poor rule, indeed. To achieve real competency in projection requires study coupled with experience, spread over an extended period of time. Presumably, this union will not admit men under 21 years of age, with which rule I cannot quarrel, although it seems to me that nineteen might be a fairer limit.

However, admitting 21 to be the deadline in this case, why oblige the young man to wait until of age for admission to the union *to start his education* in projection? It seems to me that the really sensible course would be to permit admission as an apprentice at the age of, say, 19 or 20, requiring two or three years of apprenticeship.

I am well aware that establishing a two or three-year apprenticeship at a wage to cover living expenses would present a problem. But unions have solved much more difficult ones, while a prospective projectionist's training should not have to wait until he can become a full-fledged member of the union.

Here's an Inspection Scheme That Works

OCCASIONALLY I receive communications from small town projectionists that make me sit up and take notice. Such a one lies before me. I am decidedly sorry that, for a reason the writer discloses, his name cannot be mentioned.

"I hope," it says in part, "you will permit me to address you as 'Dear Brother.' I ask this because ever since I first began to bombard the screen in my father's theatre with shadows some six years ago, I have tried to earn the right to be on a par with the best in the profession.

"I believe my Dad has a unique way of getting the best out of my work. He does it through my pocketbook, and that, you must confess, is a mighty effective way to appeal to anyone, relative or otherwise.

"I am given a good salary each week, but unless I am constantly on my toes, I have varying parts of it taken away again. To illustrate: Upon the arrival of prints, Dad causes me to cut out every splice which shows fault and deposit it in an envelope provided for this purpose. One envelope is provided for each reel in the program. When Dad goes to pay his bill *every one of these envelopes go with him.* Believe me, Dad knows how to make first-class fireworks and anything delivered to us in a poor condition is given back to the exchange with proof—and his compliments! How-

ever, if *I* happen to let any of these faults slip by, or to create any new ones, *they are paid for out of my salary.*

"When a reel has been run for its alloted time and is ready to be returned to the exchange, either my Dad or his assistant are right there in the projection room for the rewinding so I can't possibly get away with a thing. However, in order to make doubly sure, the exchange has instructions that if any bad splices or other damage shows up on inspection, they are to let him know immediately, and then—fireworks in the projection room, plus more of my salary taken away.

"As a net result, the exchange is mighty careful to have all prints sent to us in good condition and you can bet *I* am mighty careful to check my work closely, before, in between and after each show.

"After having been on the job, with never a lax inspection, for six years, you may well know that there are now few imperfections not noted and paid for by the guilty party. At the present time it is mighty seldom the exchange does not make a complete inspection and repair of our show before forwarding it to us—so complete, in fact, that I seldom have a single repair to make."

Well, how do you like that! I know a lot of folks will disagree with this method. Yet it sounds mighty effective.

In general, I am very sure that if the exchanges were made to realize—and pay—for their "transgression" they would be sure their inspections were thorough and not of the hop-skip-and-a-jump variety.

Damaged Films And Harmful Reels

CHARLES OLDHAM, projectionist in Norwich, Conn., has written a letter which may be read with profit by many projectionists, and by theatre and exchange managers. He says:

"You have so often spoken of the damage done to films through the use of reels that have been injured in shipment or otherwise. There can be no question but that you are one hundred per cent right. There is not the slightest doubt that faulty reels inflict very real harm, much of which is caused by careless handling.

"Many films are often packed for shipment on flimsy, rickety reels, and considering the weight of film they carry and how roughly the package must be handled if they are to reach their destination on time, it is remarkable that there is not even greater damage inflicted.

"When one examines some of the reels on which films have been shipped, one wonders if the owners are not just a bit careless, to say the least, to allow such fragile, valuable property to be transported with so little protection.

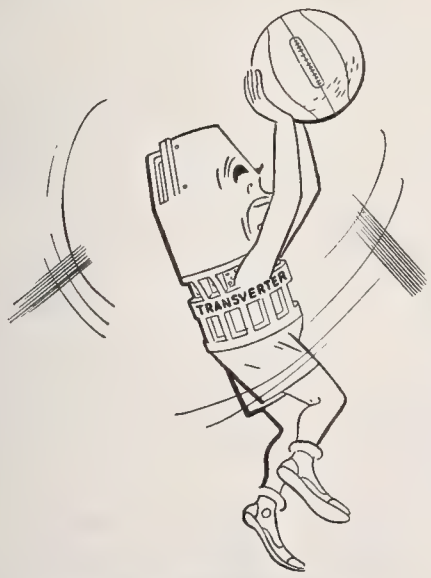
"Let us examine some of the more common faults found in reels: For example, the keyway slots are cut too wide. This results in the reel having lost motion on the driving shaft so that the keyway slot is rapidly made still wider so that it does not rotate evenly, all of which makes for a considerably added strain on the film sprocket holes.

"Then, too, if the reel is not properly balanced, much damage is inflicted on the film. Also this out of balance is greatly increased by rough handling of the reels, and the fault itself serves to inflict added strain on sprocket holes. It also causes poor patches (of which unfortunately there are still very many) to pull apart.

"The side walls of the reels must stand a lot of abuse in handling, both in projection and rewinding, so that after an extended period of use they become more or less warped. This fault is made worse by many things, and the effect of a warped reel is very bad upon the film, since it forces it to move sidewise, with the possibility of cracking the side walls of the sprocket holes. It also results in scratch marks of various widths being inflicted upon both the picture and the sound track. These marks are caused by the raised shoulders of the valve rollers.

"There is room for improvement in the standard changeover signal as at present used—not as to type, but as to increase in visibility with regard to the action of the scene projected. In a goodly percentage of pictures released during the past year the action on the projected scene has been such as to make it almost impossible to see the cue marks, even with the white circles around them. In some instances the start cue dots have been located upon dark objects without the surrounding white circles. This fault, of course, is due to carelessness

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by the producer in the matter of making the guiding marks visible, regardless of the action of the scene.

"It would be a tremendous aid to projectionists and would avoid many errors in changeover if producers would make the titles always clearly visible. The part numbers are of heavy, large type, but the titles are, in some instances, quite hard to recognize because, while they are generally large enough, they are very often not of heavy print."

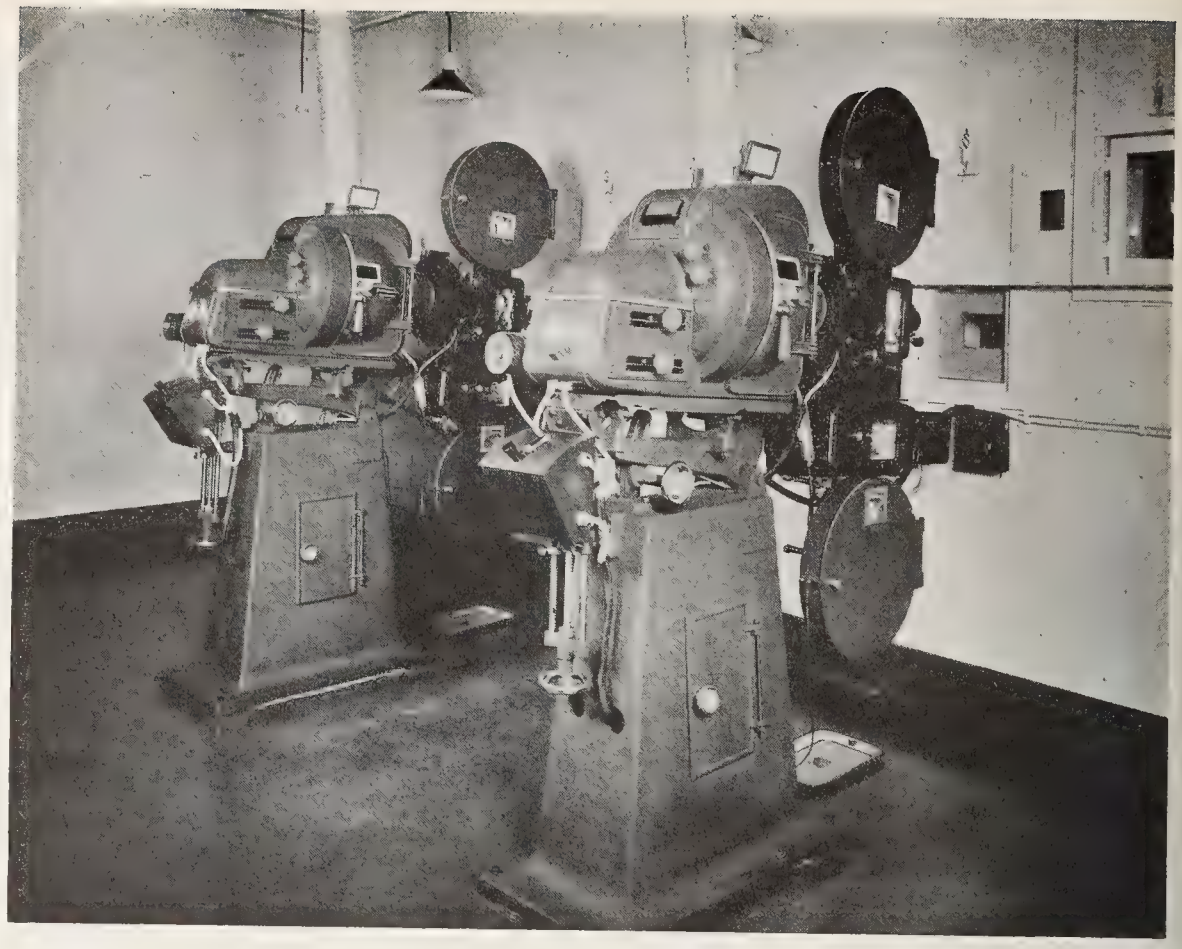
Possible Answers To Intermittent Flicker

IN THE November issue I answered, rather inadequately, a problem on intermittent flicker sent to me from Brother Cowan of Worthington, Ind. It now appears that Brother Elvert Stanford of the Yucca theatre, Roswell, N. M., has had the same trouble, for which he appears to have found a satisfactory solution.

Brother Stanford uses Simplex projectors with rear shutters, while Brother Cowan is in charge of Motiographs with front shutters, but there is no reason that the same remedy should not work in both cases if the seat of the trouble is the same. Brother Stanford says:

"I took a small saw file and filed slight grooves inside the shutter hub so that when the set screws were tightened they would grip the shutter tighter. That stopped the slipping on the shaft, but the gear spiral assembly on the shutter shaft was always coming loose, so I drilled the screw hole out and retapped the shaft and fitted a new set screw to the shaft, and that took care of that.

"This worked in my case and I hope it helps Mr. Cowan. Of course, if there is lost motion in the gear train it would have a lot to do with a case of this sort; also, the rectifiers are in some instances to blame for the best light one can get out of some rectifiers is none too good."



The slick, roomy projection quarters of M. A. Shea's Quaker theatre in New Philadelphia, Ohio, showing the projection equipment with its new set of "Cyclex" lamps, a. c. light sources manufactured by the C. S. Manufacturing Company. Current supply is by a special Ashcraft power unit.

From the number of letters coming in, in response to Brother Cowan's call for help, flicker trouble appears to be more common than one otherwise would think. Here's a suggestion from J. A. Sachritz of Sapulpa, Okla.:

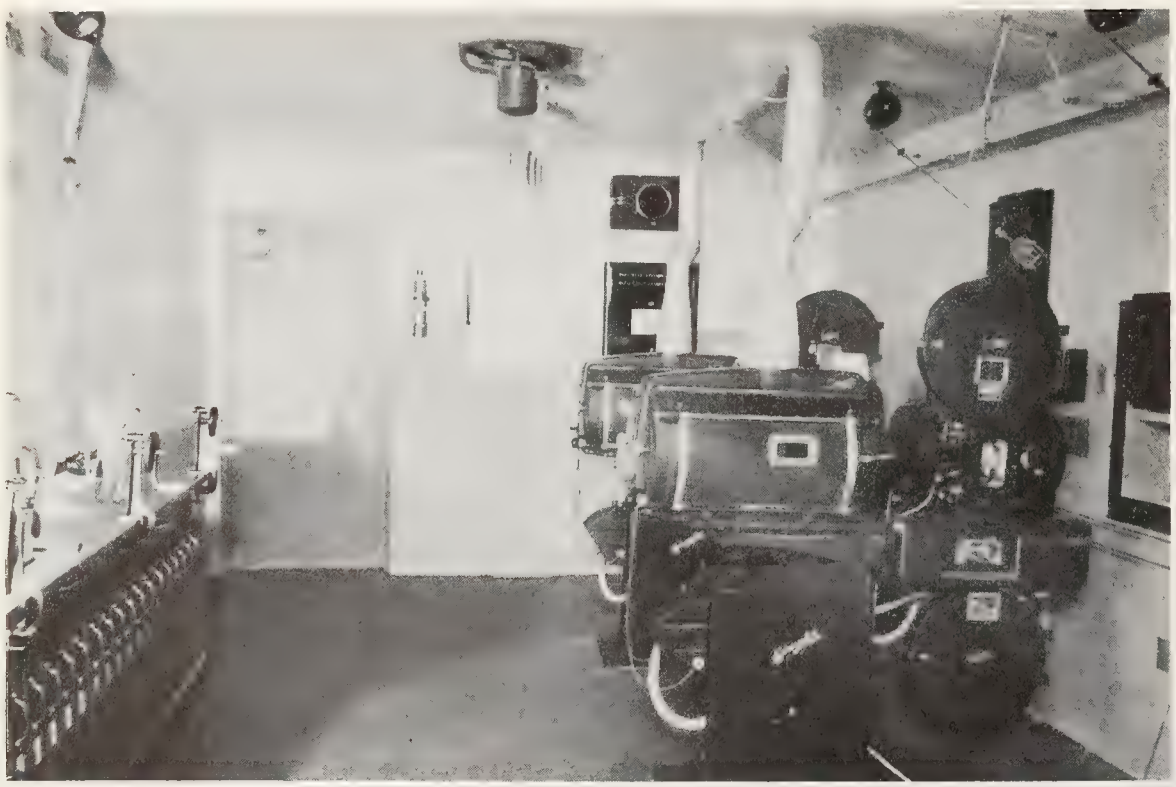
"While I have worked on Motiograph equipped with a rear shutter and never with a front shutter, my remarks may help. It would seem that if Brother Cowan has changed gear trains and complete shutter movements, and the trouble still exists, he should look elsewhere. I believe it will be found somewhere in the drive unit.

"The information was not given as to the type of drive used; however, let us assume it to be a chain drive. Now in a chain drive just one stiff link could certainly be the trouble, for every time it passed over the gear driving the projector, it could create enough blacklash to cause the flicker. On the other hand, if it is a belt drive, then it may be a stiff connection where the belt is connected.

"Again, it may be a rough place on a pulley causing the trouble. It is not likely, as the coupling would turn too many times per minute, but the trouble might possibly be in the coupling between the motor and drive, if directly coupled. It could even be a gear with a burred place on it that makes 25 revolutions per minute.

"These are my suggestions."

There is good, sound reasoning here, and by the time Brother Cowan has looked into all the possibilities suggested, I sincerely hope his trouble is licked.



Projection room of the Westville theatre in Westville, Conn., described elsewhere in this issue. It measures 12 feet deep and 18 feet wide. The power equipment is in a separate room adjoining the projection room. Dimmer equipment of a hand operated type for the auditorium lighting is located on the projection room ceiling near the righthand projector.

More Ideas on Film Cue Markings

MANY PROJECTIONISTS have their own ideas about how cue marks should be made. Now from Lyle Aspinwall of Los Angeles, comes the following suggestions:

"I have seen several suggestions as to cueing film in BETTER THEATRES, but as yet have seen no mention of a method I often use. Some years ago a friend put me wise to a 'Valet' razor blade. If you examine one you will find that one side has a hole almost exactly the same size as that of a

standard cue. By placing it on the film in proper relation to the picture you can scratch a circle cue on the film that is the nearest approach to a standard cue I have ever seen. It of course makes a brighter circle than the standard cue, but it is the same size and can be placed in the same position on the film. Two frames cued in this manner make a cue that no one should miss, yet it is not as noticeable as many cues put on by my fellow projectionists. [I hope not, I have seen some pretty bad ones—F.H.R.] I use my blade for scraping splices as well as cueing and I do not know of a more useful gadget."

Of course a cue-marker, some of which are on the market and can be purchased for a small sum of money (one was described in these columns recently) is to be recommended over any device which must depend upon more or less haphazard methods.

Screen Perforation Area and Attenuation

J. L. MELLINGER of Denver, writes, "Had an argument the correct answer to which I ask you to supply. It is this: What total proportion of the reflection surface of a screen is eliminated by its perforation?

"One other thing: I have examined a good many screens and have found but very few in which all perforations are free and open. In fact, most of those examined have been very bad in this respect. The stoppage seems to be by threads of the canvas backing, for the most part, which the punches have not removed. Seems to me the effect of such imperfect perforation must be bad. May I ask your opinion?"

Screen perforation varies rather widely. From 20 to 40 holes are punched in each square inch of surface, according to the ideas of various manufacturers. The latter figure sums up to 1,470,760 holes in an 18x13½-foot screen; also, various diameters are employed for the perforations. The reflection surface thus eliminated averages from 9% to 10% of the total area.

The principal cause of reduced transmission of sound through the perforations of the screen (beyond that of the rated attenuation of the type and make of screen being used) is resurfacing. This increase in attenuation may be considerable when the resurfacing has not been competently done. I do not believe one could say, at least in any general way, that loose ends of fabric threads would have an appreciable effect on transmission characteristics.

A Note Straight From the Heart

I WANT to express my sincere thanks for the hundreds of letters and postcards of remembrance received during the holidays. Thanks, men! It warms one's heart when one mounts well up the ladder of years be made so conscious of the number of one's friends, and of the quality of their friendship. I thank you sincerely.

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ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand, reflector
106—Lamps, incand, flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Leatherette for walls
307—Luminescent paints
308—Paint, lacquers, etc.
309—Porcelain enamel
310—Roofing
311—Terrazzo
312—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

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801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltage regulators
940—Waste cans, self-closing

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1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

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1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

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1401—Fixtures
1402—Paper dispensers
1403—Paper towels
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Name ..... Theatre .....

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Index to Advertisers

American Seating Co..... 3
Anemostat Corp. of America..... 27
Artkraft Sign Co., The..... 24
Ashcraft Mfg. Co., C. S..... 6
Automatic Devices Co..... 29

Baldor Electric Co..... 45
Bausch & Lomb Optical Co..... 5
Best Devices Co..... 42
Brenkert Light Projection Co. Second Cover

Climax Reflector, Inc..... 25
Clint Phare Products Co..... 41
Columbus Show Case Co..... 22

Droll Theatre Supply Co..... 45

F & Y Building Service, The..... 24

Garver Electric Co..... 36
General Electric Co., Lamp Dept.... 23
Goldberg Bros.....29, 36, 42

Hertner Electric Co., The..... 43
Heywood-Wakefield Co..... 24

Ideal Seating Co..... 25
International Projector Corp. Third Cover
International Seat Corp..... 29

Manley, Inc. 21

National Theatre Supply Co.....34, 36

Pittsburgh Plate Glass Co..... 19
Projection Optics Co., Inc..... 42

RCA Mfg. Co., Inc.....Fourth Cover
Raytheon Mfg. Co..... 41
Reynolds Mfg. Co..... 29

S. O. S. Cinema Supply Corp..... 24
Schlanger, Ben..... 23
Strong Electric Corp., The 37, 38, 39, 40

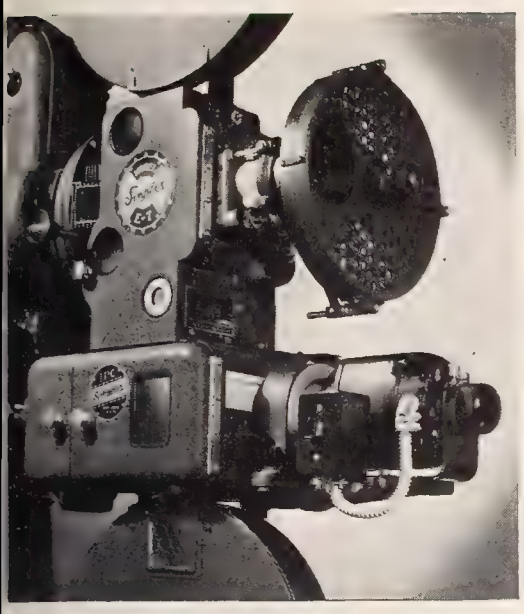
Vallen, Inc. 31

Wagner Sign Service, Inc..... 4

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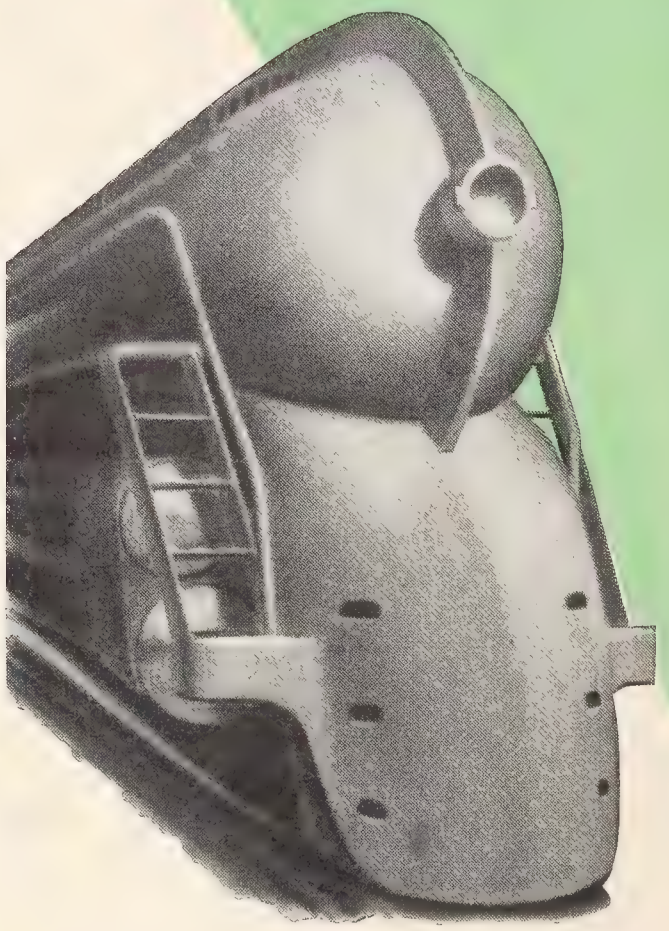
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Robin Hood of the Pecos
Pride of the Bowery
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The Case of the Blac Parrot
Six Lessons from Madame La Zonga

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Counterfeit Ballots End N.Y. News Movie Poll

VOL. 142, NO. 3

JANUARY 18, 1941

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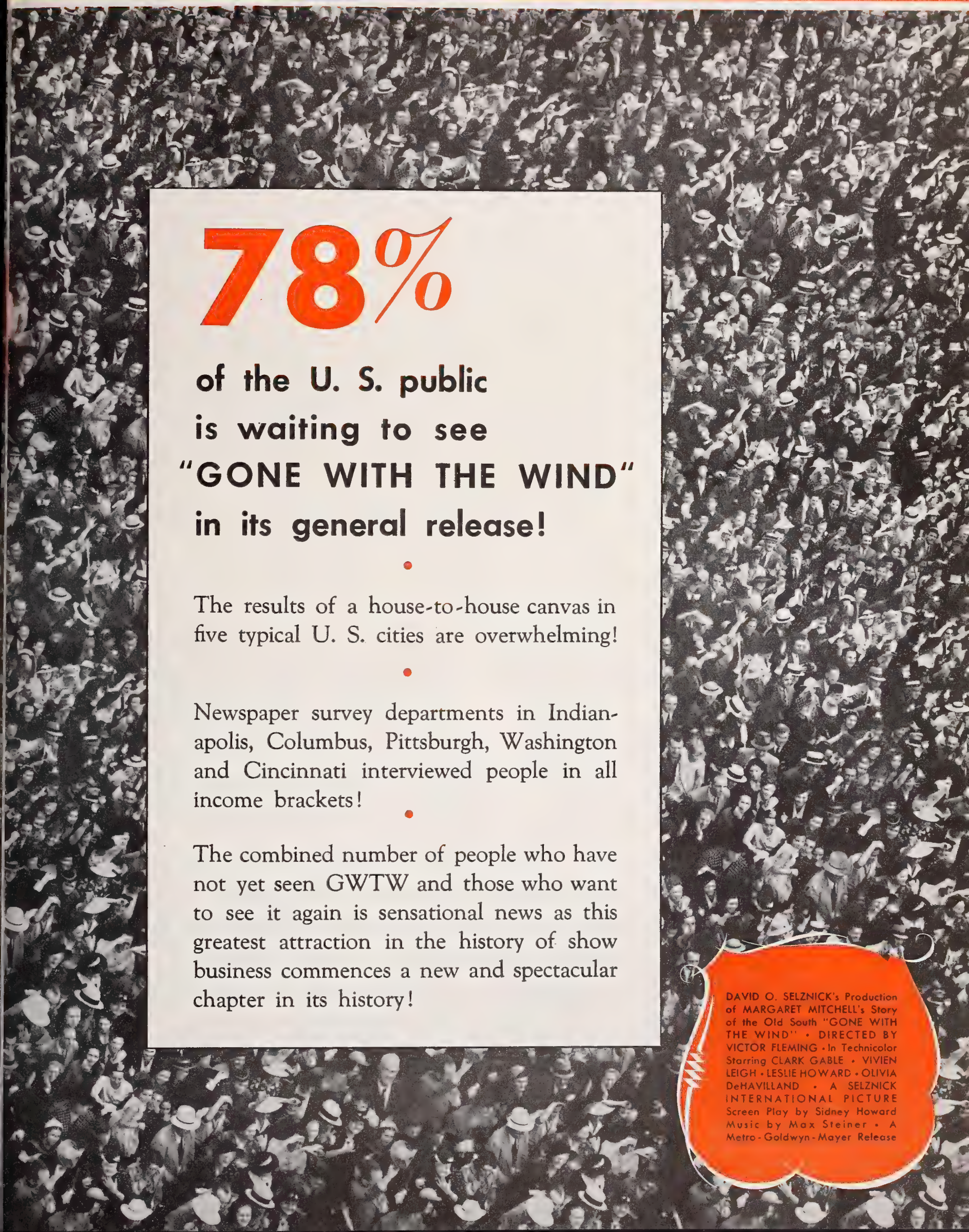
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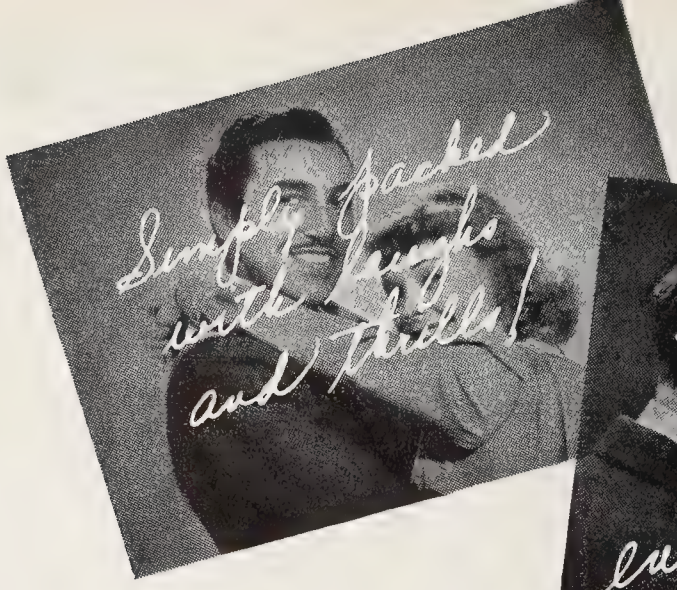
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Next Week!

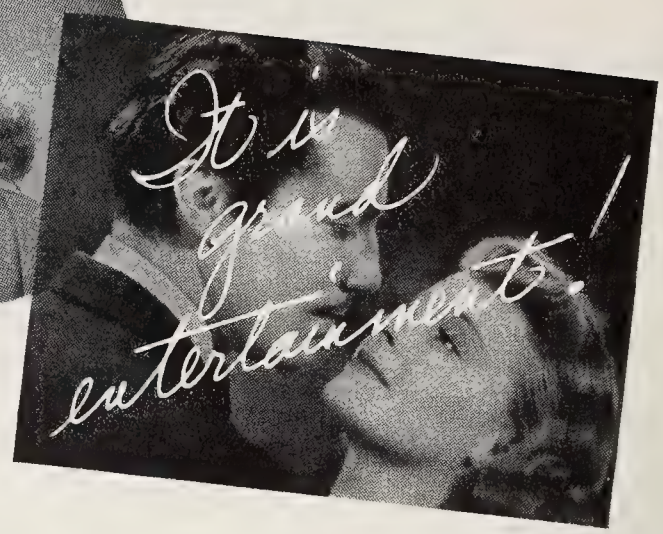


"This is an excitement-loaded yarn if ever I knew one! It's a world-beater!"

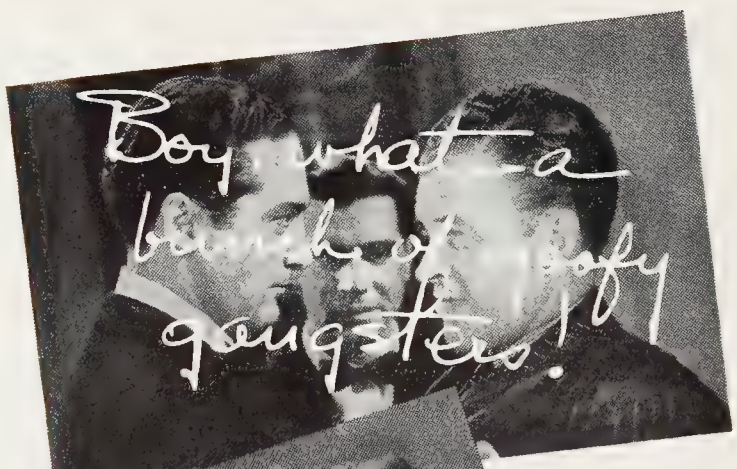
Mark Hellinger

TALL, DARK AND HANDSOME

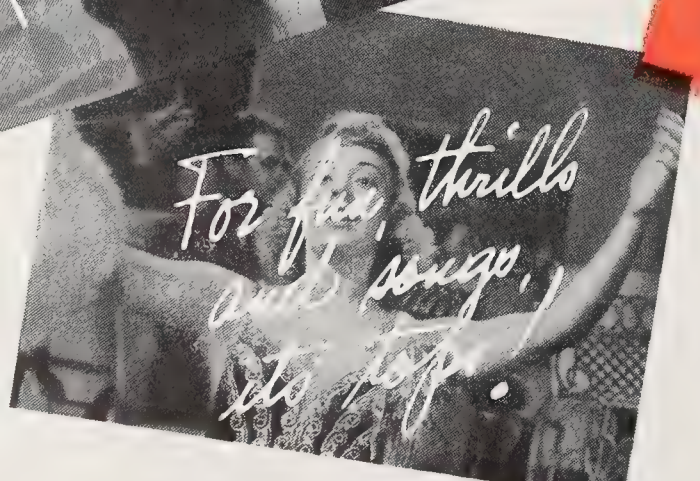




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20th CENTURY FOX

Opens Roxy, N. Y., Jan. 23

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 3 — January 18, 1941

THE ORANGE GIRL

SUNKIST is a brand of citrus fruit from Southern California. It implies genial sunshine and purveys vitamines, conducive, one might suppose, to life, vivacity and pursuit of happiness.

This Sunkist of that California is employing the sunkissed, merry Hedda Hopper, vivaciously blonde—as tartly flavored with genial superficial acidity and fundamentally alkaline reaction as any orange ever juiced—to broadcast to the land in behalf of the branded fruit. The prescription for attention getting seems to call for all manner of wise-cracking and belittling criticism of the motion picture institution of Hollywood, with animadversions on its executive judgments and the conduct of its business.

One might inquire, under the broad subject of fair trade practice, with what propriety and license one industry feels entitled to make such invasive sport of another, and for such obviously commercial purpose. Can you imagine the amount and nature of the uproar that would be had if the organized motion picture industry were to employ that same Miss Hopper to go on the air for the screen and make equivalent sport and criticism of the orange business and Sunkist in particular. There just might be something funny or bitter, or acid, to say about that, if one went looking for it.

△ △ △

ROWLAND ROMANCE

EVERY now and then for quite a while the motion picture business hears from Mr. Richard Rowland, more familiarly known as "Dick". Quite a while back it was "The Red Lantern", with Alla Nazimova, and then in time "The Four Horsemen of the Apocalypse". Conspicuously, as evidenced in those special instances, it is Mr. Rowland's impulse, now and again, on what he deems provocation, to become extraordinarily enthusiastic and centered on a story project. Now for quite a while it has been a story, simple and poignant, of what literary folks once called "the middle border". It was and is out in the corn belt, and in this story it is in the middle years, too. The title is "Cheers for Miss Bishop", school girl, school marm and romantic heroine of romances and heartbreaks that stayed inside the Victorian code. Reviewers' reports and showmen's observations from previews seem to indicate that "Miss Bishop" promises to belong importantly in the Rowland sequence. It is significant that into the discussions of those who have seen the pictures repeatedly come such titles of reference as "Way Down East" and "Stella Dallas".

△ △ △

THE Institute of Radio Engineers last week conferred their 1941 medal of honor on Dr. Alfred Norton Goldsmith, now especially known as a radio engineer. It appears he is being honored for "radio research, engineering, commercial development, leadership in standardization and devotion to the Institute". That is all very well for now, but to survivors of the nascent years of the sound picture he might also rate a brace of medals for sheer patience, endurance and equanimity at a time when the picture business demanded miracles overnight and the big electricals like General and Westinghouse thought six months was soon and anything under five tons was portable. Dr. Goldsmith, then with both Radio Corporation of America and RCA Photophone, was in the middle, and lived. Screen-and-sound's headaches were of the '20's, now it's television.

△ △ △

SCIENCE ON THE LOOSE

THE higher the mathematics the dizzier. And this is becoming serious in the field of science and those electronic and optical matters which so involve screen, radio and television. Back of the film and the sound is a jungle of gammas, frequencies, and all manner of atomic antics.

The atom is, in very truth, being run ragged by prying researchers who want to know what goes on inside. Sneaking up on the infinitesimal, now, is the electronic microscope, currently made available by Mr. David Sarnoff and his Radio Corporation of America. Daily life, business and the esoterics of science are growing vastly complex but also vastly intimate.

So it chances that even in a world full of war, politics and a rich flow of assorted news, the New York Times the other morning found space for a two column head on page one to announce a new logic, opening "myriad meanings" with a "many-value" system of reasoning discussed before a Detroit meeting of the American Mathematical Society. Boiled down the "discovery" seems to say that instead of the accepted possibilities, pertaining to any clear cut statement, once considered either "so" or "not so," there are "n" possibilities. Then anything may happen to "n." So we read: "When 'n' is six, the possibilities might be 'certainly so,' 'probably so,' 'possibly so,' 'possibly not so,' 'probably not so,' and 'certainly not so'."

The general purpose of all this is to give the atom smashers more mathematical room for their figuring.

Also, handily, all six answers will do on many a motion picture problem.

Meanwhile it seems that the assumption that two and two make four is based on nothing but a preponderant rumor, not at all certain either in mathematics or elsewhere.

This may prove more useful to what we call economists than to the colder sciences.

△ △ △

ADDING to the file of probably useless information: In Manhattan, telephone subscribers having names beginning with S are the most numerous, amounting to 10.8%, while in Brooklyn the S people are 11.8%. In Manhattan and Brooklyn the lows are identical, being the Y people at 0.4%. Apparently the Joneses are not as prevalent as presumed, for in Manhattan the J section is 1.8% and in Brooklyn only 1.6%. That is the situation on surnames, but one of the big linen initialing plants serving the field of given names rates the three highest as H, J and W, each at 8% of the market. That's for Harry, John and William, et al.

—Terry Ramsaye

This Week
in the News

Warns Exhibitors

MOTION picture exhibitors whose admission prices fall within the bracket covered by the non-taxable 20-cent tax exemption were warned by the U. S. Bureau of Internal Revenue, at Washington, Tuesday, that they, as well as exhibitors whose admissions are taxable, must show the price of admission on all tickets.

The caution was delivered by the Bureau in a memorandum to ticket printers designed, it was said, to clear up confusion concerning the requirements of the law and regulations.

Since printers of tickets are required to make reports to collectors of Internal revenue on all orders received, it is comparatively simple for the Bureau to watch theatres using tickets on which the price was not printed at the time of production.

The Bureau also called the attention of circuit owners to the requirement that any concern operating a number of theatres and desiring to use tickets showing the name of the circuit rather than that of the individual houses must secure written permission to do so.

Loew Management Vote

FORMAL plans for continuing the present management of Loews, Inc., for the re-election of the present directorate and extension of the contract with Nicholas M. Schenck as president were revealed Monday in a company report to the U. S. Securities and Exchange Commission, Washington, of a proposed meeting of Loew stockholders set for February 11th.

The report indicated that proxies were being sought from stockholders for voting for retention of the present directors, scheduled as follows: George N. Armsby, director since 1935, holder of 100 shares of common stock; David Bernstein, vice president and treasurer, director since 1919, holder of 22,220 shares of common stock; Leopold Friedman, secretary, director since 1920, holder of 612 shares of common stock; Alexander Lichtman, vice-president, director since 1937, holder of 100 shares of common stock; John R. Hazel, director since 1931, holder of 100 shares of common stock; Charles C. Moskowitz, assistant treasurer, director since 1934, holder of 900 shares of common stock; William A. Parker, director since 1935, holder of 600 shares of common stock and president of Incorporated Investors, Inc., holder of 28,000 shares of common stock; J. Robert Rubin, vice president, director since 1927, holder of 25,015 shares of common stock; Nicholas M. Schenck, president, director since 1919, holder of 2,817 shares of common stock; Joseph R. Vogel, theatre executive, director since 1939, holder of 200 shares of common stock; David Warfield, director since 1923, holder of 7,000 shares of common stock; Henry Rogers Winthrop, director since 1939, holder of 100 shares of common stock.

The Loew report showed that the aggregate amount payable during the company's last fiscal year to directors and officers as a group for services in all capacities was $2,220,730.

The proposed new contract for Mr. Schenck will be an extension for five years beginning January 1, 1942, of his present contract, which expires December 31st, next. It provides for compensation of $2,500 per week and two and one-half per cent of the combined annual net profits after certain deductions and including an allowance for expenses, except traveling expenses. The aggregate remuneration paid Mr. Schenck for the fiscal year ended August 31, last, was $318,881.

It is also provided that Mr. Schenck's present option to purchase 48,492 shares of the company's unissued common stock at $40 per share is to be continued.

ARBITRATION costs cut, uniform fee established by AAA, preventing hardship on small exhibitors Page 13

SOUTH AMERICAN accord to be aided by industry; Rockefeller announces Hollywood committees to carry out coordination plans Page 14

COUNTERFEIT ballots end Daily News Poll for "King and Queen of Movies" Page 16

ALLIED of Northwest prepares draft of state legislative proposal to nullify decree Page 20

THE DECREE and product and policy: distributors struggle with changes necessitated by new order Page 22

BROADCASTERS seek support of exhibitors in war with ASCAP Page 23

"INSTITUTIONAL SELLING needed to counteract unfavorable publicity"—Balaban Page 26

CENSORSHIP changes in Chicago opposed by industry leaders Page 28

TELEVISION promised for B. & K. theatres in Chicago in 90 days Page 29

TICKET TAX collections increased to $19,389,056 in last fiscal year, gain of $2,300,000 before new exemption applied Page 30

SHORTAGE of projectionists threatened in Canada by calls to war service and attitude of operators' unions Page 47

SERVICE DEPARTMENTS

Asides and Interludes Page 35

Financial Page 51

Managers' Round Table Page 57

Release Chart Page 65

Reviews Page 36

What the Picture Did for Me Page 52

Exploring the promotional possibilities of feminine talent and beauty competitions, showmen last week turned to cloistered halls of learning as a pitch for the world premiere, in Lincoln, Neb., of Richard Rowland's new "Cheers for Miss Bishop".

How the Governor of Nebraska, the Mayor of Lincoln, the campus and facilities of the University of Nebraska were employed in the campaign is set down in this week's MANAGERS' ROUND TABLE.

Awards for Showmen

WINNERS of the seventh annual Quigley Grand Awards for Showmanship, sponsored by MOTION PICTURE HERALD's Managers Round Table Department, will be selected January 28th in the College Room of the Hotel Astor, New York, by a committee of distribution, advertising and exhibition executives. A-Mike Vogel is chairman of the Round Table. Following the judging Martin Quigley will be host to the committee at luncheon.

Entries to be judged are to be chosen from among exploitations submitted during the year to the Round Table and scoring highest in the four quarterly Awards periods of 1940. Majority vote of the committee will determine the two winners of the Silver and Bronze Grand Awards.

The selected showmen will be presented with their honors in Hollywood at ceremonies to be attended by studio heads, directors and stars. As guests of MOTION PICTURE HERALD, the winners will enjoy a week's program of studio visits and other entertainments.

FAME

QUIGLEY PUBLICATIONS' annual poll of radio editors, conductors by MOTION PICTURE DAILY for FAME (published this week), to establish the top performances in all fields for 1940, this week was given additional national attention with the presentation of scrolls to winners, made on their own broadcasts.

Firestone abandoned an old conservative rule to maintain a strict institutional program, to allow its Metropolitan Opera star, Richard Crooks, to receive the recognition he won in the poll as America's No. 1 classical singer. On his program, last Monday evening, over a national NBC hookup, announcer Hugh James, for Firestone, told the air audience that the representation was one of "particular interest."

Tuesday evening, the MOTION PICTURE DAILY-FAME award for the best childrens' program was presented to Ireene Wicker, "The Singing Lady", on the "Streamline Journal" program, over NBC.

On the same night, over the same national NBC hookup, the country listened to the presentation to Bob Hope, designated "best comedian of the air", on the Pepsodent program from Hollywood.

Lux Radio Theatre, a week ago was given an award as the best radio drama, and the ceremonies likewise were broadcast, also those for the presentation to Edward G. Robinson, named "best film player on the air," for his "Big Town" program, on a CBS national hookup.

On Friday evening, Raymond Gram Swing, "best commentator", will be honored on his White Owl Cigar program.

Senatorial Protest

POSSIBILITIES of Congressional legislation to regulate alleged propaganda by motion pictures were raised this week by Senator Burton K. Wheeler (Dem., Mont.), in Congress.

The anti-war Senator, chairman of the Senate Interstate Commerce Committee, through which must pass all motion picture legislation considered by the Senate, made it known in a letter to Will Hays, MPPDA president, that he was sharply critical of what he termed the industry's propaganda for war, encouraged, the Senator charged, by the Administration.

Senator Wheeler voiced the understanding that the Administration had urged the industry to produce and distribute propaganda pictures.

He told Mr. Hays that war propaganda by the film industry was reaching a point where he believed legislation would have to be enacted to bring it under control unless the industry itself took a "more impartial" position.

Members of the "isolationist" and "anti-war" blocs in Congress are understood to be closely watching the defense propaganda which is going to the public through motion pictures and over the radio, but Senator Wheeler is the first to criticize it publicly.

The Hays organization, in New York, Tuesday, acknowledged that it had received Senator Wheeler's letter, reporting that it was a subject of discussion at the Hays directors meeting on that day, and adding that formal consideration was being given to the matter of a reply, if any.

Meanwhile, A. J. Richard, editor-in-chief of the newsreel of the Paramount MPPDA member company, answered the Senator directly, in a letter, that he (Mr. Richard) was "unaware of the existence of any propaganda on the part of the motion picture industry and confident that no such purpose exists."

Theatre Television

ANOTHER theatre television system, this one developed by Scophony, a British company, was demonstrated to the press Wednesday evening at the company's office in New York. The program, which consisted of an informal variety show and interviews, was projected first on a theatre-size 9 by 12 foot screen and then on a smaller screen intended for schools and halls. In both cases a rear-projection method was used. Screen illumination and detail was considerably below motion picture theatre standard, observers remarked.

Scophony television installed in several London theatres before the present war broke out, uses a mechanical optical projection method. The camera pickup system is similar to that used at present by American companies but, instead of having a cathode ray tube in the receiver, the image is reproduced through the use of mirrors.

Plans are being made for the formation of an American Scophony company. Arthur Levey, who has been representing Scophony in this country for some time, has been in charge of arrangements for setting up an American firm to market the Scophony system. Other developments on page 29.

Publicists Get Hearing

HEARINGS have been scheduled for January 23rd by the National Labor Relations Board on the petition of the Screen Publicists Guild for designation as collective bargaining agency with the eight major companies. Informal conferences failed to bring an agreement. The Guild filed eight separate petitions for each of the eight companies but the cases have been consolidated and will proceed as one trial.

Earlier this week the Guild memorialized the companies in a resolution which charged "non-cooperation" in the attempted negotiations. See page 43.

Hearst Dislikes 'Kane'

WILLIAM RANDOLPH HEARST, this week had his agents deliver an ultimatum to RKO demanding that Orson Welles' film, "Citizen Kane", be shelved on the ground that it was an unauthorized biography of Mr. Hearst. Teeth were put in the ultimatum by a simultaneous order to all Hearst newspapers not to make any mention whatsoever of RKO or its product.

The ban against RKO in the Hearst press was said to have begun on Thursday of last week when the Los Angeles *Examiner* withdrew from its late editions a review of the picture, "Kitty Foyle". Previous to that Louella O. Parsons, motion picture editor of the International News Service, and two Hearst lawyers, Oscar Lawler and A. Laurence Mitchell, saw the picture at a special screening. After seeing the picture which Orson Welles claimed was not a biography of Mr. Hearst, Miss Parsons was quoted as saying that she was going to telephone George Schaefer, president of RKO, in New York and demand that the film be suppressed.

Mr. Schaefer was quoted as saying that the company had given "no serious consideration" to the thought of withholding the Welles picture from release. It was reported that $800,000 has been invested in the picture, to be released February 28.

Following the Hearst protest, Merlin H. Aylesworth, consultant to the RKO Radio management, arrived in Hollywood to look into the complaint. He was accompanied by Gordon Youngman of RKO counsel.

Press Previews

DENOUNCING studio projection room previews as "another ill-timed move to rob Hollywood of its color," David L. Loew and Albert Lewin, United Artists producer's, have decided to stage the press showing of their new "So Ends Our Night" in a Hollywood theatre, at night, regardless of Hollywood's comparatively new order to confine all press showings to projection rooms under studio control.

The picture will have its preview on January 21st at Grauman's Chinese Theatre. Mr. Loew and Mr. Lewin said this constituted a refusal to become a party to an agreement reached by the major studios recently, whereby night theatre previews were eliminated in favor of studio projection room afternoon showings and only to a selected list of the press.

"If this move by the majors was made in the interest of economy," the producers said, "it is false economy. Brilliant previews and premieres have helped to make Hollywood world famous."

They declared it was unfair to any picture depending upon audience reaction for its "mood" and "feeling" to show it in a small room before a small group.

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THIS WEEK



TESTIMONIAL. At the farewell banquet to Ralph Pielow, newly appointed MGM district manager in New York, held in the De Witt Clinton Hotel, Albany, are J. Louis Schine, Schine circuit, Gloversville; M. A. Silver, Warner Theatres zone manager, and Clayton G. Eastman, Paramount branch manager in Albany and chairman.



By Staff Photographer

PARTY. The MPPDA, the British Library of Information, and the Waldorf Astoria entertained 300 British refugee children with "Pinocchio" and a tea reception. Hosts, above, are Mrs. Richard Temple, Arthur DeBra of the Hays office, and Sir Angus Fletcher, director of the British library.



QUENTIN REYNOLDS, commentator for "London Can Take It" and "Christmas Under Fire" (reviewed on page 37), prepares to leave London for New York. With him is Harry Watt, director.



H. G. CHRISTENSEN, right, has been named vice-president of Associated Sales Company of Detroit, in charge of their New York office. A figure in commercial film circles since 1912, he formerly was with West Coast Sound Studios.



ALTEC PIONEERS, left, celebrate their third birthday, candles and all. Around the table: L. W. Conrow, president; A. J. Rademacher, F. C. Dickely, Bert Sanford, Don L. Turner, G. L. Carrington, E. Z. Walters, Harry M. Bessey, Stanley Hand and Harold Wengler.

IN PICTURES



By Staff Photographer

DAVID E. WESHNER, above right, recently named exploitation director for United Artists, at a Dinty Moore's luncheon in his honor, listens to the conversation while Arthur W. Kelly, general sales manager, looks sceptical.



By Staff Photographer

ELBERT MORSE WOOD, newly appointed comptroller for the film industry arbitration system of the American Arbitration Association.



Metropolitan Photo

IN Monroe Greenthal's office at United Artists Martin Quigley discusses "Cheers for Miss Bishop," which they have just seen, with David L. Loew and Albert Lewin, producers of "So Ends Our Night", U.A.



Acme Photo

LIEUTENANT COLONEL DARRYL F. ZANUCK is sworn into the Signal Corps Reserve by Major R. T. Schlosberg while Major General Joseph O. Mauborgne, center, stands by.

WARNER publicity men say the five players at right with Hal B. Wallis and Jack L. Warner are the first five stars to glitter in the New Year, raised to that status by Mr. Warner's signatures on contracts. They are Brenda Marshall, Dennis Morgan, James Stephenson, Ronald Reagan and Eddie Albert.





R. J. O'DONNELL, retiring chief barker of Dallas Variety, holds a gold membership card designating him honorary chief barker for life. The presentation was made by William McCraw, center, at a testimonial luncheon given the Interstate circuit head in Dallas recently. At left is Burt King, newly elected assistant chief barker, looking happy about the whole thing.

NORMAN ELSON, below, is the new general manager of the Trans-Lux Theatres shown here just before he left New York for Chicago on his first business trip in his new post.



By Staff Photographer



By Staff Photographer

UGO SORRENTINO, president of Art Films of Rio de Janeiro, in New York this week closed a deal with Monogram for Brazilian distribution.



HELEN L. IRWIN, and her son, Lionel Irwin, Jr., new owners of the Palace Theatre in Penacook, New Hampshire.



HUGH QUIGLEY, of the Hollywood staff, presents a Quigley Publications sheepskin to Edward G. Robinson, voted most effective film player in radio in the Fame poll.



By Staff Photographer

RETURNED to New York, briefly, from his territory, Arthur Pratchett, Paramount manager for Central America, discusses contracts with George Weltner, assistant foreign sales head. Mr. Pratchett and John Hicks, foreign sales chief, left last weekend for a tour of the Central American territories.

ARBITRATION COSTS CUT TO PREVENT HARDSHIPS ON SMALL EXHIBITORS

AAA Adopts Uniform Fee of $10 for Arbitrators, Abandons Plan for Sliding Scale; Hearing on "Little 3" Case Postponed

Recognizing that many of the smaller exhibitors for whom the consent decree was primarily designed would not be able to arbitrate disputes in the system establishes by the decree as readily as large operators if high fees for arbitrators were charged, the American Arbitration Association on Tuesday set $10 per day as the standard fee for arbitrators in all cases in the 31 districts. Even that fee may be reduced or waived to prevent any hardship to an exhibitor.

The consent decree signed November 20th by Federal Judge Henry W. Goddard empowered the AAA to establish the daily fee for arbitrators, stating only that the fee "in no event shall exceed $50 per diem." Under the decree an arbitrator will receive the daily fee for each day or fraction thereof that he attends a hearing or makes an inspection.

Francis Warren Pershing, son of General John J. Pershing, has been appointed a member of the administrative committee of the motion picture arbitration system by C. V. Whitney, president of the American Arbitration Association, to replace P. M. Haight, secretary-treasurer, International General Electric Company, who resigned on account of ill health. Mr. Haight's place on the budget committee was taken last week by Paul F. Warburg, chairman of the administrative committee. Mr. Pershing, the youngest member of the administrative committee, is 31 years old and head of Pershing and Company, stock brokers, a firm which he organized on January 1, 1939. He has been in the brokerage business since his graduation from Yale in 1931.

Uniform Fee Decided Upon

The administrative committee of the association, after first considering a sliding scale, depending on the type of case and the particular district, adopted the uniform fee of $10 which is described as one of the lowest rates for arbitrators in the country. The AAA, in its regular operators, usually makes no payment to arbitrators. But the framers of the consent decree decided that arbitrators for film cases might be called upon so frequently that they would be entitled to some payment. Hence the nominal daily fee of $10.

It was further pointed out that the $10 fee may be waived or reduced at the association's discretion if it appears that it would work a hardship or prevent the arbitration of an exhibitor's claim. In many arbitration systems in other industries daily fees for arbitrators run up to as much as $50 and in most other systems there are usually three arbitrators in each case. In the motion picture arbitration system there is but one arbitrator on a given case, although the man will be selected from a panel numbering from 30 to 60, depending on the size of the key city.

Paul F. Warburg, chairman of the administrative committee of the industry's arbitration system, said Tuesday:

"The American Arbitration Association has followed its principle that arbitration should be simple and inexpensive. From its own experience it has found that the best men of the country are obtainable as arbitrators on the basis of an honorarium. We feel that the $10 fee and the provisions for waiver or reduction will work to the good of the exhibitor. We do not want any exhibitor to lose his right to arbitrate because of prohibitive cost of arbitrator's fee."

He also said that the arbitrators being appointed were "eager to help the association make a success of the consent decree."

Braden Returns to New York

J. Noble Braden, executive secretary of the AAA and head of the 31 industry arbitration tribunals returned to New York this week after completing field organization work for the last of the local offices to be covered. A final check is being made this week on the 1,200 arbitrators and the 31 local clerks and their assistants. Also leases are being cleared for the offices in the various key cities. Meanwhile the AAA is preparing to move to its enlarged office in Rockefeller Center. The complete arbitration machinery for the motion picture industry is to be ready for operation on Saturday, February 1st.

Some time this month Judge Goddard is expected to name two men to serve with former Judge Van Vechten Veeder, on the arbitration appeal board. Judge Veeder had made no decision on the location of the appeal board hearing room and office and was reported waiting for the appointment of his colleagues before taking action. Judge Veeder, the chairman of the appeal board, receives $20,000 per year. The other members will each get $17,500.

Clearance and zoning in Kansas City, Mo., are expected to be the first subjects submitted for arbitration before the local tribunal immediately after it opens February 1st. At least one independent exhibitor, and perhaps more, in that city has indicated an intention to file such a complaint. It was reported that offices of the board would not be on Film Row but downtown.

Officers of the AAA said that local men would be appointed as clerks of the boards of all cities with the exception of a few key spots.

"Little 3" New York Hearing Postponed

On Monday Judge Henry W. Goddard postponed the hearing date, scheduled for January 30th, on the motion made by Columbia, United Artists and Universal to dismiss the amended complaint in the Government's anti-trust suit and if that motion is denied, to strike out all references to the "Big 5" theatre owning defendants who settled the original suit by signing the consent decree. The hearing will be held in February but no date has been set yet.

The postponement was granted, it was reported, to avoid conflict with a similar hearing on January 31st to be held in Oklahoma City in connection with the Government's suit against the Griffith Amusement Company and the "Little 3." The Government, according to present plans, will try the Oklahoma case before the New York action.

The Department of Justice at mid-week had made no decision on whether or not it would approve the acquisition by Balaban and Katz of the Oriental theatre in Chicago. The Paramount affiliate had proposed to lease the theatre. At the present time the Oriental and the Palace are the only important first-run houses in the Chicago Loop not controlled by Balaban & Katz.

$67,500 Damages Sought

Action for damages of $67,500 for alleged contract breach against Twentieth Century-Fox, brought by Abe Ellis, operator of the Towers Theatre, Camden, N. J., scheduled to come up for preliminary hearing the last week in January in the United States District Court in Philadelphia, will be continued, according to attorneys. An out-of-court settlement is being prepared; discussions already have been entered into by both parties. Harry A. Kalish, counsel for the exhibitor, said that while the settlement would not be consummated by the time the case would be called, prospects for settlement of differences out of court are particularly bright. Basis of the suit was the alleged failure of 20th-Fox to deliver pictures promised verbally.

In Boston Francis P. Freeman, master appointed by Federal Judge John A. Peters, has been hearing testimony in the anti-trust suit of the Waldo Theatre Corporation against the late Joseph Dondis et al. George S. Ryan, counsel for the plaintiff, has been seeking information on the buying and booking methods used by M & P theatres. Al Bevan, assistant buyer and booker, said that the circuit discontinued several years ago the practice of sending requests for protection to the motion picture distributors.

On Monday the trial of the anti-trust suit brought by H. N. Jorgenson, East Grand theatre, Dallas, against the Interstate circuit opened in Dallas before Federal Judge William H. Atwell and a jury. The trial was expected to last only a few days, with other suits brought by Sam Kirscheimer and R. Z. Glass scheduled to start shortly.

NEELY QUITS SENATE, RIVALS CLAIM SEAT

Matthew M. Neely, noted in the industry for his anti-block booking and theatre divorcement bills which he reintroduced when Congress opened two weeks ago, resigned his seat in the Senate at midnight last Sunday night and was immediately sworn in as Governor of West Virginia, a post to which he was elected last November. The official inauguration ceremonies were held in Charleston, W. Va., Monday noon.

The private ceremony was held at midnight to support his claim that he made an instantaneous transition from Senator to Governor so that his appointment of Joseph Rosier, president of Fairmont State Teachers College, to succeed him in the Senate would be valid.

The former Governor of the State, Homer A. Holt, at another midnight ceremony announced for the third time that he was appointing Clarence E. Martin, former president of the American Bar Association, to succeed Senator Neely. The Senate itself will have to decide which appointment was valid.

The Senate refused to seat either Mr. Martin or Dr. Rosier on Tuesday and referred the dispute to the Privileges and Elections Committee for a decision on the Constitutional law involved.

ROCKEFELLER GETS HOLLYWOOD AID FOR U. S.-SOUTH AMERICA ACCORD

Coordinator Announces Committees of Executives and Talent Who Will Aid; MPPDA To Name Studio Adviser

by FRANK JAMIESON

Assistant, U. S. Office for Coordination of Commercial and Cultural Relations Between the American Republics, Washington, D. C.

By Wire to MOTION PICTURE HERALD

Nelson A. Rockefeller, Coordinator of Commercial and Cultural Relations Between the American Republics, announced Tuesday a wide scale program for the use of motion pictures as a medium for promotion of closer relations and better understanding among the American Republics. He announced the appointment of Hollywood committees representative of the producers, stars, writers and directors, to cooperate in carrying out the program, and detailed initial steps taken to date.

"The motion picture industry," said Mr. Rockefeller, "was among the first to organize itself for cooperation with the coordinator's office. In conference over the past few weeks with John Hay Whitney, director of the motion picture division of the coordinator's office, representatives of the industry have formed cooperating committees to make more effective the whole range of its contribution; in feature films, short subjects, and newsreels."

Features Now In Work

At the same time, Mr. Whitney announced that several feature films involving Central and South American themes were in production or in preparation. Included are Metro-Goldwyn-Mayer's "The Life of Simon Bolivar" to feature Robert Taylor; two 20th Century-Fox productions, "The Road to Rio" with Alice Faye and Carmen Miranda, and "Blood and Sand" with Tyrone Power; RKO's "They Met in Argentina" which will introduce a new Latin American star; and "Rurales," a Mexican story on which Paramount is working.

Several pictures scheduled for production in the near future may be photographed either in whole or in part in Central and South America. A special committee has been formed to investigate production facilities now available in Central and South America, as well as desirable locales.

Mr. Whitney, who is now on the coast holding conferences with leaders of the industry, said the Motion Picture Producers and Distributors of America had agreed to appoint an expert on ways of life in the other American republics to serve in the office of the Code Administrator in Hollywood. This executive will cooperate with all of the producers to insure authenticity in films involving Central and South America and will advise on language and historical problems. Mr. Whitney also said the leading studios in Hollywood had appointed, or would appoint, special representatives who will concentrate on South and Central American aspects of production. In certain cases, companies have already sent for representatives in Central and South America to confer on this problem.

It is the plan of the industry to send a number of its leading performers to Central and South America to appear personally at premieres. Twentieth Century-Fox plans to send Alice Faye to Brazil for the opening of "The Road to Rio," according to Mr. Whitney, and Paramount is contemplating sending Dorothy Lamour on a personal appearance tour and will ask Cecil B. DeMille to arrange his time to include a lecture tour of the other republics in the western hemisphere.

"Increased newsreel coverage will be an important feature of the industry's cooperation with the government program," Mr. Whitney said. "Norman Alley, Famous 'News of the Day' cameraman who has covered the Far East and Europe, will leave for South America within a few days and other crews are expected to follow shortly. Pathe is now editing a series of short subjects on South America, the first of which, 'Eyes on Brazil,' will be released next month.

"The program outlined by the industry is to be based solely on the presentation of entertainment films," said Mr. Whitney. "Our American screen has always attracted the greatest audiences in the world because of its freedom of expression and expression of freedom. The producers feel that through sympathetic study of the cultural bonds existing among the American Republics, elements of screen entertainment, heretofore undiscovered or not fully utilized, can be found and brought to life on the screen, and this, we know, will do much to create a better understanding among the nations of this hemisphere."

Committees Named

In announcing appointment to the committee, Mr. Rockefeller said the executive committee, which will be headed by Y. Frank Freeman, president of the association of Motion Picture Producers, would direct the program to be undertaken in cooperation with Mr. Whitney, representing the coordinator's office. Serving on this committee are: Edward Arnold, Sam Briskin, Frank Capra, Sheridan Gibney, Samuel Goldwyn, Louis B. Mayer, George Schaefer, David O. Selznick, Walter Wanger, Cliff Work, and Harry M. Warner.

Personnel of cooperating committees as announced by Mr. Rockefeller follows:

Committee on visits to South America: Joseph Schenck, chairman, Edward Arnold, Kenneth Thomson, and Benjamin Thau.

Committee on South American Film facilities: Sam Briskin, chairman, E. J. Mannix, Sol Wurtzel, Major Nathan Levinson, Keith Glennan, Sol Lesser, J. D. McDonough, and William Koenig.

Committees of the Academy of Motion Picture Arts and Sciences: Walter Wanger, chairman, Frank Capra, Major Nathan Levinson, James Stewart, and Robert Riskin.

Short Subjects Committee: Gunther Lessing, chairman, Jack Cherick, Gordon Hollingshead, and Hugh McCollum.

Art Direction Committee: Cedric Gibbons, chairman, Richard Day, William Cameron Manzies, and Jack Otterson.

Committee on Story Material: Sheridan Gibney, chairman, Kenneth Mackenna, Milton Krims, and Kenneth McGowan.

"DICTATOR" REAPS MONEY AND BOMBS

Even as the publicity from the United Artists home office in New York proclaimed last week and this that the company's Charles Chaplin release, "The Great Dictator," did "phenomenal" business during and after its opening in four Santiago, Chile, theatres last week, the United Press reported to American newspapers on Wednesday morning that tear-gas bombs had exploded in two theatres of Valparaiso on Tuesday, with Nazis responsible. The picture is said to be doing very well in Colon, Panama, and in Mexico City, where it is said to have broken all records at the Palacio Chino in its first five days.

Asserts U. S. Firms Hire Nazi Agents

United States business firms are unwittingly, apparently, aiding the Nazis in spreading anti-U. S. propaganda in Latin-America, Mr. Rockefeller charged last week in a 1,000-word formal statement listing results of an investigation in Latin-America made by a three-man mission from his office, for the National Defense Council and the U. S. State Department.

Mr. Rockefeller explained that many of the approximately 1,100 American firms doing business below the Rio Grande had representatives who were agents of Germany, and, in some instances, actually members of the local German consular staff.

Specifically, he charged that advertising funds of some American companies had been milked to buy pro-Axis advertising and even to buy newspapermen and radio stations.

The three-man mission comprised Percy L. Douglas, of the Otis Elevator Company; John Lockwood, New York lawyer; and George H. Butler, of the State Department.

Meanwhile, informally, the United States State Department's representatives in the capital of Brazil, Rio De Janeiro, are understood to have been talking with that government's officials about the proposed eight per cent additional tax on motion picture companies. This additional tax, it is said, is intended, in operation, to be retroactive for five years.

It is believed in Washington that the matter will be worked out satisfactorily from the North American point of view.

Nazi "Trickery" Noted By Nelson Rockefeller

Not relying merely on their own product, the National Socialist doctrinaires in South America are using United States films to point their arguments, the New York State Chamber of Commerce was told Thursday, January 9th, in New York City session, by Nelson A. Rockefeller, coordinator of cultural and commercial relations between the American republics.

Mr. Rockefeller explained that the Nazis ask Latin-Americans to see certain North American films, and to see in them examples of a "decaying and puerile democracy." Columbia's "Mr. Smith Goes to Washington" has been used this way, he said.

He told, also, of smear advertisements in Latin-American newspapers. One such showed a picture of a southern college president, in college robes, alongside a picture of the same man in prison garb, with the title, "U. S. Culture."

The Non-Sectarian Anti-Nazi League to Champion Human Rights, Inc., of New York City, charged two weeks ago that it was easier for a distributor of anti-Nazi films to obtain bookings in Latin-American countries, than for a distributor of anti-Nazi films.



His hat remains the same size

even though he tops Film Daily's Ten Best again this year as voted by the critics of America . . . leading all companies with 4 out of 10 ("*Ninotchka*," "*Boom Town*," "*Northwest Passage*," "*Mortal Storm*") . . . and among the first 20 pictures Leo leads with 9 . . . it's nothing new, he does it year after year . . . that's comforting to remember with important industry changes ahead . . . come what may M-G-M is to be depended upon!

NOTE: "Gone With The Wind" was not included in the past year's ballot, being in a Road-show category, but will be added to the voting list this season.

COUNTERFEIT BALLOTS END N. Y. NEWS "KING AND QUEEN" OF MOVIES POLL

Widely Publicized Awards Dropped This Year Because Tabulators Found Previous Newspaper Vote Weighted Falsely

A conviction that counterfeit ballots were cast in its 1939 "King and Queen of the Movies" popularity poll led the New York *Daily News* and its affiliated syndicate to drop this year the annual film vote for 1940.

Fake ballots turned up in the 1938-39 contest in sufficient numbers to jeopardize the poll's ratings announced last January, officials of the Chicago *Tribune* New York *News* Syndicate said. Captain Joseph M. Patterson, publisher, has ordered promotion executives to discontinue the annual poll which was started in 1937.

Counterfeit reprints of the ballots printed in papers participating in the poll were spotted last year by tabulators working in New York. They originated in several cities and all bore the name of a particular star, high on the popularity list. A majority of the "planted" votes originated in Chicago where they were numerous enough to affect the poll's outcome. Copies were also mailed in New York and other cities but the *News* claims they did not affect national standings in the poll.

Clerks Spot Fake Ballots

The false ballots were discovered by the New York clerks who noticed discrepancies in the printed forms. According to the *News,* the player or agent responsible passed the blanks out to the public at random with instructions to "mail them to the papers."

Fifty-five daily and Sunday papers in all sections of the country joined with the New York *Daily News* in the poll last year. The poll sponsors estimated their combined circulation at 22,000,000.

The "King and Queen" contest, originated by the *News* promotion department in 1937, was given without charge to the papers buying the service, officials of the syndicate office in New York said. Operating expenses were split between the syndicate and New York *News* promotion budgets.

Mickey Rooney and Bette Davis led last year's balloting with Tyrone Power and Sonja Henie as runners-up. Spencer Tracy and Judy Garland captured third spot.

Actual votes received by the winning team were as follows: Mickey Rooney, 38,290; Bette Davis, 68,723.

The following stars ranked second to tenth:

2. Tyrone Power, 36,114; Sonja Henie, 57,749.

3. Spencer Tracy, 33,813; Judy Garland, 27,941.

4. Clark Gable, 32,381; Priscilla Lane, 27,563.

5. Richard Greene, 26,649; Deanna Durbin, 24,229.

6. Errol Flynn, 26,598; Alice Faye, 23,247.

7. James Stewart, 25,832; Jeanette MacDonald, 22,614.

8. Nelson Eddy, 23,576; Myrna Loy, 16,903.

9. Don Ameche, 21,186; Jean Arthur, 13,157.

10. James Cagney, 13,424; Loretta Young, 10,736.

Bette Davis, "Queen" of the newspaper poll, captured the largest number of cities, heading the list in 27 out of 42 listed. Mickey Rooney topped the roll in ten of the 42 cities but his total vote was sufficient to give him a substantial national majority. Tyrone Power led in five cities while Sonja Henie, second in the balloting for "Queen," captured only two.

The Motion Picture Herald-Fame choice of Money Making Stars for 1939, based on the box office record for circuits listed Mickey Rooney as the best drawing film star. Miss Davis ranked fifth in the box-office ratings of circuit managers, leading all motion picture actresses. The area covered by the circuit managers voting in the Herald-Fame box office poll approximates the circulation territory of the metropolitan papers taking part in the newspaper poll.

Believed Poll Tamperproof

Tribune-News syndicate officials called the polls a sincere effort to determine newspaper readers' favorite film players. They said they had considered it tamper-proof until the accidental discovery of last years "packing" of the ballots.

Ballots were printed on the papers' entertainment pages last January 14 without advance notice or advertising. They ran for only one day and were to be mailed in immediately. Syndicate officials said they limited the ballot to one day in order to preclude the possibility of fake returns from mail-service or promotion agencies.

The ballot carried space for the insertion of the names of three favorite actors and three favorite actresses, to be listed in order of preference. Accompanying the coupon was a layout of photos of 60 leading actors and actresses.

Votes were scored by points: first choice, three points, second choice, two; third choice, one point.

The syndicate would not reveal the percentage of error in the poll, but indicated that the planted ballots ran to five figures.

The New York *Daily News* promotion department's official and formal explanation of the poll's termination said that war news and sports promotion stunts had cut down the space available for film exploitation.

A number of subscribing papers are reported to have asked the *Tribune-News* syndicate to sponsor the poll again this year, and motion picture publicists have expressed disappointment that the scheme was abandoned. A substitute promotion scheme based on cinema interest is reported under discussion at the *News,* but no final decision on its use has been reached yet.

FILM DAILY'S CRITICS POLL

Opinions of the nation's newspaper film critics, recorded in Film Daily's *annual poll for the "ten best" of* 1940, *resulted in the following top ten selections:*

Rebecca (Selznick-UA)
Grapes of Wrath (20th Century-Fox)
Ninotchka (MGM)
Foreign Correspondent (Wanger-UA)
All This, and Heaven Too (Warners)
Abe Lincoln in Illinois (Max Gordon-RKO)
Boom Town (MGM)
Northwest Passage (MGM)
Our Town (Lesser-UA)
Mortal Storm (MGM)

—

Any endeavour at finagle concerning the motion picture addressed at the Chicago Tribune-Daily News *publishing interests would be inevitably an adventure, and fraught with considerable possibility of consequence.*

It was indeed that same Chicago Tribune, *and that same Joseph Medill Patterson, which and who were first in American journalism to pay serious heed to the motion picture in the daily press, starting with "The Adventures of Kathlyn," first serial twenty-five years ago, presented on page and screen simultaneously under* Tribune *auspices, and with first departmental reviews of the screen. From that day to this Captain Patterson has been one of the screen's most ardent fan patrons, probably more fully informed of the cinema than any other newspaper publisher in the world. It is part of his study of the mass audience, which his* Daily News *service presents with such conspicuous circulation success.*

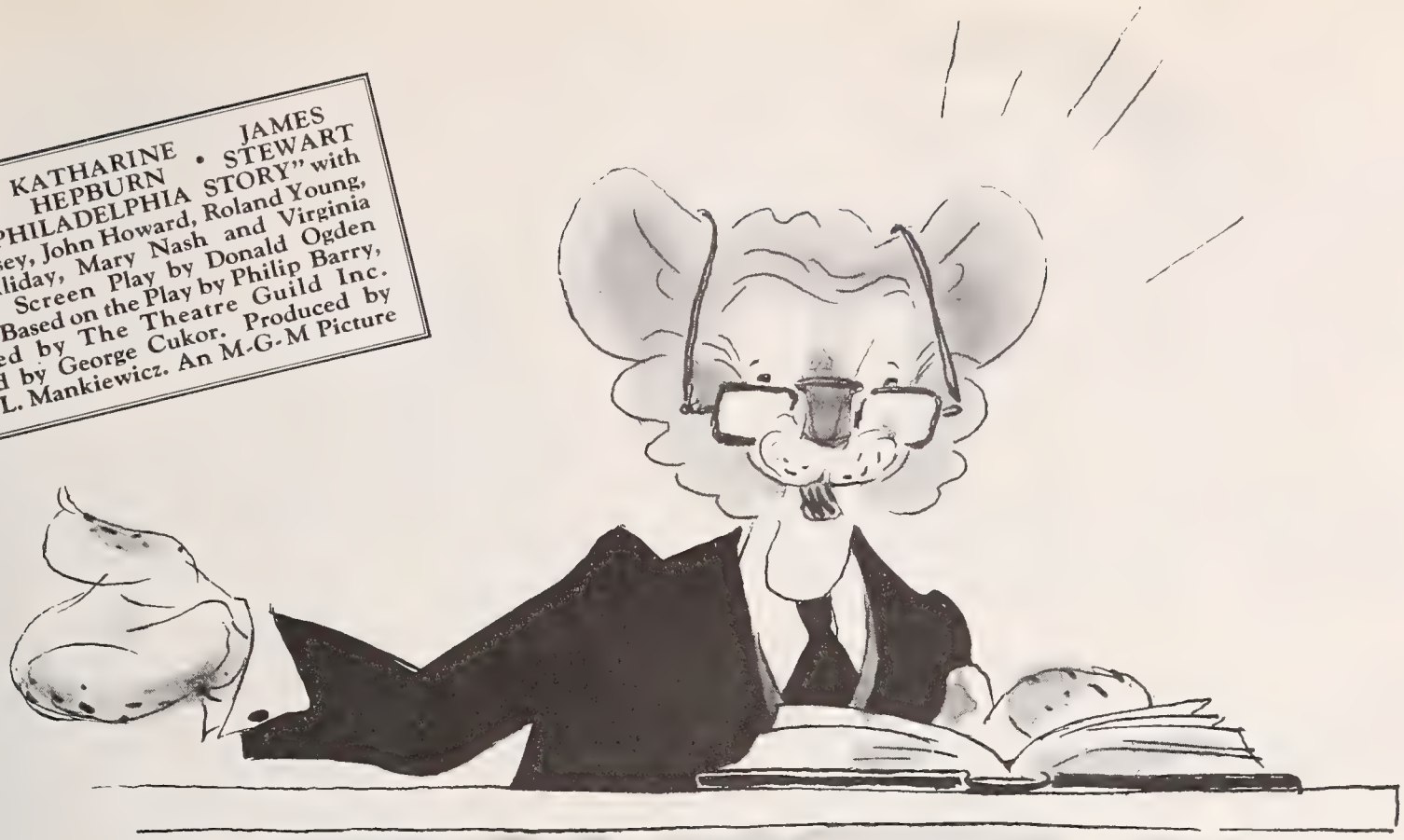
Just incidentally, too, it so chances that Kate Cameron, Daily News *film critic and editor, is also Miss Loretta King, sister-in-law of Captain Patterson. Obviously one who tinkers with* Daily News *film affairs is in fair way to get attention.—T.R.*

Sonja Henie Doing Well On Ice

Sonja Henie, Norwegian ice skating star, who left motion pictures in 1939, after completing "Everything Happens At Night" for Twentieth Century-Fox, to tour the country with her own ice show reportedly has made more money during her Hollywood Ice Revue's current season than she received for her entire film career, skating in arenas in Chicago, Detroit, Cleveland, New York, Buffalo, and elsewhere in the east and midwest. Advance ticket inquiries indicate that her engagement at Madison Square Garden, New York, starting Monday, may raise the Garden gross record of $215,000 set by her last year for a six-day run.

Last week at Chicago 208,642 persons paid $312,000 to see ten performances at the Stadium. Following her New York appearance Miss Henie again goes westward, with stops at Indianapolis and Omaha already announced.

CARY • KATHARINE • JAMES GRANT • HEPBURN • STEWART in "THE PHILADELPHIA STORY" with Ruth Hussey, John Howard, Roland Young, John Halliday, Mary Nash and Virginia Weidler. Screen Play by Donald Ogden Stewart. Based on the Play by Philip Barry, produced by The Theatre Guild Inc. Directed by George Cukor. Produced by Joseph L. Mankiewicz. An M-G-M Picture



The Story of the Week!
PHILADELPHIA STORY

Box-office history's in the making!
Get your share!
M-G-M's "Philadelphia Story" is a *miracle* picture!
The miracle is where the crowds come from!
4th Week at Radio City Music Hall!
And still they come!
A five-year record set! An all-time record coming!
Did you hear about Los Angeles?
Three first runs playing it simultaneously!
Never before! Perhaps never again!
Detroit is doing 228% of normal. Terrific!
And what about the smaller towns, you ask?
The first one is Scranton, Pa., coal-mining town!
And doing "Boom-Town" (*which played advanced prices*) biz!
Exploit "Philadelphia Story"!
There's gold in every foot of it!

MGM Makes 75 Awards for Exploitation

Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, announced Tuesday in New York the 75 winners in the company's exploitation contest for independent exhibitors. More than 50 percent of them are active members of the Managers Round Table, showmanship department of MOTION PICTURE HERALD; 13 of the 16 top prize winners are Round Tablers.

2,000 Entries

MGM announced that approximately 2,000 campaign books on the company's films were submitted. Prizes will be awarded through branch managers in the territories where the winning exhibitors have their theatres. Awards were made to first-run and subsequent-run exhibitors.

Winners in the first-run classification were:

First award—Roy E. Hanson, Jefferson Theatre, Goshen, Indiana; second award—Rex Williams, Elco Theatre, Elkhart, Indiana; third award—George Limerick, Aztec Theatre, Enid, Oklahoma.

Special awards went to Tom E. Roberts, Colonial Theatre, Elmira, N. Y.; Emery M. Austin, Orpheum Theatre, Tulsa, Okla.; Leo T. Jones, Star Theatre, Upper Sandusky, Ohio; Jerome Engel, Family Theatre, Glen Lyon, Pa.; and Matt H. Whitham, Tift Theatre, Tifton, Ga.

In the subsequent-run division awards went to the following:

First award—Percy Friedman, Yeadon Theatre, Yeadon, Pa.; second award—Morrie Parfrey, Voge Theatre, East Chicago, Ind.; third award—Jack Albertson, Indiana Theatre, Indiana Harbor, Ind.

Winners of the five special awards among the subsequent runs were: L. A. Wallis, New Isis Theatre, Fort Worth, Texas; Sid Holland, Sheepshead Theatre, Brooklyn, N. Y.; Robert P. Beamer, Pulaski Theatre, Pulaski, Va.; Jack Harris, Mayfair Theatre, Philadelphia, Pa.; and Chick Tompkins, Hoosier Theatre, Whiting, Ind.

The following won special mention:

William Freise, Rivoli, LaCrosse, Wisc.; John G. Osborne, Court, Wheeling, W. Va.; Robert S. Taylor, Harris DuBois, DuBois, Pa.; Miss F. E. Rose, Criterion, Bridgeton, N. J.; W. J. Collins, Ritz, Toccoa, Ga.; Robert G. Stouch, Maryland, Cumberland, Md.; Marvin Merrill, Howard, Monon, Ind.; Bernard Palmer, Lory, Highland, Ill.; Richard Williamson, Cliftona, Circleville, Ohio; Frank V. King, Midland, Newark, Ohio; Max Matz, Colonial, Bluefield, W. Va.; Richard Schacht, Badger, Merrill, Wisc.

Frank W. Miller, Metropolitan, Morgantown, W. Va.; B. C. Bordonaro, Palace, Olean, N. Y.; William M. Tallman, Ceramic, East Liverpool, O.; W. H. Giles, Maska, St. Hyacinthe, Quebec, Can.; Richard Watson, Regent. Battle Creek, Mich.; Paul T. Stronum, Uptown, Carrollton, Mo.; G. R. Layton, Palace, Childress Tex.; M. Christiansen, Michigan, Muskegon, Mich.; H. J. Arnold, Indiana, Terre Haute, Ind.; H. W. McCracken, Karyl, Milan, Mo.; Alvin Sloan, Court Square, Newton, N. J.; E. L. Carter, Playhouse, Statesville, N. C.; C. E. Kenner, Albany, Albany, Ga.; Frank E. Lucido, Enean, Pittsburg, Calif.; Elaine Furlong, Star, Heppner, Ga.

Eddie Clark, Massac, Metropolis, Ill.; Larry Cowen, Grand, Albany, N. Y.; Frank R. Mutz, Dixie, Yazoo City, Miss.; Edward Benjii, Capitol, Madison, Wisc.; San Hammond, Carolina, Kinston, N. C.; Emory Scott, Dickinson, Lawrence, Kans.; Harry Brown, Vogue, Chicago, Ill.; Steve Rodnok, Jr., Oaks, Oakmont, Pa.; Oscar Brotman, Avaloe, Chicago, Ill.; E. J. Jackson, Lee, Bluefield, W. Va.; P. K. Mulheirn, Liberty, Mercer, Pa.; John Naughton, Vic, Chicago, Ill.; John W. Matty, Ritz, Huron, Ohio; Wade Pearson, State, Falls Church, Va.; Ted Morris, West End, Chicago, Ill.; Isadore Schwartz, Segall's Apollo, Philadelphia, Pa.; Joseph B. Koppel, New Ritz, Berwyn, Ill.; Dave Jones, Senate, Springfield, Ill.; M. E. Lofgren, Nebraska, Lincoln, Neb.

J. N. Fendley, Strand, Uniontown, Ala.; Robert Busch, Midwest, Oklahoma City, Okla.; Edward Bertrand, Buckingham, Chicago, Ill.; Harry C. Lahr, Whittier, Whittier, Calif.; Al Kopulos, Appleton, Appleton, Wisc.; Roy Zermain, Mode, Chicago, Ill.; John E. Manuel, Strand, Delaware, O.; Bert Stern, Criterion, Oklahoma City, Okla.; David Murphy, State, Altoona, Pa.; James C. Platt, Vernon, Mt. Vernon, O.; Lou S. Hart, Schine's Glove, Gloversville, N. Y.; M. W. Korach, Tri-Theatres, Alliance, O.; Paul Klingler, Rialto, Lewistown, Pa.

Brazilian Distributors Seek U. S. Product

Severed from their supply sources by the war, Brazil's foreign film importers have in some instances been forced to close their businesses, and in other instances to seek independent product from the United States, as replacement.

Assurance of this came on Monday from Ugo Sorrentino, president of Art Film, of Rio De Janeiro. Mr. Sorrentino is in New York for a month's stay. His film importing firm, largest in Brazil, with exchanges in every major city, did not cease operations. It has on hand many French films, imported last year; and Mr. Sorrentino, accompanied by his wife, came north to close a deal as exclusive distributor of Monogram Films in Brazil.

Of all foreign films not North American, the French are most popular in Brazil, the importer said. His firm regularly imported from 50 to 60 each year. It imported 58 last year. Some of these, he said, "Gibraltar," "House of the Maltese," "The Human Beast," and "Un Carnet du Bal," for instance, were "smash hits."

A foreign film's release life in Brazil is five years—a longer period than in most countries, he said.

Spanish language films, from Spain, or Latin-American countries, are unpopular in Brazil, Mr. Sorrentino remarked. Brazilians just "don't like them."

Theatre Insurance Rates Attacked

New York theatre owners, alarmed by an increase in theatre liability insurance rates, said to have increased some 1,000 per cent in 20 years, are endeavoring to secure unity among local chain and independent operators to force a rate reduction. They are being led by Harry Brandt, president of the Independent Theatre Owners Association of New York City, and his brother, William. They operate the Brandt circuit of approximately 80 theatres in the territory.

A statement of insurance conditions has been circulated among theatre owners, pointing out the increase, noting that it has forced the Loew and RKO circuits, the city's largest, to self-insure, and reminding that because owners are improving their projection booths, fire insurance has been reduced.

According to Herbert Ebenstein, New York insurance broker, contributing factors to the rate rise were many fraudulent claims, insufficiently contested by exhibitors.

Comerford Estate Taxes Set Pennsylvania High

Payment during 1940 of $132,619.54 in inheritance taxes on the estates of M. E. and M. B. Comerford, late operators of the Pennsylvania theatre chain, nearly doubled the 1939 figures for Lackawanna County, Pa., it was revealed in Scranton this week by John P. Gownley, chief appraiser of the inheritance tax office. The estate of the late M. E. Comerford, founder of the chain, who died in Miami on February 1, 1939, paid approximately $101,000. Mr. Comerford's personal property inventory filed last year totaled $1,739,171. The estate of his nephew, M. B. Comerford, general manager of the theatres, who died in 1935, paid additional inheritance taxes of $31,619.54 during 1940.

"Miss Bishop" in Lincoln Opening; Other Films Set

United Artists gave Lincoln, Nebraska, the town's first triple world premiere Tuesday when they opened "Cheers for Miss Bishop," starring Martha Scott and William Gargan with simultaneous first night screenings at the Stuart, Nebraska and Lincol theatres. It is reviewed on page 36.

A full turnout of Hollywood stars honored Richard A. Rowland, producer of the picture. Nebraska state officials, the Lincoln Chamber of Commerce and local press and merchants joined in the celebration marking the screening of Bess Street Aldrich's novel of school life.

Mr. Rowland and Miss Aldrich, a native of Lincoln, and Tay Garnett, director led the Hollywood delegation which participated in the day long program of receptions, luncheon, tea, official dinner and triple premiere. Seven "Miss Bishops," selected by Nebraska newspapers attended the festivities.

The dinner and official reception at which Governor Dwight Griswold greeted the cinema visitors was held in the University of Nebraska Colliseum, seating 7,000.

"Back Street", Others Dated

Critics from cities throughout the nation will be taken to Miami by train and plane by Universal for the double-barrelled premiere of "Back Street" on February 4. The picture, starring Charles Boyer and Margaret Sullavan is based on Fannie Hurst's former best-seller. Bruce Manning, producer heads the Hollywood delegates. Home office and studio executives will also attend.

A Miami opening is scheduled on January 24 for "So Ends Our Night" initial David L. Loew-Albert Lewin production for United Artists. The opening will be a dual, $2.20 reserved seat, affair at both the Lincoln and the Surf theatres. The producers will attend with United Artists home office officials.

Traverse City, Michigan, center of the state's cherry and apple growing industry, has been selected by Paramount for the premiere of "Hard Boiled Canary" some time next month. Allan Jones and Susanna Foster, stars of the picture will attend the opening with four fellow players from the film.

Walt Disney will submit "Fantasia" to Hollywood with a $5.50 top formal opening at the Carthay Circle on January 29. Roadshow prices will prevail after the opening night. At Detroit Disney will reopen the darkened Wilson theatre, legitimate house, with Fantasia during the first week of February.

Selznick-International announced 27 new "Gone With the Wind" roadshow dates this week. The latest popular price showings are routed chiefly through the south and midwest.

Lead Oklahoma C. of C.

Neal Barrett, general manager of KOMA, Oklahoma City and L. C. Griffith, president of the Griffith Amusement Company are among the newly elected directors of the Oklahoma City Chamber of Commerce. They will be installed at the Chamber's 52d anniversary dinner, January 14.

Brazee Transferred

Marcel Brazee, formerly with the Warner circuit in Chicago, has been named district manager for the circuit in Milwaukee.



IT'S WELL WORTH HOLDING!

Um-m-m-m-m!

33 FIRST RUNS SIZZLING INTO EXTENDED ENGAGEMENTS!



Get ready for Clark and Hedy! Clear the decks for "Comrade X"

•

CLARK GABLE • HEDY LAMARR in "COMRADE X." A King Vidor Production with Oscar Homolka, Felix Bressart, Eve Arden. Screen Play by Ben Hecht and Charles Lederer. Directed by King Vidor. Produced by Gottfried Reinhardt.
An M-G-M Picture

NORTHWEST ALLIED OWNERS PLAN MEETING TO DRAFT ANTI-DECREE LAW

Allied Unit To Press for State Legislation Nullifying Provisions; Formation of New Group Planned in New York

While other exhibitor organizations have over a period of months, by written resolutions and the verbal attacks of their leaders, attacked the consent decree's main selling provisions, it appears, from a survey of present exhibitor activity, that the Allied Theatres Owners of the Northwest may be the first exhibitor unit to attempt to nullify those provisions possibly by state legislative action framing it to become a pattern for similar action by other exhibitors.

The organization has its annual convention slated for the Hotel Nicollet, Minneapolis, on Tuesday and Wednesday, January 21-22; and nullifying legislative measures will be discussed, with present opinion of members being that one such measure, threshed fully on the convention floor, has a good chance of passage in the legislature.

In its stand, the Northwest unit differs from its parent, the National Allied States Association, which apparently has viewed the decree's selling provisions (selling films in blocks of five) as an evil, but necessary to secure some of the reforms in trade practice for which National Allied has battled.

Meanwhile, the national organization's hand was seen in New York this week, where, reports had it, a new New York State Allied is aborning. First meeting of such an organization is to be held next Tuesday in that city. Allied has not had a unit in that state since Max Cohen and his unit of that name last year defied it by wanting to accept in part the majors' fair trade practice code, and by declaiming against legislation to secure industry reforms. This led first to a virtual secession of Mr. Cohen's unit from the national organization, and then to complete dissociation.

Other exhibitor news of the week includes the expected meeting, with election of officers scheduled, of the Allied of New Jersey in Trenton next Tuesday; the meetings of the trustees of the Pacific Coast Conference of Independent Theatre Owners, in Seattle and Portland this week and last; the appointment of a legislative committee by the Kansas-Missouri Theatres Association, and the annual convention of Allied of Eastern Pennsylvania, in Philadelphia.

Northwest Allied Discussion

Abe Kaplan is chairman of the 1941 convention of the Allied Theatre Owners of the Northwest, which will convene at the Hotel Nicollet next Tuesday and Wednesday, with the announced chief aim being the formation of a measure to have passed in the legislature, and which will nullify the selling provisions of the consent decree arrived at in the Government's New York anti-trust suit against the majors.

It was said this week that members, in discussion prior to the convention, have not yet agreed upon a plan to replace the decree's present selling provisions; however, it was noted that a majority of the members do oppose that part of the decree.

The Northwest exhibitors are also expected to examine proposals expected before the legislature, and affecting the theatre business; and also, to approve a program of beneficial legislation to be presented to the state law-makers, who are now in session.

One measure in this program, it is said, will exempt exhibitors from the need to secure ASCAP licenses to have ASCAP music played upon their screens. This measure, it is added, would resemble the Wisconsin anti-ASCAP law.

Another possible bill to be advocated by the convention will be one providing for regulation of the "nickel-in-the-slot-movie" machines, an invasion of which is expected in Minnesota.

To be discussed, also, are the buying problems now extant, some of which, members say, involve "excessive and unreasonable percentage demands."

How to increase theatre attendance, will be mulled by the assemblage. Along with others, this is termed a major problem for the state theatre owners.

The convention, termed a "consent decree convention" was favored by some 150 members, approached by mail, it was officially said. They were asked whether a convention, the main topic of which would be the decree, should be held at this time.

New York Unit Planned

That a new New York State Allied unit was to be formed, and the first meeting held at the Hotel Lincoln, New York City, next Tuesday, was an open secret this week in that city.

The organization would replace Max Cohen's New York State Allied, which was expelled from the national organization some time ago under circumstances which made it a question whether the organization had ever been officially a unit of the national group. Despite the endeavors of some dissidents from Mr. Cohen's stewardship, especially among upstate exhibitors, all previous efforts to secure renewed representation for Allied in New York State have failed. The MPTOA, both in New York City and in Western New York State, had recent membership drives.

Louis Goidell and Max Cohen, Brooklyn, cooperators of the Lido Theatre there, are leaders in the movement for a new Allied unit, along with John Gardner, Schenectady; Charles Wilson, Troy, and Samuel Cornish, Harrison.

The meeting at the Hotel Lincoln, a luncheon gathering, is expected to determine the interest aroused by the campaigners. If enough appear or are pledged, the board of directors of the national group, which meets in Washington later this month, is expected to accept them formally into the ranks.

Myers at Allied Meet

Abram F. Myers, National Allied general counsel, highlighted the third annual meeting of Allied Theatre Owners of Eastern Pennsylvania, Tuesday, in Philadelphia, at headquarters in the Flint Building. Speaking extemporaneously, fashioning his talk as explanatory rather than a statement of policy, Mr. Myers defined the rights of the exhibitors as provided by the consent decree and went into a detailed explanation of the procedure of arbitration to be set up under the decree.

Sidney E. Samuelson, business manager of the Allied unit, forecast the activities of the organization for 1941. He also urged that all Allied units in the territory extend full cooperation to city, state and federal authorities in the national defense program.

Milton Rogasner, reporting for the nominating committee, had the following Board of Governors unanimously elected. Three year terms were voted David E. Milgram, Thomas Lazarick and Columbus Stamper, representing Philadelphia county; and George J. Riester, of Shamokin, and Henry Sork, of Schyulkill Haven, representing upstate Pennsylvania. Alternate governors for one year terms are David Brodstein, Reading; Melvin Koff, Darby; William Spiegel, Philadelphia; and Harry Freed, Ardmore. The governors will meet later to elect the secretary, treasurer and business manager.

Seattle Meeting

In Seattle over the week end, Washington exhibitors and the trustees of the Pacific Coast Conference of Independent Theatre Owners heard an exposition of the legal angles to the consent decree, from Albert Law, newly appointed general counsel to the Coast amalgamation.

Mr. Law and other officers and trustees of the organization met again in Portland, Oregon, on Monday, discussing not only the decree, but the status of ASCAP.

The Cleveland Motion Picture Exhibitors Association elected Ernest Schwartz president last week. It is his eighth successive year. The election was by acclamation. Other new officers are A. E. Ptak, vice-president; L. G. Baldwin, treasurer; G. W. Erdmann, secretary; and John Kalafat, Henry Greenberger, Jack Schulman, Morris Berkowitz, and Ted Vermes, directors.

The state-wide meeting of the Allied Theatre Owners of New Jersey, next Tuesday at Trenton, will be featured by a report from the legislative committee, which has been ordered to survey pending legislation affecting the film industry. On the committee are George Gold, Irving Dollinger and Ralph Wilkins.

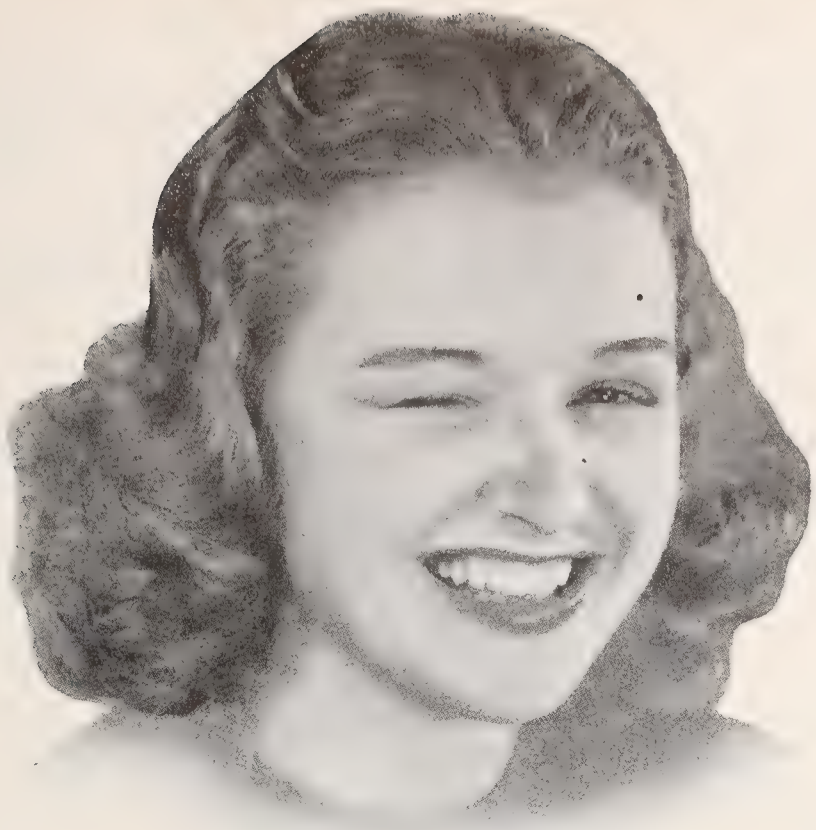
There will be elections of 1941 officers and directors.

ADMISSION PROTESTS, EAST AND WEST

In Northampton, Mass., Francis P. O'Donnell, alderman, has urged Mayor Charles J. O'Connor to increase the Sunday license fee for the Calvin theatre if the theatre's new increase in Sunday admissions is not dropped. It was asserted that increasing prices for special features was a hardship on the working man and his family who, Mr. O'Donnell said, go to the theatre on Sunday.

On the West Coast, independent theatre owners of Southern California have protested to Fox West Coast Theatres, Warner Bros. Theatres in Southern California and to the distributors on the matter of the new intermediate price for juniors, aged 12 to 16, set at 29cents including the Federal tax introduced by the circuits. Children's price is 10 cents and adults, 40 cents.

The independent exhibitors, individually, and through their organization, have protested on the grounds that the new price policy will upset the entire zoning and clearance policy in the Los Angeles territory. In that area zoning and clearance are determined by the admission price.



ASK THE GIRLS IN YOUR AUDIENCE!

They'll tell you why "FLIGHT COMMAND" is topping hits like "Escape" and other big M-G-M attractions.

Listen to the female customers: "'Flight Command' is my idea of a grand movie because it's got more handsome men doing exciting things than any film I ever saw. Bob Taylor has the role of his career and what stunning uniforms they all wear. The aviation thrills have never been topped. The love story kept my pulse above normal, too! And I feel safer now that I've seen the flying 'Hell Cats' of our air force. This is the kind of film I pick when the boy friend says 'Let's go to the movies tonight!'"

"Flight Command" joins "Philadelphia Story" and "Comrade X" in M-G-M's Parade of Hold-over Hits!

With the Gratefully Acknowledged Cooperation of the United States Navy, Metro-Goldwyn-Mayer presents ROBERT TAYLOR in "FLIGHT COMMAND" with Ruth Hussey, Walter Pidgeon, Paul Kelly, Shepperd Strudwick, Nat Pendleton, Red Skelton. A Frank Borzage Production. Screen Play by Wells Root and Commander Harvey Haislip. Directed by Frank Borzage. Produced by J. Walter Ruben
An M-G-M Picture

'BIG 5' STRUGGLING WITH CHANGES NECESSARY UNDER CONSENT DECREE

Companies Plan New Sales Policies for 1941-42; Revolutionary Selling Methods for Blocks-of-Five Predicted

Home offices, studios and field branches of the "Big Five" signatories to the consent decree currently seethe with talk as to what to do with sales personnel, sales methods and sales policy for 1941-42 product. Investigation shows that the talk is still largely in the early stages, while organization chiefs continue to confer on what the new season's product will be and the possible methods of selling it to the exhibitor.

Only one thing is certain at this time: officials of all the major companies, both "Big Five" and "Little Three," are unanimous in the opinion that provisions of the consent decree, effective September 1, will revolutionize sales practice. Most are devoting full attention to the search for a sales method that will meet the blocks-of-five, compulsory screening, and new exchange boundary provisions with a minimum of overhead and highest return. Some decisions admittedly have been made, but none will be divulged now.

They are devoting attention also to sales problems arising from the new order of selling short subjects alone. In many cases efforts are being made to speed up the sale of shorts in order to beat competitors and to clear the decks for maximum effort for the new localized selling of the small blocks of features.

Conferences in Hollywood

Production conferences continuing in Hollywood hold much of the key to sales plans for several of the companies. Officials responsible for merchandising the forthcoming product are making no definite commitments on policy or organization until they see what type of offerings and how many the studios will give them to sell and when.

Non-signatory companies profess to be going ahead with sales and production plans as usual, but all are watching carefully for the competitive effects of the consent decree. They are reportedly readying drafts of enlarged sales organizations to meet the threat of more intensive sales effort from the "Big Five."

At RKO formulation of the new selling plan was reported to be still in the survey stages with officials checking on present exchange facilities, and drafting reports to their superiors on the probable needs of the new system. Andy Smith, Eastern sales head for RKO, indicated that expansion of sales force and the staff of distribution centers would be postponed until after the decree becomes operative.

Tentative plans are under way at RKO to set up procedures, filing systems, and extra clerical help to handle the extra paperwork expected to result from the block-of-five limitation. Officials expressed the belief that existing screening facilities would suffice for required trade showings.

William Zimmerman, RKO lawyer who participated in the decree drafting has visited five exchanges to date on an instruction tour.

Sales managers pointed out that in many cases the small exhibitor was located far from exchange centers and would have neither time nor money to view all features which he bought. More than ever, they believe, the exhibitor will look to trade papers and box-office records at the first-run houses for an indication of what a given picture will do for them.

Neil F. Agnew, Paramount vice-president in charge of sales, recently returned from a trip to the coast, which included stopovers at important exchange centers en route, was reported readying a further change in Paramount sales forces. Personnel changes in line with C. J. "Pat" Scollard's recent promotion to the post of executive assistant to Agnew were rumored to be on the fire and a new short subjects sales head supposedly awaits appointment.

INDEPENDENTS TO POOL AD BUDGETS

Independent neighborhood theatres in Philadelphia, regularly buying space in the theatre directories carried by all the local newspapers, tested the possibilities of pooling their budgets to buy display ads in the manner of the first-run downtown houses. Participating ads were carried for "Down Argentine Way," "Bitter Sweet" and "Little Nellie Kelly." The exhibitors were so gratified with the results that the plan will be continued during the year.

Rodgers' Return Awaited

Metro-Goldwyn-Mayer selling plans currently wait the return of William F. Rodgers, sales chief, from the Coast. Local officials expect that their 1941-42 sales portfolio will include at least 36 Class A pictures and express confidence that the decree sales restrictions will not upset cordial relations with exhibitors.

W. J. Kupper, aide to Herman Wobber, 20th Century-Fox sales executive, said that Mr. Wobber probably would bring back a tentative sales plan when he returns from the Coast about February 1. William Sussman, Fox's Eastern sales manager, W. C. Gehring, central sales head, and William J. Clark, short subjects sales manager are also on the Coast discussing 1941-42 product.

In behalf of Warner Brothers Gradwell L. Sears, general sales manager, officially stated that the Warner firm preferred to keep their plans for both feature and short subjects sales organization under the Consent Decree a strictly private matter. It is understood, however, that Mr. Sears, the firm's legal staff and other officials have been checking on facilities at Warner Brothers' exchange centers.

Short Plans Under Way

Efforts to clear the sales docket of short subjects which may be sold *en bloc,* were reported in several quarters. RKO indicated that its sales plans for 1941-42 short subjects were well under way.

RKO field salesmen have started work on a shorts portfolio that includes most of the subjects offered during the past year. The tentative list includes 104 Pathe News issues, 18 Walt Disney pictures, 13 March of Times, 13 Information Please, six Leon Errols, six Edgar Kennedys, four Ray Whitleys, 13 Picture People and 13 Sportscopes.

At Paramount, news on the short subjects program also awaited word from Mr. Agnew. William Clark, 20th Century-Fox shorts chief, is expected back from the Coast this week with news of his company's plans. Warners withheld comment.

MGM short picture sales plans are also pending the return of Mr. Rodgers.

Columbia, "Little Three" member, reported no special current pressure on its short subject salesmen and indicated that its policy for briefs would continue unchanged.

Universal, also a member of the "Little Three," indicated a forthcoming announcement on its 1941-42 shorts program. B. B. Kreisler, short subjects executive, leaves today for a week on the Coast. Announcement of Universal's short subject plan is expected to follow his return.

Faced with compulsory trade screening of 1941-42 product, sales executives have been studying with interest reports from foreign managers familiar with the English trade practice. Trade shows for exhibitors have been an established part of the British sales system for at least twenty years.

Screenings are arranged at exchange centers throughout England at intervals varying from daily in London and the large centers to once a fortnight in smaller exchanges. Before the war five or six pictures were usually offered for view in a group. Lack of product currently restricts sales showings to three or four pictures at a time.

Last week Motion Picture Herald reported preliminary re-shuffles among field staffs and indicated that home office scouts were active among the important exchanges. Legal staffs this week were continuing lecture tours to acquaint salesmen with decree provisions. Administrative chiefs for the "Big Five" continued to inspect branch personnel and equipment.

United Artists named Ben Eisenberg, former sales star, manager of the Chicago branch to succeed Irving Schlank, who was boosted to district manager for Chicago, Milwaukee and Minneapolis. Jack Amgardt, Chicago salesman, will go to Milwaukee as manager, succeeding J. S. Abrose, new Omaha, Salt Lake City and Denver district supervisor. Arthur W. Kelly, vice-president in charge of domestic distribution, announced the changes.

Austin C. Keough, Paramount vice-president and general counsel, is on a tour through Paramount exchanges in the East and South. He has already held instruction sessions on decree responsibilities for salesmen in New York and Boston. Louis Phillips, Paramount Home office attorney, is on a similar mission to Chicago, Milwaukee and Midwest and Far West centers.

Paramount executives and district heads will discuss the decree at Chicago on the 22nd, the day before the Barney Balaban testimonial fete.

Pennsylvania territory was realigned by Paramount this week following the resignation of Charles Malley, veteran booker. Stanley Given, formerly with Columbia at Philadelphia, takes the Paramount spot. Ralph Garman will handle the Warner circuit and key towns, with Matthew Judge operating through Philadelphia and area; Given in South Jersey; and Merton Nason on Comerford-Publix and other statewide accounts.

Home office 20th Century-Fox officials at the annual Coast production conference are weighing several sales plans with Joseph M. Schenck, Sidney R. Kent and William Goetz, West Coast executives. It is reported that they plan to have the first two blocks of five pictures ready for trade showing early in July.

The company's lawyers are preparing a primer for salesmen with questions and answers on decree rulings. It awaits Mr. Kent's approval. Copies will go to all sales employes of 20th Century-Fox.

BROADCASTERS SEEK SUPPORT OF EXHIBITORS IN FIGHT WITH ASCAP

Letter by Wyoming Theatre Owner Attacking ASCAP Sent to Independent Operators with Latest Barrage

The broadcasters this week turned to independent theatre owners for support in their fight with the American Society of Composers, Authors and Publishers, over ASCAP music royalty demands for air performances. ASCAP music has been off network since December 31 under a ban imposed by the broadcasters.

The first open participation of independent exhibition in the battle came when a Wyoming theatre man attacked ASCAP in a letter which was published by the National Association of Broadcasters and then sent, along with NAB literature being used in the music war, to independent exhibitors throughout the country.

Government Delays Suit

Meanwhile the Government still was delaying filing of its threatened suit in Milwaukee against all parties concerned. The broadcasters, it was reported, were continuing their efforts to reach a compromise with the anti-trust division of the Department of Justice so they would not be included in the case. Also in Washington James L. Fly, chairman of the Federal Communications Commission, disclosed that the final report on the commission's investigation of alleged monopoly in network broadcasting may be written within a few weeks.

ASCAP this week was reported to be considering a plan to change its organization into that of a guild or labor union or becoming affiliated with an existing guild. Such a proposal might be adopted, it was said, to avoid Federal regulation of the radio music field.

"Publicity" Attacked

A. B. Harris, of the Echo theatre, Encampment, Wyoming, wrote a letter to *Newsweek* magazine protesting against the reproduction in that publication of some of the ASCAP literature being used in the campaign. It was asserted that any good will existing for ASCAP was due to "the clever publicity department of ASCAP and is not based on a full knowledge of the true situation."

After explaining ASCAP charges to theatres, Mr. Harris said: "Failure to divvy up to ASCAP means a locked theatre door until the operator sees the light." Even though the film producer "hired his score and song composers at a fat salary," the picture "can nowhere be shown except the exhibitor submit to ASCAP'S terms," the letter continued.

At the New York headquarters of the National Association of Broadcasters, recently opened in Rockefeller Center to be the nerve center for the battle, it was said that permission had been received from the news magazine to reprint Mr. Harris' letter and that it was being sent to independent exhibitors. It was also reported that considerable editing had been done on the letter before it was first printed to avoid possibility of charges of libel.

According to the NAB, radio has paid $23,000,000 out of the $46,000,000 which ASCAP has received from all sources since it was founded. It was asserted that "Radio paid ASCAP 40 times as much per dollar of revenue in 1939 as did any other user of music." It was said that in 1931 motion picture theatres paid $665,000 in ASCAP fees, while radio paid $939,500, and in 1939 the figures were $1,150,000 for motion pictures and $4,300,000 for radio.

In Hollywood, Broadcast Music, Inc., radio group set up to be a source of music independent of ASCAP, was reported to be having difficulty arranging for the use of BMI tunes in motion pictures. Several of the companies have an interest in publishing houses affiliated with ASCAP have received substantial payments from the society. Harry Engel, manager for BMI in Hollywood, has announced that the entire score of a film must be non-ASCAP if BMI music is used.

RKO had previously arranged to use a BMI tune for the title number of "Hanging Out the Moon" so that the musical might enjoy radio plugging. Monogram also has arranged a tieup with BMI for the picture, "Her First Romance." It was said that the "all or nothing" policy of BMI would not apply to those two pictures.

Robbins Exploits Film Tunes

In another phase of the music situation as it affects motion picture interests, Jack Robbins, head of Robbins Music Corporation, affiliated with Metro-Goldwyn-Mayer, announced that exploitation had started on "Wishful Thinking" and "Hello Ma!—I Done It Again," written by Leo Robin and Ralph Rainger for the Twentieth Century-Fox film, "Tall, Dark and Handsome," said to be the first picture songs to be publicized without the support of radio network performances.

Mr. Robbins circularized 2,000 music machine operators to determine if increased radio performance of a song affected revenues of the same song on music machines. It was said that 80 per cent said that increased radio performance decreased revenue in the music machines. Acting on this information it was reported that arrangements were being made for "special spottings" on more than 100,000 music machines throughout the country of records of the new songs from the 20th-Fox picture.

A "one-sheet" herald tying in the songs with the picture is also being distributed for the first time to music dealers, motion picture distributors, syndicate stores for outdoor billboards, store and theatre lobby displays and to theatre operators. A special film trailer is also planned as well as plugging on local stations that have renewed with ASCAP. Mr. Robbins said: "This type of local 'plug' will do the theatre operators the most good."

John G. Paine, ASCAP general manager, announced last week that British music was being banned along with music controlled by the society. He said that the works of all past and present members of the Performing Rights Society, Ltd., affiliated with ASCAP, were being kept off the air by the major American networks.

The Song Writers' Protective Association voted Monday night at a meeting held at the Park Central Hotel in New York City to form an American Federation of Labor union to be better able to defend their position in the radio music war. Irving Caesar, president of the association, attacked BMI for not signing the standard association contract, holding that a number of sources of revenue were reserved exclusively by BMI and not shared with the writers. The following committee was appointed to handle the situation Otto Harbach, Edgar Leslie, Sam Lewis, John Loeb, Billy Rose and Mr. Caesar.

On January 25th ASCAP's radio show "ASCAP on Parade" is scheduled to make its debut on three New York radio stations, WHN, WNEW and WMCA. It was reported that 105 other independents would be linked by wire to carry the program and transcriptions would be sent to the 100 or so stations which have signed contracts with the society. In all cases, it was said, ASCAP will pay for the radio time used.

ASCAP Signs More Stations

Stations which have signed recently with ASCAP include WIND, Chicago, headed by Ralph Atlass; WWSW, owned by the *Post-Gazette* in Pittsburgh, where all the newspapers have urged a prompt settlement of the fight; and the following California stations: KLS, Oakland; KFWB, Hollywood; KGDM, Stockton; KTRB, Modesto; KIEV, Glendale; KPTC, Pasadena, and KFVD, KFSG and KRKD, Los Angeles.

BMI announced this week that 601 stations had signed with that organization exclusively and 60 with ASCAP alone and 63 have taken licenses from both BMI and ASCAP. The BMI stations carry more than 96 per cent of the dollar volume of advertising on the air, it was asserted. It also announced that its sheet music sale last week went over the 100,000 mark for the first time. Most successful BMI song to date, from the angle of sheet music sale, is "There I Go." "Practice Makes Perfect" is in second place.

The importance of radio exploitation to the sale of sheet music was stressed by BMI. BMI said during the six months period in 1936 when Warner Brothers music was withdrawn from radio use sales were only $299,000 as compared with $718,000 for the previous six-month period. It also said: "As soon as Warners went back on the air, sales of their sheet music immediately returned to normal levels."

In Chicago BMI opened an office last week under the direction of Jimmy Cairns. At the present time over 500 songs are being submitted by approximately 100 song writers. Songs which appear to be acceptable are sent to New York where the BMI board makes the final decision.

Throughout the country newspapers with their own radio stations generally seemed to be supporting the broadcasters, claiming that the public had noticed no lack of quality in the present radio music.

BALABAN DRIVE DINNER SET

The fifth anniversary of Barney Balaban's presidency of Paramount Pictures and the culmination of the drive in his honor will be celebrated at a banquet on Thursday night, January 23rd, in the Gold Coast room of the Drake Hotel in Chicago. Winners of awards in the drive will be presented and will receive their prizes at the dinner.

Arrangements for the program are being handled by John Balaban of Balaban and Katz in Chicago, and members of the B. & K. organization headed by Nate Platt, production head and Dave Wallerstein, theatre supervisor of the circuit.

ON ITS

WAY!

THE GREATEST STORY OF THE WEST
BY THE WEST'S GREAT STORY TELLER!

ZANE GREY'S

WESTERN UNION

IN TECHNICOLOR

with **ROBERT YOUNG · RANDOLPH SCOTT · DEAN JAGGER · VIRGINIA GILMORE · John Carradine · Slim Summerville · Chill Wills · Barton MacLane**

***Directed by* FRITZ LANG**

Associate Producer Harry Joe Brown · Screen Play by Robert G

INSTITUTIONAL SELLING IS NEED OF INDUSTRY TODAY, BALABAN SAYS

Paramount Chief Tells 300 at AMPA the Industry for Years Has Taken "Severe Punishment" from the Outside

The industry must be sold as an institution to counteract unfavorable publicity which has resulted from legislative, judicial, U. S., and other outside consideration and airing of motion picture matters, Barney Balaban, president of Paramount, declared on Thursday of last week at a meeting of the Associated Motion Picture Advertisers held at the Hotel Edison in New York City.

Speaking particularly to advertising and publicity men Mr. Balaban said:

"In the past, your emphasis has been on selling of product, but from now on, more emphasis should be placed on selling the industry as an institution. For several years the industry has taken severe punishment. Problems which we should have settled among ourselves were, unfortunately, aired generally in the legislatures and judicial chambers and were thus brought before the public. Many unfavorable impressions were unnecessarily created. Some of the charges and countercharges were of such a nature that it is no surprise that a portion of the public looked upon us as conductors of a high-class racket."

"Rebuild Public Confidence"

Mr. Balaban pointed out that efforts must be made to rebuild public confidence and offset any loss of prestige. He remarked:

"With many exhibitors blaming block booking for every picture a patron did not care for and for every other criticism, a poison was spread that will take time and effort to eradicate.

"Now that the Government suit is behind us, the major task before us is one of organization and planning necessary to meet the new problems that will be created by the decree. . . .

"Although I was against changing the old method of selling, I speak for Paramount when I tell you that our company will put forth every effort to make this new method work. We intend to tackle this job conclusively and without regard to the fact that there is such a thing as the Escape Clause in the consent decree."

Mr. Balaban said the motion picture industry could claim "far more hits and fewer errors" than other businesses seeking to entertain the public, pointing to the very small proportion of successful plays in relation to the total number produced and also the relatively small number of best sellers.

However, he pointed out, there is a potential audience of 20 to 30 million in the United States which does not regularly attend the motion picture theatres and this group must be reached. "It is more important today than ever that we do so because of our increasing dependence upon domestic revenues," he said.

Part of the task of the advertising men, according to Mr. Balaban, is to bring about more harmonious relations between the production, distribution and exhibition branches of the industry.

"The producers should realize that the theatre operator has the responsibility of presenting to his local community the type of entertainment it is seeking," he said. "Likewise, the exhibitor must be made conscious of the innumerable and oftimes unpredictable factors which enter into the production of motion pictures which are more costly today than ever before."

The need for increasing business at the box office was stressed by the Paramount president in the following words:

"Although the term 'loss of foreign markets' has become a hackneyed phrase, we should not let that interfere with our realization of the grave reality of the actual depletion of revenue from abroad and what it means to our industry. Producers are maintaining the same high quality of product, but they cannot continue to do so unless their budget needs are met. The amount that can be saved on the cost of pictures is negligible since the largest item—labor costs—which amounts to about 75 per cent, is fixed, and it would not help the industry in the long run to depress that item of cost. Therefore, the alternative is to increase the take at the box office so that there can be adequate liquidation of the film in order to bring in the dollars required by the producer for the continuous flow of product so necessary to the exhibitor."

Air Conditioning Reviewed

Also in his speech Mr. Balaban traced briefly the history of air condition in this country pointing out that full credit should be given to the motion picture industry for creating and developing the public's interest in air-conditioning which has developed into an important business. Mr. Balaban said that air-conditioning has never been considered until it was first used in the Central Park and Riviera theatres in Chicago in 1917. "Prior to the use of air-conditioning, theatres in many localities were closed during the summer months," he pointed out and he added that air-conditioning had done a great deal through the years towards stabilizing both the production and exhibition of motion pictures.

C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, introduced Mr. Balaban, Stanton Griffis, chairman of the executive committee of Paramount, and Jean Hersholt, president of the Motion Picture Relief Fund, also spoke. Paramount executives on the dais included Adolph Zukor, chairman of the board; Austin C. Keough, vice-president and secretary; John W. Hicks, vice-president, and Walter B. Cokell, treasurer. Leon J. Bamberger, head of AMPA, presided.

SPOKANE THEATRES EFFECT NEW POLICY

In an effort to satisfy both the patrons who prefer single features and those desiring double features, theatres in Spokane, Wash., have put into effect new schedules to counteract some of the complaints on dual bills.

With the exception of Friday and Saturday nights, all theatres in that city present double features on the first evening showing and only the main feature on the late show, plus newsreels and short subjects.

This new policy will enable the theatres to close about eleven o'clock, instead of after midnight, as is the case of many programs. Theatre managers in Spokane feel that more people will attend through the middle of the week if theatres close early and permit the patrons to see a complete show without staying up too late.

Monogram Adds To Film Outlay

Monogram will have 26 features and 16 westerns on its 1941-42 program, its officials told franchise holders, at a meeting in St. Louis over the weekend. Increased budgets will mark the features, it was added. Six of them, in fact, will be made at costs much over those at which others of the company's features have heretofore been made.

Steve Broidy, general sales manager, explained details of the "March for Monogram" drive, a feature of which is the establishment of a quota for billings of $150,000 per week for seven weeks.

Among those attending were John Mangham, Atlanta; Ben Welansky, Boston and Pittsburgh; Harry Berkson, Buffalo; Henry Elman, Chicago; Nate Schultz, Cleveland; John Franconi and Ed Blumenthal, Dallas; F. E. Judd, Des Moines; William Hurlbut, Detroit; Charles Trample, Milwaukee; Carr Scott, Oklahoma City; Sol Francis, Omaha; William Onie, Cleveland.

The "March for Monogram" drive is from February 22nd to April 11th.

Joseph Lee Heads M. P. Associates

The Motion Picture Associates meeting in New York Tuesday elected Joseph J. Lee, sales manager at the 20th Century-Fox New York exchange, president to succeed Jack Ellis of RKO. Mr. Ellis is retiring from office after three terms at the head of the exchange men's club. Mr. Lee defeated Nat Beier of United Artists 48 to 64.

Other newly elected officers are James Frank, National Theatre Supply, vice-president; Louis Kutinsky, sergeant-at-arms; Ben Abner and Seymour Schussel, trustees. Matthew Cahan, second vice-president; Saul Trauner, treasurer; Moe Fraum, recording secretary; and Charles Penser, financial secretary, were reelected.

Our good neighbor gives a great picture a giant send-off!



MUNI'S TRIUMPH for 20th

SIMULTANEOUS OPENINGS OF "HUDSON'S BAY" IN CANADA'S KEY-CITIES!

Front-page stories • special newsreel and network coverage • tremendous tie-up with Hudson's Bay Company stores • long-distance interviews with the picture's stars in Hollywood • presentation of Hudson's Bay sledge dogs • Hudson's Bay Day proclaimed • congratulatory messages from Government officials • special R. R. excursion trips to Hudson's Bay country • Hudson's Bay Costume Ball • trading-post lobby displays • voting for Miss Hudson's Bay • dog-sled derby and other spectacular stunts still pending as we go to press!

THAT'S SHOWMANSHIP, SHOWMEN!

20th CENTURY FOX

Flash! "HUDSON'S BAY" AFTER SMASH OPENING HOLDS OVER AT THE ROXY, N. Y.

LEADERS ASK REPEAL OF CHICAGO CENSORSHIP

Pettijohn, Kirsch Attack All Censorship but Uphold Present Plan as Lesser Evil

The fate of Chicago's 27-year-old motion picture censorship system, frequently the subject of political and other controversies, rests today in the hands of the Chicago City Council Committee on Judiciary, after representatives of the industry, on Monday, appeared before the Committee to argue abolition.

Pettijohn Attacks Measure

Hearings on a resolution to alter the system, removing it from Police Department control and limiting its powers to censoring for children only, took industry spokesmen to the Council's chambers in City Hall, where, led by Charles C. Pettijohn, general counsel for the MPPDA, the city fathers heard that the organized industry is emphatically against any form of censorship.

"Our Constitution provided for free speech, a free press, freedom of public assemblage and it is my honest belief that if the radio, the motion picture and television had existed at the time our Constitution was written, their freedom of expression would likewise have been specifically mentioned in that historic document," declared Mr. Pettijohn. "On the other hand, I do not believe that those constitutional guarantees give any citizen the right to abuse any of those rights or privileges, which are enjoyed by us in this country today, almost exclusively. I believe that anyone who abuses those privileges should be punished. I believe that a man who makes a dirty motion picture film or exhibits it should go to jail. That is a proper exercise of police power. It does not mean censorship, which is nothing more or less than one group telling another group what they think the other fellow should see and hear.

"Now as to the practical side of this proposition:

"Whether or not you are to have a censorship board in the City of Chicago is your business, acting for the people of Chicago. However, if you are to have a censorship board, let me make this statement to you: I am personally acquainted with the workings of every censorship board in the United States of America. It is my opinion, based upon living with the subject matter for a quarter of a century, that your present set-up in the City of Chicago is making as few mistakes as any other censor board in this country.

"I just suspect here and there in this controversy, a desire upon the part of certain people in certain camps, to control the workings of censorship in this city.

Good Taste Needed

"There is only one sensible, practical and workable way to make motion pictures what they should be. This is a sincere desire to offend nobody and an effort for good taste upon the part of the people who make the pictures, exercised at the source of production and at the time they are made. That is not censorship. It is just plain 'horse sense.' This the industry is doing today and nobody can deny that fact. Motion pictures today are far superior artistically, morally, in entertainment value and in every other way to what they were at the time your obsolete, useless and un-American censorship ordinance was passed," Mr. Pettijohn said.

At one point in his statement to the committee Mr. Pettijohn cited cigarette smoking by women as something which was once subject to censorship and now universally accepted. He pointed out that back in 1914 when the Chicago censorship law was first passed smoking by women was "censored" by men. Men soon dropped that form of censorship, he remarked and, drawing an analogy, he argued that all censorship was outworn. Radio programs from foreign countries, obviously controlled by censorship, were given by Mr. Pettijohn as other examples to show the evils of censorship.

Jack Kirsch, president of Allied Theatres of Illinois, pointed out that a majority of the exhibitors in Chicago were "church-going, home-loving, average American fathers and as a group resented the implication made at previous hearings that the exhibitors have shown objectionable films for personal gain.

"We, and the producers themselves," he said, "are as careful in choosing our themes in pictures as would any father or mother who has the interest of their children at heart, and I can assure you, ladies and gentlemen, that we love our children as dearly as do you.

"Common everyday sense and a sense of decency, which I believe the Chicago motion picture theatre owners, the producers and the present censor board possess are the prime requisites necessary to insure the selection of clean pictures," Mr. Kirsch said.

He told the committee that out of nearly 300 theatres in Chicago there were not more than two or three that played films imported from countries whose viewpoint on what is objectionable differs from ours, and this condition could be remedied by existing regulations and the police powers of the City of Chicago. He agreed with Mr. Pettijohn that there should be a complete elimination of censorship, but, if this was not possible then the present censor board should be permitted to remain as it is—both as to personnel and form.

B. & K. Counsel Concurs

Morris G. Leonard, general counsel for Balaban and Katz, said he concurred with both Mr. Pettiohn and Mr. Kirsch in opposition to any censorship and in their stand on the present method.

One recommendation made by the industry representatives, which will probably receive favorable consideration is the proposal that the present censorship ordinance be amended to eliminate the censoring of newsreels, described as "a pictorial presentation of the news." The present ordinance does not exempt newsreels, but for the past three years they have not been censored.

Walter Cromwell, representing the Juvenile Protective Association of Chicago, told the committee there had been fewer complaints received about films at their offices than any other form of recreation.

The next meeting of the Committee will be an executive session, at which time the report to the city council will be written with the committee's recommendation as to what action to pursue on the proposed change in the ordiance, for presentation at the next Council meeting.

In addition to those named representing the film industry, Phil Dunas, division manager for Columbia Pictures and Clyde Eckhardt, 20th Century-Fox manager, were present at the hearings. Mr. Eckhardt, Mr. Leonard and Mr. Kirsch had attended each of the previous hearings.

Switow Acquires House

The Vondee Theater, Seymour, Ind., has been acquired from the Vonderschmitt Circuit, by the Switow Circuit, Louisville. Harry Palmer will remain as manager.

Testimonials for Martin, Mainwaring

The Buffalo Variety Club is to give a testimonial dinner to William Martin, its secretary-treasurer, January 27th. Phil Fox is in charge of arrangements, and Edward K. O'Shea, MGM's newly appointed central division manager, is expected to be the toastmaster, having come first to his New York post and to his present one after a career in Buffalo.

His fellow workers on the Warner Brothers publicity staff, and other friends, gave Daniel Mainwaring a surprise party in New York City on Wednesday evening, January 8th. Mr. Mainwaring left New York for Mexico City Saturday.

This Friday evening testimonial dinner will be tendered Irving Schlank, at the Congress Hotel, Chicago. He is United Artists district manager there. Heading the dinner committee was Jack Kirsch.

Charles Stern, United Artists' New York district manager, was welcomed back to the city Wednesday evening, January 8th, after a three weeks' vacation in Florida. Welcomers were the personnel of the UA New York exchange.

In New Haven friends and associates of Thomas G. Donaldson, New Haven branch manager for Metro-Goldwyn-Mayer who has been promoted to manager of the Boston exchange, turned out Monday night to honor him at a testimonial banquet. Maurice N. Wolf, MGM district manager in Boston, was master of ceremonies. Harry F. Shaw, Loew-Poli division manager, and others spoke.

Move Directors Meeting to Coast

United Artists' monthly meeting of the board of directors scheduled for New York was postponed last week until the end of the month when the company chiefs will convene in Hollywood.

Alexander Korda, who arrived from Hollywood on Monday to discuss 1941-42 production plans and sales on "That Hamilton Woman," returned to the studio over the weekend. He was subpoenaed on arrival in New York by attorneys for Sam Goldwyn. He testified before Federal District Judge Edward Conger on Wednesday in the Goldwyn suit which demands $2,000,000 damages from United Artists for alleged interference with distribution of "The Westerner."

Among the United Artists' executives who will leave for the Coast this weekend are Arthur W. Kelly, vice-president and sales manager, Maurice Silverstone, Charles Schwartz, and Edward C. Raftery.

Montgomeary Joins Houck

Levere Montgomeary, booker for United Theatres of New Orleans and buyer for Theatre Service Corp., has resigned to join Joy Houck's Joy Theatres. Mr. Houck recently moved his offices in New Orleans to the old Fox Exchange Building. John Richards is expected to replace Mr. Montgomeary.

Moves to Indianapolis

Miss Christine Kirk, former secretary and shorts booker for the Schwarz Amusement Company, Louisville, Ky., is the new secretary of the Associated Theatre Owners of Indiana, at Indianapolis. She replaces Mrs. Norma Todd.

B & K WILL TELECAST TO CHICAGO THEATRES WITHIN THREE MONTHS

Programs from Station Now Being Built To Be Received by Sets in Lobbies of Circuit's Houses; CBS's Direct Color

Television broadcasts to some of the Paramount affiliated Balaban and Katz theatres will become a reality within 90 days, it has been announced by John Balaban, the circuit's head in Chicago. Paramount has been in the lead of motion picture companies in television. Besides B. and K.'s participation, the company has television relations through DuMont.

According to Mr. Balaban, the permanent television laboratories and studios will remain in the present quarters on the 12th floor of the State-Lake theatre building.

The television broadcasts will emanate from either the studio or from a portable television broadcasting unit which has been used as a means of determining the reception in various sections of Chicago. Considerable experimental work has been done in the past few months by engineers employed by Balaban & Katz to determine soundings and vision in certain areas.

According to present plans the key or de luxe theatres will have television sets installed in their lobbies or foyers and will receive the broadcasts to be televised from station W9XBK, the call letters assigned to the Balaban & Katz station by the FCC.

Several standard television sets manufactured by the Allen B. DuMont Laboratories have been delivered to Balaban & Katz. The sets have two screens, one eight by ten and another eleven by fourteen inches.

What type of program is to be broadcast has not been determined but it is presumed that the talent playing at B & K theatres will be employed.

The maximum limit of the television broadcasts will probably not exceed 50 miles.

Color Television Shown

Television news was made on several other fronts this week with the Columbia Broadcasting System giving the first demonstrations of its direct pick-up color television, in Chicago, the Bell Telephone Company transmitting pictures to Philadelphia and back, and Allen B. DuMont, head of the Paramount television affiliate, predicting that television might be on the way to commercialization this year, if defense demands did not interfere.

Observers have noted that activity and publicity in television matters frequently have a relation to the activities of the Federal Communications Commission, the Government body which regulates radio and television and other forms of communications. On January 24th members of the FCC are scheduled to inspect recent television developments and on the 27th there will be a television hearing in Washington at which the immediate future of that art is expected to be decided.

CBS first showed its color television last Fall. Demonstrations held last week for the press and members of the Institute of Radio Engineers, in convention in New York City, showed "direct pick-up" color television. The first tests were made with 16mm color motion pictures.

Dr. Peter C. Goldmark, CBS chief television engineer, said: "The results, thus far, in all phases of color television are most encouraging and it would appear that an answer has been found to every fundamental problem. From now on I think, we can progress steadily, even if we have nothing more than straightforward engineering effort looking toward commercial application."

Coaxial Cable Used

As the CBS television transmitter is in the process of being changed to a new wave-length assigned by the FCC the color pictures were not sent over the air but carried by coaxial cable from the television laboratories on the fifth floor of the main CBS office on Madison avenue, across 52d Street to a studio in the new building. In the first tests last Fall the images were carried also by cable from one room to another.

CBS used two color television receivers and one black and white one for the demonstrations. An orthicon tube was used in the pick-up camera and CBS reported that the level of light required for direct color pick-up was not particularly high by television standards. The company announced "a satisfactory picture can be picked up with a lower level of illumination than is necessary for satisfactory black and white pictures when using the current type of studio pickup tube." It was also said that special tubes were being developed which would require even less light.

Other CBS Improvements

Other improvements shown by CBS were a method of synchronizing the color disk and a push button on the receiver to "lock" the color images after they have gotten into proper relation. Without such a device colors might be mixed up. A new low intensity fluorescent studio lighting system was also used, it was reported. These lights are "cold" and no discomfort is experienced, CBS said. Still life or inanimate objects were used for most of the direct pickup tests. As in the previous tests 343 line television was used. The most generally used black and white standard has been 441 lines.

For the benefit of the engineers in New York for the Institute of Radio Engineer Convention last weekend the Bell Telephone Company sent television images by cable from its offices in New York directly to the Hotel Pennsylvania, a distance of about 3 miles and by way of Philadelphia, a distance of about 190 miles. It was reported that only experts could tell the difference between the images sent 3 or 190 miles.

The Telephone company used the Radio Manufacturers' Association standard of 441-line, 30 frames, interlaced, television pictures.

Motion picture film was used for the demonstration. To make the 190 miles circuit the double coaxial cable to Philadelphia was joined together at that city to make the complete circuit. The images were shown on receivers equipped with 12-inch tubes which give a picture about eight by ten inches.

Year of Progress

Allen B. DuMont, president of Allen B. DuMont Laboratories, Inc., which is affiliated with Paramount and has received television licenses for New York and Washington, said in a statement reviewing the year 1940, "Actually, the greatest progress in any one year was scored in this video form of broadcasting during the past 12 months." In the next sentence he remarked, "were it not for the tremendous demands of our national defense emergency which must be necessarily first in importance over all other activities in the laboratory, factory and transmitting station, television might well be on its commercial way this year."

A battery of 35mm and 16mm motion picture projectors are being installed for early program purposes at the DuMont station atop 515 Madison Avenue, New York City, Mr. DuMont said.

He also pointed out that while costs of many television stations would be high it was possible to make "a good start in television broadcasting for as little as $25,000." Mr. DuMont said that for that price a 50-watt video and sound transmitting equipment, adequate for the average city coverage could be obtained. The transmitting aerial would have to be at least 250 feet high. Other equipment needed would be film and camera pickup and associated devices. He remarked, "At this early date almost any kind of program material will prove adequate."

FCC Budget Increased

The budget of the FCC for the next fiscal year has been increased about $458,000. The commission will get a total of $4,259,729, of which its national defense activities will require $1,920,000, an increase of $320,000 over the fund available this year.

The new studios in the Edison Club Hall in Schenectady for the General Electric television station are expected to be ready some time this Summer. When the studio is completed programs will be originated there. At present the television audience in that area can receive only New York programs re-telecast by the General Electric station.

The Don Lee Broadcasting Company has been conducting tests in San Francisco for its new television station for that city. Construction of an antenna and studios are expected to begin shortly, according to William Pabst, manager of KFRC, Don Lee radio station in San Francisco.

National Broadcasting Company television engineers have finished the work of installing a new antenna filter atop the Empire State Building in New York City. O. B. Hanson, vice-president in charge of engineering, described the development which makes possible the simultaneous transmission of television and FM radio programs over the same antenna system. A third transmitter also will be hooked into the system without causing interferences, it was said.

GOLDSMITH AWARDED ENGINEERS' MEDAL

Dr. Alfred N. Goldsmith, radio and sound engineering consultant, was awarded on Friday of last week the Institute of Radio Engineers 1941 medal of honor for achievements.

Frederick E. Terman, president of the IRE, who made the presentation during the organizations annual convention, cited Dr. Goldsmith for "his contribution to radio research, engineering and commercial development, his leadership in standardization, and his unceasing devotion to the establishment and upbuilding of the Institute and its proceedings."

Dr. Goldsmith was formerly president of the Society of Motion Picture Engineers; the IRE; consulting engineer for General Electric; director of research for Marconi Wireless Telegraph Company; vice-president of RCA Photophone and vice-president and general engineer of RCA.

GAINS IN 43 STATES RAISE U. S. TICKET TAX INCOME TO $19,389,000

Five States and Hawaii Show Decrease for '39-'40; Increase of $2,300,000 Came Before 20¢ Exemption Was Applied

Forty-three states, Alaska and the District of Columbia reported greater admission tax collections during the 1940 fiscal year which ended June 30, last, than in the preceding year, and five states and Hawaii showed decreases, it was disclosed last Friday in the annual report of the Internal Revenue Bureau at Washington.

Increase of $2,300,000

Admission taxes collected through U. S. box offices, mainly motion picture, in 1939-40 reached a total of $19,389,056, compared with $17,096,-416 in the fiscal year 1939, during both of which the 40-cent exemption applied, it was reported.

While the Bureau recently reported that it was engaged in a drive against theatre proprietors who fail properly to account for the taxes they collect, the annual report disclosed that the amusement tax situation has been under study for a considerable period.

In addition to the $19,389,056 collections at the box office, admission tax revenues during the last fiscal year included $612,358 from free or reduced rate tickets, against $667,100 in the preceding year; $80,338 from leases of boxes or seats, against $68,926; $11,258 from admissions sold in excess of the established price, against $23,661; $171,956 from brokers' sales, against $172,495; and $1,622,949 from roof gardens and cabarets, against $1,442,204. Total collections from all sources were $21,887,916 for 1939-40 against $19,470,802 for 1938-39.

Analysis of box-office collections showed that revenues declined in California, Delaware, Georgia, Hawaii, Kansas and Wyoming, with Georgia showing the greatest loss—$68,000.

Among the states which returned greater collections, New York led with an increase of $465,000, followed by $291,000 in Minnesota and $220,000 in Illinois.

By states, collections ranged from $7,454 in North Dakota to $6,867,549 in New York. Only two states, North and South Dakota, returned less than $10,000, although seven others—Idaho, Mississippi, Montana, Nevada, New Mexico, Vermont, and Wyoming—were under the $20,-000 mark. At the other end of the scale, nine states returned more than $500,000 each, although only New York, California, Illinois and Pennsylvania went above $1,000,000 and only New York exceeded $2,000,000.

In President Roosevelt's annual budget, covering the 1942 fiscal year which begins July 1st, next, it was disclosed that the Treasury now estimates that under the low ticket tax exemption of 20 cents, it will collect $74,200,000 from the Federal admission tax during 1941-1942 compared with $68,900,000 expected to be secured during the 1940-41 and the $19,389,056 collected during the 1940 year which ended last June 30.

New York Sales Tax Bill

A three per cent retail sales tax bill introduced in New York State this week by Senator William Bewley of Lockport, would impose a specific tax on theatre admissions of 51 cents and more and requires the same impost on passes issued by the management.

While Senator Bewley has amended some portions of his bill as against last year, when a hard but unsuccessful fight for passage was made, the theatre admission tax remains the same, one-half cent for each ten cents or fraction above. The bill is drawn so that passes are not exempt whenever the similar admission would be in excess of 51 cents.

To insure specific coverage of motion pictures, terms and definitions are set forth clearly of the amusements affected. No exemption for newspapermen is made on the pass situation, only exceptions being bona fide employees, municipal officers on official business and children under 12 years of age.

A sales tax has been taken under advisement for some time by Republican members of the legislature, again controlling both houses, but will probably only be adopted if heavy taxation for Governor Lehman's suggested state cooperative defense measures are deemed necessary. In any event, action will be delayed until after the Governor has submitted his budget early in February.

Two Colorado Bills Introduced

A bill to kill the present two per cent service tax, under which all admission tickets are taxed, has been presented to the Colorado legislature. To replace this it is announced a bill to add an amusement tax will be presented, with the percentage yet to be determined.

Another bill, apparently aimed at ASCAP, has been introduced. This would require that copies of all songs for which property rights are claimed, under the copyright law, be filed with the secretary of state. This bill would make illegal the pooling of copyright interest in songs.

Would Change Iowa Tax

A proposal to revamp the Iowa sales tax to hit "chiselers" is among the bills to be introduced during the current state legislature's session which opened Monday. Other sales tax plans includes sales tokens or similar coins.

Meanwhile, Bank Night is expected to be brought up with efforts to regulate the awarding of money and prizes by theatres in the state. Efforts to both legalize and ban the games are expected to be forthcoming.

The recently established two per cent sales tax in New Orleans, La., is applicable to rentals of films to theatres in that city.

The tax, put into effect January 1st, is one cent on any purchase of 13 cents to 63 cents, two cents on purchases of 63 cents to $1.12 and so on in proportion to the sale. Admission prices are not affected, however.

Although there have been rumors of enactment of a one cent amusement tax in Pennsylvania, Governor Arthur H. James has repeatedly said there would be no additional levies.

During a special session of the legislature last year, two bills were introduced in the House which would have called for a one cent amusement tax. Neither was acted upon.

Collections $7,454 in No. Dakota, $6,867,549 in New York State

United States Government ticket tax collections from box offices of the country for the Federal fiscal year ended June 30th compare as follows:

	1939-1940	1938-1939		1939-1940	1938-1939
Alabama	$ 72,368.99	$ 62,130.35	Montana	$ 18,645.82	$ 13,252.80
Alaska	26,026.37	23,940.22	Nebraska	77,136.22	49,188.03
Arizona	23,554.65	16,428.40	Nevada	11,937.74	9,203.04
Arkansas	41,751.53	26,979.68	New Hampshire	51,822.15	24,148.43
California	1,990,657.89	2,025,017.54	New Jersey	506,433.45	492,224.21
Colorado	85,405.53	85,233.74	New Mexico	14,958.70	13,187.21
Connecticut	259,872.38	192,895.37	New York	6,867,548.65	6,402,255.70
Delaware	45,346.37	50,855.92	North Carolina	111,185.49	80,922.81
District of Columbia	266,525.06	226,087.56	North Dakota	7,453.95	4,958.17
Florida	358,472.78	259,782.70	Ohio	689,258.95	545,857.20
Georgia	116,447.03	184,496.73	Oklahoma	81,979.54	72,135.90
Hawaii	60,531.12	61,508.08	Oregon	79,365.93	54,826.03
Idaho	13,913.43	12,722.21	Pennsylvania	1,027,515.43	933,574.82
Illinois	1,624,373.35	1,404,080.79	Rhode Island	151,119.71	116,585.73
Indiana	291,845.34	148,364.75	South Carolina	63,750.43	42,201.22
Iowa	137,038.50	77,955.37	South Dakota	9,443.57	8,717.75
Kansas	46,358.40	49,242.99	Tennessee	138,698.25	100,452.51
Kentucky	104,126.26	69,474.37	Texas	528,817.78	479,258.92
Louisiana	153,468.69	100,031.93	Utah	33,342.24	17,220.81
Maine	43,296.62	27,533.78	Vermont	10,072.92	6,482.88
Maryland	276,993.85	264,247.46	Virginia	129,127.39	103,839.73
Massachusetts	934,740.47	848,718.87	Washington	139,933.27	113,683.87
Michigan	576,998.40	539,026.18	West Virginia	56,626.48	26,590.83
Minnesota	425,575.18	134,900.64	Wisconsin	207,536.78	130,092.76
Mississippi	14,733.14	9,021.07	Wyoming	16,373.75	17,978.30
Missouri	368,550.24	336,899.27	Total	$19,389,056.16	$17,096,415.63

Osborne To Produce Films

Will Osborne, orchestra leader for many years, announced in St. Louis last week his plans to disband the orchestra he is now conducting and enter the motion picture production field. Mr. Osborne does not plan to do any acting but will produce musical films.

MGM Award to Worley

Metro-Goldwyn-Mayer has awarded an honor roll button to Len Worley, Madison theatre, Peoria, Ill., for his campaign on "Escape."

VICTORY FOR LOVE!

At last on the screen! Joseph Conrad's greatest story . . . of tangled lives and tangled loves in the heart of the South Seas. . . .



ADVENTURE! When woman-wary Hendrik (Fredric March) rescues Alma (Betty Field) from the uncouth caresses of fat Schomberg in evil Sourabaya . . . it is not for love . . .

Starring

FREDRIC MARCH



ROMANCE! Even that thrilling night when Hendrik can't resist kissing her, Alma knows it is only the magic of the moonlight and the daring dress she wears . . . it is not love . . .

PARAMOUNT'S

"VICTORY"

AN ISLAND TALE



SOUTH SEAS! When Hendrik allows Alma to share his tropic paradise, Alma sees only pity in his eyes . . . the pity any gentleman would show any woman in distress.

BETTY FIELD



THRILLS! Yet when those ruthless killers invade peaceful Samburan, Alma sees a chance to pit her woman's wiles against male savagery . . . to fight for Hendrik's life . . . to win his love . . .



SIR CEDRIC
HARDWICKE
as The Evil Mr. Jones



JEROME
COWAN
as Ricardo



MARGARET
WYCHERLY
as Mrs. Schomberg



SIG
RUMANN
as Schomberg

DIRECTED BY JOHN CROMWELL
Screen Play by John L. Balderston
Based on the Novel by Joseph Conrad

"VICTORY"

...with the Critics!

DAILY NEWS,

CONRAD ROMANCE SCORES AT RIVOLI

By KATE CAMERON

"Victory," Paramount picture directed by John Cromwell, screen play by John L. Balderston from story by Joseph Conrad, presented at the Rivoli Theatre.

THE CAST

Hendrik Heyst	Fredric March
Alma	Betty Field
Mr. Jones	Sir Cedric Hardwicke
Mr. Schomberg	Sig Rumann
Mrs. Schomberg	Margaret Wycherly
Ricardo	Jerome Cowan
Senor Makanoff	Fritz Feld
Mme. Makanoff	Rafaela Ottiano
Pedro	Lionel Royce
Wang	Chester Gan

HIGHEST RATING!

John L. Balderston, author of the screen play of Paramount's production of "Victory," based on Joseph Conrad's novel of the same name, has extracted from the wordy volume a tense drama tinged with realistic horror. The picture, which had its first New York showing at the Rivoli Theatre yesterday, is bound to attract the Conrad devotees; but, to those who are unfamiliar with Conrad's great tales of the sea, I want to emphasize that the film version of this book has been made into a compelling story that moves, under John Cromwell's intelligent and highly-sensitive direction, in a brooding aura of mystery and romance.

The mood of the story is skillfully sustained throughout. Intuition, as well as good judgment, has gone into the selection of the cast. There are only a few players in the leading roles, but each of these is perfectly suited to the part. Fredric March contributes one of his best performances of his career in the role of Hendrik Heyst. Betty Field, who, to my notion, is one of the finest young actresses on the screen, gives a highly sensitive characterization of the young girl Heyst befriends.

The three sinister figures of the story, the suave Mr. Jones, the slimy Ricardo and the dumb brute of a Pedro, are expertly realized by Sir Cedric Hardwicke, Jerome Cowan and Lionel Royce, respectively.

It is one of the best pictures of the year and is hereby recommended without reservation.

"HIGHEST RATING!"—*N. Y. Daily News*

. . . For the third time in six weeks Kate Cameron, ace critic, gives this praise to a Paramount picture! First "Arise, My Love"... then "North West Mounted Police"...and now "VICTORY"

"Deserves a high place on any movie-goer's list!"—*Daily Mirror*

"Absorbing screen melodrama . . . full of cinematic magic. The production is first-rate. Terrific climax. Well worth seeing. Striking and satisfying!" —*Herald Tribune*

"One of the finest dramas of the year. It's excellent melodrama!"
—Journal-American

"Fine and penetrating motion picture melodrama. Don't miss this one!"—*World-Telegram*

"Starts off on a high note of melodrama and keeps there till the final fadeout. It is exciting stuff!"
—Sun

Paramount Pictures

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Motion pictures once occupied the attention of E. R. Tinker. Today, he heads the Hat Company of America, the biggest hat company in America.

Edward Richmond Tinker, of North Adams, Massachusetts was for years a "trouble-shooter" for Chase National Bank and Chase Securities, in corporations in which the bank held control or substantial interests. In 1931, he moved in at Fox Film headquarters for a looksee, for Chase. He became president of Fox, for a spell, on November 17, 1931. Subsequently he undertook the financial reorganization, again for Chase, of Fox West Coast Theatres. Mr. Tinker went to Hollywood and subsequently left films and went elsewhere to organize and reorganize, finally reaching the hat business.

One could see the hand of a Tinker in the publicity-wise announcement, the other night, at a dinner of hat-men, in New York, of the selection of movie actors, athletes and business men of the twelve "most distinguished and well-hatted" men in the United States, announced at the annual Hat Trade dinner at the Hotel Commodore, New York.

Selected as the best-hatted men were Jack Benny and Jimmy Stewart of the movies; Ben Cutler, orchestra leader; Hank Greenberg, Detroit Tigers' outfielder; Lou Little, Columbia football coach; Paul V. McNutt, Federal Security Administrator; Captain Eddie Rickenbacker, president, Eastern Air Lines; Damon Runyon, author and columnist; Edward R. Stettinius, Jr., member of the National Defense Advisory Council; Herbert Bayard Swope, Alfred Gwynne Vanderbilt, president of the Maryland Jockey Club, and Dr. Frank Black, director of music of National Broadcasting.

The committee making the selections was to award twelve hats to each man chosen, but it was decided to donate the cost of the hat wardrobe to the Red Cross and Bundles for Britain. Each of the men selected will receive, instead, a bronze statuette.

▽

Boake Carter, the Station WOR-Mutual news analyst, has received one accolade which he doesn't quite know how to take.

In a recent New York *World-Telegram* interview, headed "News Broadcast Inspiring to Burlesque Quiver Queen," a comely blonde lass who makes a lively living in the burleycue circuit by her torrid talent for ubiquitous muscular control, revealed to reporter H. Allen Smith that she keeps in trim by daily home practice, adding: "I have been interested in this war they are having lately, and I have been tuning in on those commentators. I found that they have a rhythm to their way of speaking, and that I can quiver to it. And one of them is better than all the rest, Boake Carter! He has a sinuous voice and I can quiver swell when he is talking."

▽

A young woman went into the Electric, Kansas City, Kansas, the other evening to see "North West Mounted Police." After the show was over she departed, but returned very shortly with a flashlight and asked an usher to help her find bits of a $1 *bill she said she had torn up while watching the picture. "I guess I just got too excited," she said. (Adv't.)*

Mozart, the famous Austrian composer, has been dead 150 years but part of his music is controlled by ASCAP, it developed in St. Louis last week.

Max Steindel and his string ensemble were to provide the music for a Community Forum radio broadcast over Station KSD last Sunday, in connection with a symphony fund-raising drive. A message to ASCAP revealed that the Mozart selection on the program, which was to have been the highlight, was barred from the program because the sheet music containing the composition was published by an ASCAP house. ASCAP doesn't control Mozart and the ensemble could have played the composition on the broadcast from memory only without using the music sheet.

Arrangements for this and other time-hallowed selections which were included on the program are also controlled by publishers in the ASCAP group, which denied permission to use them.

▽

First instance of giving passes to showings of a picture before it is written, directed and produced has occurred in Hollywood. It would.

Jules Levey, head of Mayfair Productions, releasing through Universal, mailed out passes, stamped on rubber, good for admissions "any time, any place, anywhere during the engagement of Olsen and Johnson in the 1941 screen version of 'Hellzapoppin'." The picture is still in the idea stage.

On the back of the passes is the request by Levey to theatre managers to honor the passes "subject to the individual tax regulations at your theatre during the picture's engagement."

▽

The Association of Argentine Film Producers at Buenos Aires is fighting a proposal made by the Chamber of Deputies to levy a five per cent tax on movie theatre tickets in order to build and maintain insane asylums.

▽

Five Chicago holdup men attacked occupants of an automobile idling in front of a Chicago theatre-cafe, in the belief that they could make a 'haul' from Gypsy Rose Lee, but the stripper was dallying in her dressing room—dressing. "They wouldn't have gotten anything from me anyway," she said later, "except my $3,500 mink coat—which is worth $250."

▽

Newsreel assignment editors had better keep their ears to the ground for some mighty sensational world war news. Seems that some psychologists, led by Professor Raymond H. Weehler, of the University of Kansas, see the world heading for a cold wave which, they declare, will end all dictators. Cold, it appears, is bad for fascism, nazism and communism and is favorable to democracy. "Culture turns classical" when weather goes below average, the Professor explains.

▽

Electric buttons operate the doors and other appurtenances of Columbia Broadcasting Al Pearce's rear-motored Scarab automobile. The other day Pearce got a short circuit in heavy traffic and couldn't get out of the car for 20 minutes until a traffic cop got a mechanic.

Russell Birdwell & Associates, press agents of Hollywood, announce the beginning of the screen careers of Jack Beutel and Jane Russell, in the Howard Hughes production of "The Outlaw," purported to be the life and legends of Billy the Kid.

"In their opening scene," says the announcement, "Miss Russell sneaked up behind Jack in a dimly-lighted barn and cracked him over the head with a stick. Then they went at it tooth and nail, with Jack finally subduing the fiery young actress after she had pulled his hair, bit his arm and kicked him in no uncertain terms."

▽

St. Louis motion picture unionism has witnessed many heated arguments, caused many heated controversies. Last week, six candidates for the job of business agent of Local B-2, Theatrical Employes, composed of some 500 theatre ushers, cashiers, ticket takers and janitors, entered into a heated campaign for election. When the ballots were counted, 45 more ballots than voters were found in the ballot box. John Ambersley, incumbent, and Howard Akers, principal opposition, were tied with 94 votes apiece.

There will be another vote for a business agent for Local B-2.

▽

The Modesto correspondent of the Springfield, Illinois State Journal, slunked down dark alleys for a few days after the paper printed one of his items thus:

> "Mrs. Nathan Walkington recently fell and sprained her right arm. The accident happened when she stripped and fell in the church during a quilting party."

Good thing there were no newsreel cameras around.

▽

The most picturesque patter in *Reader's Digest* this month is Samuel Goldwyn's reputed statement: "I want a film that begins with an earthquake and works up to a climax."

▽

Charles A. Alicoate, colleague of the trade press, and participating, daily, in our contemporary, Film Daily, *is Chief Extraordinaire of a new little band of Broadwayites who meet daily at lunch under the band name of the Pilot-on Luncheon Club.*

▽

Mutual Broadcasting's Chicago Station WGN has an actor who is really named Corny (Cornelius) Peeple.

▽

Hollywood's Jane Russell, at the 20th Century-Fox Studio is Ernestine Geraldine Russell.

▽

In 1934 *the Kansas City Kiwanis Club staged an ice carnival. The club hired a foreign skater as a star, but no one seemed to know much about her, and the Kiwanis worried over her box office pull. When she wired that she had missed her train connections and couldn't fill the engagement, the club officials were relieved. Besides, it saved them* $250 *for her fee. The star was Sonja Henie. Last year at New York's Madison Square Garden she grossed* $210,000 *in six days.*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Cheers for Miss Bishop

(U. A.-Rowland)

by WILLIAM R. WEAVER
Hollywood Editor

Richard A. Rowland's first production for United Artists is a film for all the people in all the towns and all the cities in the America which it depicts, with perception and fidelity, over a period of 53 years. It is a film for everybody who ever went to school and for everybody who didn't, and for both sexes and all ages. Shown to some 300 members of the press and profession at the Ambassador theatre in Los Angeles, it had them laughing and crying in turn and, at its conclusion, declaring with unanimity that here was a hit, speculating as to whether Martha Scott's performance as the sympathetic and understanding schooolmistress might win her an Academy award when the votes are polled within the next few weeks.

Miss Scott plays "Miss Bishop," heroine of Bess Streeter Aldrich's novel of that title, a schoolmistress retired from service after 52 years of devotion to her profession. The story opens with "Miss Bishop" in her 'teens graduating from a small college and receiving an appointment to the faculty. Paying court to her in her girlhood, and still at close of the picture 53 years later, is "Sam," a grocer who becomes a leading citizen, played by William Gargan.

Twice in the course of the story "Miss Bishop" falls in love, once with a man who is lured into a marriage with "Miss Bishop's" cousin on the eve of their wedding, again, years later, with a man whose wife, from whom he is separated, refuses to give him a divorce. Each time when romance fails her, "Miss Bishop" redoubles her devotion to her teaching and finds solace in her work. The film closes with "Miss Bishop" guest of honor at a banquet tendered by former students who have risen to greatness. It is a scene staged with restraint and effectiveness equalled by few enterprises in kind.

Many in the cast contribute performances commanding praise. Edmund Gwenn as the college president, Sterling Holloway as the campus gardener, Mary Anderson, Donald Douglas, Sidney Blackmer, Marsha Hunt and Ralph Bowman distinguish themselves, although credit is to be given to every member of the company.

Miss Scott's portrayal of the schoolmistress, aging with the years and her experiences, is the kind of performance the customers talk about for years and urge their friends to witness.

Direction by Tay Garnett makes capital of every turn of story and facet of interest. Stephen Vincent Benet adapted the novel, Adelaide Heilbron and Sheridan Gibney fashioning the screenplay.

Previewed as above noted.

Richard A. Rowland, producer. Tay Garnett, director. From the novel "Miss Bishop" by Bess Streeter Aldrich. Screen adaptation by Stephen Vincent Benet. Screenplay by Adelaide Heilbron and Sheridan Gibney. Director of photography, Hal Mohr. Music director, Edward Ward. Assistant to producer, Grant Whytock. Casting director, John DuCasse Schulze. Costumes for Miss Scott by Irene Saltern. Makeup director, Don Cash. Sound, Earl Sitar. Film editor, William Claxton. Re-recording editor, Richard Heermance. Second unit director, Marshall A. Neilan. Set decorator, Julia Heron. Assistant director, Joseph C. Boyle. Production manager, Sherman A. Harris. PCA Certificate No. 6839. Running time, 95 minutes. Release date not set. General audience classification.

CAST

Ella Bishop	Martha Scott
Sam Peters	William Gargan
President Corcoran	Edmund Gwenn
Chris Jensen	Sterling Holloway
John Stevens	Sidney Blackmer
Amy Saunders	Mary Anderson
Mrs. Bishop	Dorothy Peterson
Delbert Thompson	Donald Douglas
Hope Thompson	Marsha Hunt
Richard Clark	Ralph Bowman
Gretchen Clark	Lois Ranson
Minna Fields	Rosemary DeCamp
Anton Radcheck	Knox Manning
"Snapper" MacRae	John Arledge
Jim Forbes	William Bakewell

Virginia

(Paramount)

Tradition and Today

Produced and directed by Edward H. Griffith from a story by himself and Virginia Van Upp, this presentation in Technicolor of life as lived in the Virginia of 1940, by Virginians and by others, dramatizes a conflict between Tradition, personified by Fred MacMurray, and Today, represented by Marie Wilson and Stirling Hayden, with Madeleine Carroll as the girl pulled this way and that by emotions and impulses inspired by both forces. It is a picture out of the routine in many respects and filmed with skill and insight.

The story, in simple, concerns "Stonewall Elliott," a Virginian who has lost his family homestead, but retains his hold upon traditions of the Old South, and "Charlotte Dunterry," show girl, who comes from New York to sell the adjacent homestead which she has inherited and has not seen since a child. "Stonewall" shows her in various ways why she should not sell the place, but "Norman Williams," a wealthy Northerner who has bought the "Elliott" estate, influences her in the opposite direction. The events of the story cause her to shift her affections from one to another of the men, but the film ends with her marrying "Stonewall."

Miss Carroll and MacMurray dominate the picture, of course, but a tiny tot named Carolyn Lee steals it a number of times, drawing applause and praise. Marie Wilson and Tom Rutherford portray dissolute members of society in a manner to make the earthy virtues of the hero shine by contrast. Helen Broderick and Paul Hurst play out a secondary romance having humorous values.

Previewed at the Alexander theatre, Glendale, where an audience composed of press and public manifested solid satisfaction.—W. R. W.

Produced and distributed by Paramount. Producer and director, Edward H. Griffith. Story by E. H. Griffith and Virginia Van Upp. Screenplay by Virginia Van Upp. Photography by Farciot Edouart. Edited by Eda Warren. P. C. A. Certificate No. 6523. Release date, February 21, 1941. Runnin gtime, when seen in Glendale, 110 minutes. Adult audience classification.

CAST

Charlotte Dunterry	Madeleine Carroll
Stonewall Elliott	Fred MacMurray
Norman Williams	Stirling Hayden
Theo Clairmont	Helen Broderick
Pretty Elliott	Carolyn Lee
Connie Potter	Marie Wilson
Thomas	Paul Hurst
Carter Francis	Tom Rutherfurd
Ezechial	Leigh Whipper
Ophelia	Louise Beavers
Joseph	Darby Jones

Six Lessons from Madame La Zonga

(Universal)

Comedy with Music

This marks something of a switch in the policy of Universal's series of pictures titled after song-hits, utilizing a 1940 tune instead of an old-timer for its theme and presenting Lupe Velez and Leon Errol, who have been appearing in another series of comedies under another trademark, in the principal roles. In this case, and as has not obtained in all cases heretofore, the song of the title is sung in the finale, and also danced, by Miss Velez.

The story opens in New York with members of a cowboy band unable to find work because the demand of the moment is for orchestras with Cuban background. They ship to Havana with a view to getting a reputation for rhumba rhythms, encountering on shipboard a pair of sharpers engaged in trying to bilk each other and a Latin from Tenth Avenue who goes by name of "Madame La Zonga." Complications pile up, but all work out satisfactory conclusions when a night club featuring "Madame La Zonga" proves successful.

Four song numbers, in addition to the theme song, are executed in various orchestral and vocal arrangements. John Rawlins directed for Joseph G. Sanford, associate producer.

Previewed at the Pantages theatre, Hollywood, where the film preceded "Kitty Foyle" and was accepted without ostentation.—W. R. W.

Produced and distributed by Universal. Associate producer, Joseph G. Sanford. Director, John Rawlins. Screenplay by Stanley Crae Rubin, Marion Orth, Larry Rhine and Ben Chapman. Story by Larry Rhine and Ben Chapman. Music by James Monaca and Charles Newman; Milton Rosen and Everett Carter; Jimmy Wakely. P. C. A. Certificate No. 7015. Release date, January 17, 1941. Running time, when seen in Hollywood, 62 minutes. General audience classification.

CAST

Madame La Zonga	Lupe Velez
Alvarez	Leon Errol
Beheegan	William Frawley
Rosita Alvarez	Helen Parrish
Steve	Charles Lang
Gabby	Shemp Howard
Skat	Eddie Quillan
Alvin	Guinn "Big Boy" Williams
Danny	Danny Beck
Maxwell	Frank Mitchell

Life with Henry

(Paramount)

Series Comedy-Drama

This second in the sequence of comedy dramas based on the Aldrich family radio program is an improvement upon the first in all departments. The story by Clifford Goldsmith and Don Hartman abounds in twists and turns fashioned for humor and the performances of principals and support leave no opportunity unrealized.

Jackie Cooper again plays the boy whose energy and ambition got him and his associates into one complication after another, Eddie Bracken playing his chum and Leila Ernst his sweetheart. Fred Niblo portrays the father and Hedda Hopper the mother whose lives are made difficult by a son typifying the adolescent American in quest of adventure.

The film recounts the efforts of "Henry" to acquire $100 with which to finance a trip to Alaska sponsored by an altruistic financier believed by "Henry's" father to be a confidence man. "Henry's" mishaps while trying to win the sum at a cinema on bank night are in the groove of exhibitor experience. A venture in manufacture of soap discomfits business men visiting his parents to the extent of their withdrawing approval of a commercial investment. Persisting in his enterprise, "Henry" goes to Chicago to see the financier, who visits "Henry's" home town subsequently and, after being abusively treated, finances both the commercial investment and "Henry's" trip. Two juvenile romances are worked out meanwhile.

Production and direction by Jay Theodore Reed make the most of the material throughout.

Previewed at the studio.—W. R. W.

Produced and distributed by Paramount. Producer-director, Ted Reed. Original story and screen play by Clifford Goldsmith and Don Hartman. Photographed by Leo Tover. Assistant director, George Hippard. P. C. A. Certificate No. 6127. Running time, 74 minutes. Release date, January 24, 1941. General audience classification.

CAST

Henry Aldrich ..... Jackie Cooper
Kathleen Anderson ..... Leila Ernst
Dizzy ..... Eddie Bracken
Mrs. Aldrich ..... Hedda Hopper
Mr. Aldrich ..... Fred Niblo
Kelopatria Johnson ..... Etta McDaniel

Robin Hood of the Pecos

(Republic)

Musical Western

Roy Rogers, number three Money Making Western star of the MOTION PICTURE HERALD-FAME poll, returns to the screen in another of his musical-action series of pictures for Republic.

In "Robin Hood of the Pecos" associate producer-director Joseph Kane has eliminated to advantage the musical background of some of the action scenes and the night-rides across the plains as a result, give an impressive and suspensive effect.

Roy, herein, portrays "Vance Corbin," a post-Civil War soldier who returns to Texas to find that martial law under a government adjutant is being exercised for the mercenary and selfish profits of the official. "Vance" with the aid of "Gabby" and the local citizenry rid themselves of their persecutor, regain their rights of self-government by taking the oath of amnesty, resurrect their land which has fallen into the hands of the corrupt local government, and again become one of the states.

Photography by Jack Marta and the musical renditions by Roy and others are the highlights of the picture. Hal Long wrote the original story from which the screen play was adapted by Olive Cooper.

Reviewed in the projection room in New York.—GEORGE SPIRES.

Produced and distributed by Republic. Associate producer and director, Joseph Kane. Screen play by Olive Cooper from the original story by Hal Long. Production manager, Al Wilson. Photographed by Jack Marta. Film Editor, Charles Craft. Musical director, Cy Feuer. Running time, 59 minutes. Release date, January 14, 1941. P.C.A. No. 6892. General audience classification.

CAST

Vance Corbin ..... Roy Rogers
"Gabby" Hornaday ..... George "Gabby" Hayes
Jeanie Grayson ..... Marjorie Reynolds
Ballard ..... Cy Kendall
Kezeye ..... Leigh Whipper
Belle Starr ..... Sally Payne
Sam Starr ..... Eddie Acuff
Cravens ..... Robert Strange
Capt. Morgan ..... William Haade
Stacy ..... Jay Novello
Guffy ..... Roscoe Ates

"CHRISTMAS UNDER FIRE"

Last October Warner Brothers distributed a nine minute British Ministry of War Information film that received widespread acclaim. They reported something like 12,000 bookings. The film was "London Can Take It" and it documented the spirit of a people under the terrific strain of bombings. Its effectiveness was heightened by pictures of bombs dropping, anti-aircraft in action and fire-fighters at work.

Now Warners has another documentary film on British morale. Absent are the bombing and other scenes that made the other so striking, for this is a film of how the British people prepared for Christmas. "London Can Take It" was devastating and "Christmas Under Fire" is subdued. Both have this in common—British morale is pictured as unshaken despite the bombings and despite the fact that a great number of Britishers were to celebrate—if that is the word—Christmas underground.

Quentin Reynolds, who made the commentary on the previous film, also delivers the commentary in "Christmas Under Fire." Mr. Reynolds arrived in New York by clipper plane last week and on January 24th, the day the film is to be released in day and date bookings throughout the country, is to start a two weeks' exclusive personal appearance in connection with the showing of the film at the Strand theatre, New York.

The picture runs 10¼ minutes and the profits, as was the case with "London Can Take It," are to go to the British War Relief.—P. C. M., Jr.

Pride of the Bowery

(Monogram-Benner)

CCC Story

This fourth in the series of pictures featuring the "East Side Kids" made by Sam Katzman's Banner Picture Corporation for Monogram release, is by far the most pretentious of the group. It deals with the adventures of a group of four East Side New York boys in a CCC Camp in Arizona. Most of the scenes are taken in the Thumb Butte CCC Camp outside Prescott and the facilities and members of the Conservation Corps were used.

Leo Gorcey, Bobby Jordan, Donald Haines and David Gorcey are the principal characters, the first portraying "Muggs," an amateur boxer, lured by his trio of friends into signing a CCC application under guise of obtaining a "Free Training Camp" for the furtherance of his boxing career. Others in the cast are Sunshine Sammy, Eugene Francis, Carlton Young, Mary Ainsley, Kenneth Harlan, and Kenneth Howell.

George Plympton's screen play and Joseph Lewis' direction are a combination which effects a production marked by smoothness, action and comedy. Peter Mayer was Katzman's associate producer.

Seen at studio.—V. K.

Produced and distributed by Monogram. Producer, Sam Katzman. Associate producer, Peter Mayer. Director, Joseph Lewis. Screen play by George Plympton. Photography, Robert Cline. Sound, Glen Glenn. P. C. A. Certificate No. 6845. Running time, 60 minutes. Release date, December 15, 1940. General audience classification.

CAST

Muggs ..... Leo Gorcey
Danny ..... Bobby Jordan
Skinny ..... Donald Haines
Peewee ..... David Gorcey
Norton ..... Carlton Young
Scruno ..... Sunshine Sammy
Al ..... Kenneth Howell
Captain ..... Kenneth Harlan
Algy ..... Eugene Francis
Elaine ..... Mary Ainsley

The Case of the Black Parrot

(Warners - First National)

Murder Mystery

Avid mystery fans might remember this story from the play by Eleanor Robeson Belmont and Harriet Ford, or the novel by Burton E. Stevenson. It is a story of a master thief who takes originals and makes such perfect copies of the stolen articles that the duplication is ofttimes near as valuable as the original.

This phase of the "Parrot's" work concerns his duplicating an ebony cabinet in which are two hidden drawers, one containing some letters upon which the happiness of a famous woman depends and the second valuable jewels.

William Lundigan as the reporter-detective has much to do solving the numerous murders caused by the presence of the hidden valuables but, like all good reporters, he achieves success.

Direction by Noel M. Smith helps in maintaining the suspense.

Maris Wrixon as the romantic interest, and comedy supplied by Eddie Foy, Jr., as well as support given by Paul Cavanaugh, Luli Deste and others make the picture an enjoyable if not a sensational murder mystery.

Reviewed at the Palace theatre in New York where a mid-afternoon audience watched with interest.—GEORGE SPIRES.

Produced and distributed by Warner Brothers-First National. Directed by Noel M. Smith. Screen play by Robert E. Kent. From a play by Eleanor Robeson Belmont and Harriet Ford, and the novel by Burton E. Stevenson. Associate producer, William Jacobs. Director of photography, Ted McCord, ASC. Art director, Esdras Hartley. Dialogue director, Frank Fox. Film editor, Thomas Pratt. Gowns by Howard Shop. Sound by Stanley Jones. Makeup by Perc Westmore. Running time, 60 minutes. P. C. A. No. 6782. Release date, January 11, 1941. General audience classification.

CAST

Jim Moore ..... William Lundigan
Sandy Vantine ..... Maris Wrixon
Tripod Daniels ..... Eddie Foy, Jr.
Max Armand ..... Paul Cavanagh
Madame de Charriere ..... Luli Deste
Paul Vantine ..... Charles D. Waldron
Grady ..... Joseph Crehan
Simmonds ..... Emory Parnell
Julia ..... Phyllis Barry
Rogers ..... Cyril Thornton
Parks ..... Leyland Hodgson
Colonel Piggott ..... Ernie Stanton
Morel ..... Cliff Saum

March of Time, No. 6, Vol. VII

(RKO Radio)

Uncle Sam—The Non-Belligerent

The March of Time here brings forth the recurrent topic of the war in Europe and its effects on the people of the United States, giving screen time to both schools of thought—isolationists and interventionists—through public reaction based on the opinions of persons from all walks of life. Highlights of the film are the scenes obtained from the Canadian Film Commissioner after British contrabrand control officers had seized them from German couriers en route to South America. They show virtual

(Continued on following page)

REVIEWS OF SHORTS

(*Continued from preceding page*)

slave labor in France following its surrender, Adolph Hitler and other Nazi officials visiting captured Paris, starving refugees receiving meager German rations, giant Big Berthas shelling England from the coast of France, Nazi U-boats on sea patrol and a British convoy as seen from a Stuka dive bomber attacking it. Scenes of the widespread destruction of bombed and fireswept London, the first uncensored films of the Royal Air Force bombing Nazi Germany show how the English are faring in the current conflict. Finally depicted upon the screen are Senator Burton K. Wheeler, Verne Marshall of the No Foreign War Committee, President Roosevelt pledging aid to Britain and others commenting on the current international situation.—Running time, 21 minutes.

Dog in the Orchard
(Warner Brothers)
Drama

A well directed and capably acted drama "Dog in the Orchard" is the screen version of Mary Roberts Rinehart's *Cosmopolitan Magazine* story. It tells the story of a farmer who kills his wife so that he will be free to marry a girl on a neighboring farm. He buries the wife in his orchard. The sheriff of the county becomes suspicious but the farmer has contempt for the law. The unforeseen flaw in the farmer's plan is his wife's dog. The dog disappears by day and at night howls in the orchard. The constant howling enrages the farmer and is eventually his undoing. It is a subject well worth playing and packs into its two reels as much drama as many a feature. Players include Howard Da Silva, Barbara Pepper, Addison Richards, David Bruce and Virginia Sale. Directed by Jean Negulesco. Running time, 20 minutes.

Acrobatic Aces
(Paramount)
Sportlight

Starting off with the juvenile tumbling class of the Dallas Athletic Club and leading up to the more expert acrobatics of the seven Danwill Brothers and the Ambassadorettes, a team of four girls, who perform their stunts on a tennis court, this Grantland Rice Sportlight covers most of the ins and outs of the acrobatic field. Narrated by Ted Husing. Running time, 9 minutes.

The Fighting 69th 1/2
(Warner Brothers)
Color Cartoon

A cleverly thought out and executed "Merrie Melody" cartoon this take off on Warners "The Fighting 69th" has red ants and black ants at war over the food left by a group of picnickers, Some ingenious goings-on are resorted to by both sides before it is decided that the war is a stalemate and arbitration seems a solution. But arbitration fails also so the red ants and the black ants start fighting all over again. It's obvious. Running time, 7 minutes.

Breezy Little Bears
(Paramount)
Those Bears Again

A sequel to the Academy Award short subject of last year, "Busy Little Bears," the bears' peregrinations this time take them to a big farm where, as might be expected, they get themselves involved in many a funny incident. They're a lot of fun. Running time, 10 minutes.

Meet the Fleet
(Warner Brothers)
Color Special

Filmed at the San Diego Naval Base in color "Meet the Fleet" is a highly entertaining and instructive short subject on the training of naval cadets. Woven in with the training is a story of three young recruits, who, arriving at the base on the same day from various sections of the country, become buddies. One of the three is color blind and this fact is discovered and reported by their sergeant, played by Robert Armstrong. The boy, however, is permitted to take the training cruise, in a happy ending. A romantic angle, involving the sergeant and the pretty librarian, played by Mary Cheffey, is included. Other players are William Orr, George Reeves and Herbert Anderson. Running time, 20 minutes.

Changes Announced In Loew Circuit

Charles C. Moskowitz of Loew's has announced the following promotions and transfers around the New York circuit: Paul Murphy, assistant manager of Loew's State, is now manager of Loew's Ziegfeld. S. Schwartz, assistant at 83rd St., replaces Mr. Murphy at the State. Kenneth Towers, chief of service at the Mayfair, becomes assistant at the Apollo. Robert Spodlick, chief of service at the Sheridan, is now assistant at the Triboro. Nat Slater, assistant at the Mt. Vernon, moves into the 83rd St., while Edwin Lucey, chief usher at the 83rd St., becomes assistant at Mt. Vernon.

Joseph R. Vogel has announced the appointment of Maurice Druker, assistant at the Loew's Poli, Worcester, Mass., as a relief manager of Loew's State theatre, Cleveland, Ohio, replacing Everett Steinbuch, who is on leave of absence.

Elias Lapiniere, former director of publicity for Metro-Goldwyn-Mayer in Continental Europe, with headquarters in Paris, has opened his own art-ad service in New York.

Scientific Film Library

A library of officially approved films dealing with research in anatomy and biology will shortly be made available at the Wistar Institute in Philadelphia to all recognized scientists, according to announcement at the annual meeting of the American Association for the Advancement of Science, this week, by Dr. Edmond J. Farris, director of the institute.

Jack Darrock in Shorts

Jack Darrock last week was appointed to a supervisory post in the short subjects department of Twentieth Century Fox Movietone News. He had been news manager on the Coast. Arthur De Titta succeeds him there.

Teschner Becomes Manager

Ted Teschner has been appointed manager of Loew's Stillman, Cleveland. He replaces Wallace Caldwell, resigned. Mr. Teschner was assistant.

Film Composers To Get Oscars

The National Federation of Music Clubs of America, one of the largest associations of its kind, will award "Oscars" to outstanding composers of music for films in special ceremonies at the Hollywood Bowl, June 21st. Two hundred-odd authorities on music will join the Federation's lay members in reviewing and evaluating films under consideration for the awards.

In the words of the federation, "The project of giving special recognition to music in films through Music Clubs sources had its inception when very little attention was paid to musicians in last year's awards of the Motion Picture Academy of Motion Picture Arts and Sciences."

On Sunday evening, at the Museum of Modern Art, New York City, the League of Composers presented its second program of the current season, comprising music from composers for the documentary film, and talks by those composers, among them Marc Blitzstein, Aaron Copeland, and Roy Harris.

Pommer Plans Western Hemisphere Production

Erich Pommer, producer for RKO, has announced a "Western hemisphere production program" designed for the movie tastes of the millions on this side of the globe.

On his production schedule Mr. Pommer, who recently produced "They Knew What They Wanted," has set the following motion pictures for production: "Unexpected Uncle," a novel by Erich Hatch; "Week-End," an original story by Budd Wilson Schulberg, with the screen play by Dorothy Parker and Alan Campbell; "Two on an Island," the Elmer Rice play, and "Water Gypsies," a novel by A. P. Herbert.

Monogram Circuit Deals

Monogram Pictures reported from Hollywood last week it had closed deals for its product with the Publix-Richards and Nace circuits, Los Angeles; the Warner in Albany and Buffalo; the Comerford, in Philadelphia; Wilby, in Atlanta; M. Switow and Sons, Indianapolis; G. C. S. Circuit, Chicago; Fox West Coast, Los Angeles; Pioneer, Des Moines; Reinheimer Circuit, Chicago; Interstate, Dallas; Magazzus, Philadelphia; Affiliated Theatres, Indianapolis; Snider, Boston; and Gibraltar Enterprises, Denver.

Circuits Award Prizes

Employes of the Golden State and San Francisco circuits, numbering 104 in all, have been awarded prizes totaling more than $2,500 in cash for the holiday efforts in selling gift books of theatre admissions. The awards were made at a breakfast rally by R. A. McNeil, Golden State general manager, and Roy Cooper, division manager for both circuits.

Finish Fourth Shell Film

The film department of the J. Walter Thompson Company, advertising agency, has completed the fourth picture for the Shell Oil Company. It is entitled "Oil For Aladdin's Lamp" and is in three reels.

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great



GREAT

Martha SCOTT

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CHEERS

Cheers

for

Richard A. Rowland's

"CHEERS for M

Released thru United Artists




SS BISHOP"

"One of the greatest pictures ever made in Hollywood . . so touching it tears at your heart strings!" —*Louella O. Parsons*

"It is, in my opinion, the greatest picture since 'The Birth of a Nation'!" —*Irvin S. Cobb, famous author*

"Splendid! Martha Scott who rates recognition corresponding to a Helen Hayes, offers a performance that certainly merits Academy attention." —*Los Angeles Times*

"It will be a strong contender for an Academy Award!" —*Los Angeles Herald and Express*

"This is a truly great picture—a well nigh flawless work!" —*Hollywood Reporter*

"It is for the American scene what 'Goodbye Mr. Chips' was for the English!" —*Hollywood Variety*

WORLD PREMIERE CRACKS THE NEWS AS IT SMASHES RECORDS . . . . . .

Wire services tell America as Hollywood celebrities attend civic celebration in Lincoln, Nebraska, where the boxoffice meets "Miss Bishop" for the first time in triple premiere at the Stuart, Nebraska and Lincoln Theatres. She's got everybody talking . . the public, the press and exhibitors!



RICHARD A. ROWLAND *presents*

Cheers for Miss Bishop

with

Martha SCOTT • *William* GARGAN

and featuring

EDMUND GWENN · SIDNEY BLACKMER · DOROTHY PETERSON
STERLING HOLLOWAY · DONALD DOUGLAS · MARSHA HUNT · LOIS RANSON

and introducing **MARY ANDERSON** • Directed by **TAY GARNETT**

From the novel "Miss Bishop" by BESS STREETER ALDRICH · Screen adaptation STEPHEN VINCENT BENET · Screenplay by ADELAIDE HEILBRON and SHERIDAN GIBNEY

RELEASED THRU UNITED ARTISTS

Publicists Guild Asks Showdown On Closed Shop

The Screen Publicists Guild in New York this week sent a resolution to the operating heads of the major companies, protesting "the silence and non-cooperation of the companies as a conscious policy of stalling" in negotiating, under National Labor Relations Board auspices, for a closed shop contract. The contract would embody hour limitations, employee classifications, wage rises, and other pertinent laboring conditions.

Meeting Requested

The resolution further called for the majors to meet with the guild "immediately to arrange for the proving of guild majorities in the several companies, and the presentation of our contractual demands."

Reelected president of the guild Eastern unit at the last meeting, Thursday, January 9th, at the Hotel Piccadilly, New York, was Joseph Gould, of United Artists. Other officers elected were Joseph Chasin, Warners, first vice-president; Jonas Rosenfeld, Walt Disney, second vice-president; Jefferson Livingston, MGM, secretary, and Charles Wright, free-lance, treasurer.

The guild's status, in its fight for a contract for publicity and advertising men in the major's New York home offices, this week is as follows: its demand from the NLRB for designation as the bargaining agency for such workers in such offices is still with that organization; its membership list is also still with that organization, and has not been acted upon; and no date has been set for formal NLRB hearings.

Crush Cleveland Bill

The Cleveland City Council last week killed a proposed city ordinance which would have required all motion picture machine operators to secure a city license. More income for Cleveland's administration, was pleaded, as reason for the bill. However, at the City Council committee hearing last week, an overflow crowd protested the measure, asserting it would hamper, if not stifle, the showing of educational films in church, social group and educational forums.

Detroit Picketing

Downtown houses of the United Detroit Theatres circuit have been subjected to picketing by the Building Service Employee's union, which asserted the circuit refused to recognize it. Approximately 85 janitors and other maintenance men were affected.

The National Labor Relations Board, on Monday, ordered the St. Paul commercial film producers, Ray-Bill Films, Inc., to cease discouraging its employees from joining the Motion Picture Laboratory Technicians union, or any other union, and to reinstate, with back pay, an employee discharged in February, 1940, for union activities.

In New York City, the "25-30 Club," organization of projectionist members of Local 306, International Alliance of Theatrical Stage Employees, held its annual dinner-dance at midnight, Monday. The club embraces projectionists who have been members of the local for more than 25 years.

The Albany film exchange employees union, Local 20940, last week warned major companies' representatives in that city, that a contract must be signed "without delay." Punitive action was implied, if the warning is not heeded.

In Wilkes-Barre, Pennsylvania, elections in the musicians' Local 130 resulted thus: Phil Cusick, president (third term); Robert Knecht, vice-president; Frank Magalski, business agent; Charles E. Tite, recording secretary; Charles E. Williams, financial secretary; Peter J. Kleinkauf, treasurer; William Christian, "Heinie" Kleinkauf, Delmar Hufsmith, and Joseph Buynak, executive board.

Trenton musicians, members of Local 62, have elected John E. Curry, president; George Butler, vice-president; Alvah Cook, secretary; Frank Cook, treasurer; and Peter Radice, business agent.

Reading musicians last week installed Frank L. Dienderfer, president, for the 21st time. Other officers installed were George Haller, vice-president; Edward Glicker, secretary; and George Snyder, treasurer.

Projectionists of the Minneapolis Local 219 have reelected C. J. Hubbard president. It is his third term. Other officers were reelected, with the exception of Horace Evans, business agent. He was succeeded by W. J. Yutzy.

The Philadelphia Exchange Employees Local B-7 installed new officers at the Broadwood Hotel, that city, Friday evening, January 10th. The officers are headed by William Porter, president, and James Flynn, business manager.

The New Orleans projectionists' Local 293 has reelected A. S. Johnstone, president. Other officers for the coming year are A. C. Miranne, vice-president; E. L. Beaud, recording secretary and business agent; J. E. Skelly, financial secretary.

In Chicago, the American Guild of Variety Artists has been negotiating with the Balaban and Katz circuit. The union represents vaudeville performers. Up to this week, no results were disclosed by either side. Sought by the union is a closed shop contract, with a minimum of $60 per week for principals, $37.50 for chorus members.

BARROWS REELECTED BY PROJECTIONISTS

For the 24th consecutive term Thad C. Barrows has been reelected president of Local 182 of the projectionists' union in Boston, Mass. Other officers elected are: James F. Burke, business agent; A. R. Moulton, financial secretary; Joseph Rosen, treasurer; James O'Brien, sergeant-at-arms; Joseph Nuzzolo, John Diehl, Louis Pirovano, executive board members.

Eighteen Theatres for The Detroit District

The movie outlook for Detroit and vicinity is very bright judging from the number of new theatres built in 1940 and others now under construction to be opened shortly. The past year saw eighteen new theatres contracted for or opened.

The Royal theatre, a new United Detroit W. and W. house, which was completed in December and was scheduled to open at the beginning of the year, was forced to close its doors on opening night because of union difficulties and has not as yet reopened.

Edwin S. Reid Named

Edwin S. Reid, former chairman of the Virginia Board of Censorship, has been appointed chairman of the Virginia Unemployment Commission by Governor James T. Price, at Richmond, it was announced, this week.

Beck Plans Another

Carl Beck is reported planning another Chicago newsreel house, this to be at the corner of Dearborn and Madison streets, and to seat 326.

Film Business in France, Belgium Seen Improving

Fred Hotchkiss, in New York on home leave from his post as manager of Societé de Matériel Acoustique, distributors of Western Electric sound equipment in France and Belgium, reported Tuesday that the film business was rapidly returning to normal in both countries. A box-office boom in unoccupied France he ascribes to the considerable increase in population in the Vichy-controlled area, thousands of refugees from northern France having remained in the south rather than return to their homes in the Nazi-occupied zone.

Of the approximately 330 Western Electric equipped theatres which S. M. A. normally services in Belgium and continental France Mr. Hotchkiss reports 275 doing business. Approximately 50 are closed temporarily, most of these in the northeast sector of the occupied zone. Some 10 theatres were either destroyed or suffered varying degrees of damage during the "blitzkrieg—three in Mézières-Charleville, two in Valenciennes, one each in Le Havre, Maubeuge, Dunquerque, Ostend, and Sedan.

The war record of S. M. A. employees reveals three men decorated with the Croix de Guerre for gallantry in action, one man, a pilot, killed in action, and 10 still prisoners of war at the time Mr. Hotchkiss left Paris. With the demobilization of the French fighting forces, the staff of S. M. A. has virtually returned to peacetime strength.

War Affected Business

During the first week of June, 1939, when it appeared the Germans would shortly enter Paris, the S. M. A. offices were removed to a chateau near Bordeaux. After the Armistice, Mr. Hotchkiss and his staff returned to Paris. Since that time service and collections have become more and more regular, hampered only by the difficulties in communication between the occupied and unoccupied zones and the necessity of obtaining official permission for traveling.

There is no acute shortage of film in France, although individual pictures have longer runs than before the war. Film theatre curfew has been advanced from 9 P. M. to 10:30 P. M. throughout France. Motion picture equipment supplies face a shortage of film carbons and other expendible items because of important restrictions.

Mr. Hotchkiss, who has spent 10 years in France and has been named a Chevalier of the Legion d'honneur for services as honorary secretary of the American Chamber of Commerce in Paris, plans to leave shortly for a vacation in Florida.

Chaplin at Inauguration

Charlie Chaplin will make his first professional appearance in Washington, D. C., since 1917 when on January 19th he joins the National Symphony Orchestra and others to present the third inaugural concert in honor of President Roosevelt. Mr. Chaplin will deliver his speech from the final scene in "The Great Dictator."

COLLECTIONS FOR WAR, RED CROSS, PARALYSIS

Committees Named, Parades Held for Charity and War Relief Drives by Industry Figures

The millions of dollars collected within the motion picture industry itself and by the industry on the outside, for charities and subjects related thereto, will probably never be totaled; nor need they be. And with the international situation creating more and more causes for aid, the industry voluntarily is assuming greater responsibilities than ever before to support those agencies for which relief is sought. Too, outsiders are turning more to the industry for its organized help.

The past year has witnessed the industry's participation on a large scale in numerous drives and campaigns for funds. Its Variety Club attentions are still another matter—last year more than $300,000 was given to local charities by Variety chapters in the field.

Besides others previously undertaken, the industry now is assuming large size efforts in behalf of the Red Cross, the President's "March of Dimes" drive for the Georgia Infantile Paralysis Foundation, for the Greek war sufferers and the Greek fighters, for England's air raid sufferers and its war efforts and a number of other causes.

Red Cross Drive Report

More than half the operating theatres of the country participated in the annual Red Cross national drive, the motion picture industry's committee in the campaign reported on Monday. The total of theatres is 7,871. Of this number, 6,488 exhibited the industry's special short subject, which featured Deanna Durbin, during the period from November 11th to the 30th.

In several important cities, the drive is yet to be held, the committee added. In these cities, the custom has been to conduct the drive after November 30th and consequently, it is expected that the Durbin short subject will have been shown, and will be shown, in 1,423 additional theatres.

Anent the theatres which did not participate in the campaign, the committee remarked that they were located in towns of less than 2,500 population and, therefore, in most instances, did not have a local chapter of the Red Cross, nor a Red Cross enrollment campaign.

Major Leslie E. Thompson, of RKO, and David E. Palfreyman, of the Motion Picture Producers and Distributors of America, are general chairman and secretary, respectively, of the film industry Red Cross Drive committee.

Greeks Rally Films' Aid

This week, zone chairmen were being named and an advisory council formed, in the drive among film industry persons, for aid to the Greek cause. Among chairmen already named are John H. Harris, for Pittsburgh; Arch Bowles, Pacific Coast; John Balaban, Midwest; M. A. Lightman, Memphis; Robert O'Donnell, Texas.

Last week, Adolph Zukor was named chairman of the amusements division of the Greek War Relief Association drive for funds. Named chairman of the producers' division last week was Samuel Goldwyn. Gradwell Sears heads the distribution division.

On February 8th, there is to be an international radio broadcast from Hollywood, London, and Athens. Beneficiary will be the Greek fund. Sponsor will be the producers' division of the fund, and a radio committee headed by Donald Thornburgh.

Jack Benny anad Bob Hope are expected to be masters of ceremony. Louis K. Sidney, of the Loew radio interests, will supervise the production, assisted by Al Kaye and Harry Maizlish.

Greek Aid Necessary

Meanwhile, Spyros Skouras, circuit chieftain, said last week that need for help to the Greek government was growing; that 4,000 Greek homes had been demolished or damaged; that 2,000 persons were casualties of air bombardment; and that 22 of 28 districts of the country had suffered from such bombardment.

He made the statement coincident with the disclosure by Harold S. Vanderbilt, honorary national chairman of the Greek War Relief Association, that of the first $1,000,000 sent to the Greek civilian population, $786,667 had already been spent.

More than 3,000 employees of the Fox West Coast theatre circuit in California and Arizona last week contributed $10,000 in cash and commitments to the fund, bringing a statement by Charles Skouras, head of the circuit, and president of the Greek War Relief Association of Southern California, that he is "grateful and proud to be associated with such an organization."

Chicago theatres are expected to contribute $25,000 to the fund, campaign for which, in that district, is under the direction of John Balaban. Plans were afoot this week for a benefit show at the Chicago Stadium. Assisting Mr. Balaban are James Coston and Eddie Silverman.

"Liberty" Helps British

The film industry feature, "Land of Liberty," being distributed on a non-profit basis by MGM, opened, pre-release, at the Columbia Theatre, Washington, D. C., Thursday, January 9th, with its first $50,000 in rentals pledged to British war relief agencies. Other rental will also go to various war relief agencies.

By special bulletin Monday, Edward Kuykendall, president of the Motion Picture Theatre Owners of America, urged all theatre owners to play the picture and promote its playing.

Special contact men have been sent out by the MPPDA to work in cooperation with MGM on campaigns in connection with "Land of Liberty."

The representatives and the territories they will visit are: Mark Larkin, New England; Joseph C. Shea, the South and Gabe S. Yorke, West. Rev. I. E. Deer, Midwest representative of the MPPDA community service department, will cover cities in that area.

Circuits In Polio Drive

Ushers, stage talent, bands, and other employees of the New York circuits were to participate Wednesday noon in a ceremony in the city's Times Square, renaming it "Dimes Square," and opening the national "March of Dimes" drive to aid the National Foundation for Infantile Paralysis.

There was to be a parade, with floats, from Columbus Circle, through the garment factory district, to the square where chorus girls were to stage a "Dance of Dimes," other girls were to solicit the expected crowd for dimes, ushers were to help police in keeping order, and political and stage celebrities were to set up new street signs.

The circuits are part of the motion picture industry committee to aid the "March of Dimes" drive. They formulated plans for their participation at a meeting Friday morning, January 10th. Eddie Dowden, of the Loew circuit, was in charge of parade arrangements.

Chairmen of the theatres of the New York area, participating, are Harry Brandt, of the Brandt circuit, and Charles C. Moskowitz, of the Loew chain.

Actors May Appear

Meanwhile, in Chicago, a brief flurry over the appearance of actors at the President's Birthday Balls in that city, St. Louis and Cincinnati ended on Monday when the Theatre Authority, which supervises appearances of actors at benefits, gave permission previously withheld, to the actors. The agreement which mollified the Authority provides for 15 per cent of the gross receipts of a Ball to be given to the Authority's welfare fund. The President's birthday is January 30th.

In New York, the 55th Street Playhouse planned a benefit show of its current feature, "They Met On Skis," next Monday. It will be for the Scottish Clan Evacuation Plan, of which the chairman is John W. Davis, former American Ambassador to the British.

In Boston, Joseph Brennan, of Allied Theatres, was appointed chairman of the theatres section of the city's Community Fund campaign. He is assisted by Edward M. Cuddy, of the M. & P. chain. Maurice Wolf, of MGM, heads the motion picture distributors section of the campaign, assisted by John Dervin, of United Artists.

JUDGES TO SELECT THEATRE EMPLOYEES

To select new usherettes and cashiers for "Today," a newsreel theatre opening shortly in Chicago, Richard E. Beck, head of the Beck Enterprises inserted an ad in the classified sections of the Chicago Tribune *asking for photographs and a letter of qualification from applicants. More than three hundred girls between the ages of* 18 *and* 25 *answered the ad.*

Shortly a committee of judges will have the final decision in selecting the girls to be employed by the theatre and those chosen will be given a year's contract with a salary reported to be well above the average.

Emphasis was placed by Mr. Beck on the fact that none of the applicants would be considered for positions if they had any previous theatre experience.

Columbia Shorts Place in Poll

The Andy Clyde series of short subjects, distributed by Columbia, placed sixteenth in the annual MOTION PICTURE HERALD-*Fame* poll of exhibitors. In the poll results, published last week in the HERALD, the series was incorrectly credited to Warner Brothers.

Acquire Rutherford House

Acme Theatres, Inc., has signed a long term lease for the Rex Theatre, East Rutherford, N. J., with Biro Theatres, Abe Rotner, president, involving an aggregate rental of $130,000, it was announced, this week, by Berk and Krumgold, of New York, who acted as brokers in the deal. The theatre seats 1,000 and is equipped with an air-conditioning plant. Extensive alterations are contemplated.

THEY CHUCKLE!
THEY GASP!...
THEY SCREAM!
THEY LOVE IT!

WHAT A PICTURE DOES TO AN AUDIENCE IS THE FINAL TEST AND "THIS THING CALLED LOVE" MEETS THAT TEST... ROLLING 'EM IN THE AISLES IS A GAG COME TRUE!... ROSALIND RUSSELL, MELVYN DOUGLAS IN A REAL CONVULSION OF NATURE!

A COLUMBIA PICTURE

Theatre Personnel Depleted by Draft

The Fabian theatre held a party in Albany, N. Y., for Warren Caulifield, Palace theatre usher, who left to join Company B, 101st Anti-Tank Regiment at Fort McClellan. Division manager Lou R. Golding presented Mr. Caulifield with a check for four weeks' salary and a certificate for payment of Fabian insurance covering the year.

Manager and Son Join

In Toledo, Ohio, Howard Feigley, Jr., manager of the Palace theatre, and son of the manager of the Rivoli, has joined the Royal Canadian Air Force. Mr. Feigley, Sr., is chairman of the Selective Service Board for the Seventh District in that city.

Max Goldberg of Falmouth, Ky., and an exhibitor of the city, has been called to duty with the Naval Reserve, while in Chicago, James Holmquist of the Cosmo theatre, Warner circuit, has enlisted in the Navy.

Elias "Sonny" Schlanger, of the Brooklyn Fox Theatre publicity department, is the first employe of the Fabian Brooklyn theatres to be called for a year's military training under the Selective Service act. He left for Fort Dix, New Jersey, last week.

In Washington, D. C., John Kintz, National Theatre head in charge of service personnel, has been commissioned a finance officer in the army and will be assigned to a Puerto Rico base as a first lieutenant.

Lee Fisher, assistant press agent for the RKO Palace and Grand theatres in Columbus, Ohio, will leave January 22d for Camp Shelby.

Edward H. "Ted" Durand, assistant manager of the Elmwood theatre in Syracuse, N. Y., has enlisted in the army for three years, while Harry Burley, business agent of Local 376, Syracuse, is now at Camp Upton.

John Hackney, Twentieth Century-Fox advertising sales manager in Atlanta, Ga., and a reserve officer in the army, has entered active military service. W. L. Rutland succeeds him as advertising sales manager.

In Cleveland, Ohio, Al Vermes of the Vermes family, which owns and operates the Norwood and Eclair theatres, will join the army this month.

Ed Connor, doorman at the Hollywood theatre in Fort Worth, Tex., has been accepted as an army flying cadet and has gone to Ontario, Calif., for training.

Allan Moritz, Jr., son of Columbia branch head in Cincinnati, Ohio, has been appointed a first lieutenant and leaves shortly for the army headquarters at Fort Benning, Ga., to serve in the medical corps.

RKO Plans Series

Following the current trend of producing pictures in series form RKO has announced that the company will feature Alan Mowbray and Donald McBride in a new series of four pictures annually dealing with stage life. The pair appeared in "Curtain Call" and are currently working in "Show Business." Throughout the series the actors will portray the same roles.

Circuit Opens Four

In the past month Paramount Enterprises Inc., has opened four theatres in the Greater Miami territory. Each theatre is air-conditioned. The Dade and Boulevard theatres in Miami have a seating capacity of 976 and 965 respectively, while the Coral theatre in Coral Gables is a 925 seat house while the largest theatre of the four recently opened is the new Beach theatre at Miami Beach with 1630 seats.

IN NEWSREELS

MOVIETONE NEWS—No. 36, Vol. 23.—England honors Greece....Scrap iron campaign in London.... British guns against invasion....Tanks for offense ....Army for assault....Sea patrol by air....President calls for 17 billion dollar budget....Swim fins demonstrated....Gov. Hurley makes inaugural address....Sports.

MOVIETONE NEWS—No. 37, Vol. 23.—Willkie backs government bill....Munitions ship destroyed by fire ....National defense....Shasta Dam takes shape in California....Motor boat show in New York.... Sports.

NEWS OF THE DAY—No. 234, Vol. 12.—War news from Britain....Coast Guard in sea drama....America trains Arctic patrol.. .Anne Morgan asks food for France....Connecticut hails new Governor....Sports.

NEWS OF THE DAY.No. 235, Vol. 12.—Liner Manhattan on Florida reef....Aid to Britain debate rages ....Shosta Dam conveyor in operation....Windsor vsits Miami air show....New rifles for army.... Hialeah races....Billiard experts warm up....Beloit ski meet.

PARAMOUNT NEWS—No. 39.—Pro tennis in New York....Britain's desert thrust....British convoy guard....Club for American volunteers opened in London....President's report.

PARAMOUNT NEWS—No. 40.—Indoor track in Boston....Billiard championship match....Motor boat show opens....Male fashions....Shasta Dam takes shape in California....Defense Bill—for and against ....Greeks sweep forward.

RKO PATHE NEWS—No. 39, Vol. 12.—Pro tennis match in New York....RAF guard convoys....Navy bomber lands in 3-inch pond....U. S. and Argentina in $50,000,000 pact....Children's hour in London shelter....Bulla wins golf open....Wisconsin iceboats sail at 90 m.p.h.

RKO PATHE NEWS—No. 40, Vol. 12.—Films of Greek troops in Albania....Willkie backs aid bill.... Manhattan grounded off Florida....Nine mile belt speeds Shasta Dam....Farley Off, hopes to own Yanks soon....Motor boat show opens in New York ....Windsor at Miami air show....Brothers score in Beloit ski jump.

UNIVERSAL NEWSREEL—No. 944, Vol. 13.—Argentine trade pact signed....Light weight machine gun made....Waters blessed in Greek rites....First aid for skiers shown....Doggy life guard shows off.... Weight reducing for girls....Co-eds "Tops" in national defense....Bulla wins golf trophy....Alice Marble in pro debut.

UNIVERSAL NEWSREEL—No. 935, Vol. 13.—"The Navy is ready"—Knox....Ford inspects plane factory ....Girls learn defense jobs....Cruise liner runs aground....Windsor attends air show....Mass marks Congress opening....Huge belt speeds dam work.... Motor boat show opens....Billiard champs warm up ....Sled dogs in race...."Long shot" wins opening race.

National Decency Legion Classifies Eleven Films

Of the eleven films classified by the National Legion of Decency in its listing for the current week six were found unobjectionable for general patronage, two as unobjectionable for adults, two were classified as objectionable in part and one film was condemned. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Break the News," "Case of the Black Parrot," "Cavalcade of Faith," "Robin Hood of the Pecos," "Saint in Palm Springs" and "You're the One." Class A-2, Unobjectionable for Adults: "Honeymoon for Three" and "Maisie Was a Lady." Class-B, Objectionable in Part: "Kitty Foyle" and "Playgirl." Class C, Condemned: "Hotel du Nord" (French).

Cinema Lodge Installs

The Cinema Lodge, of the B'Nai Brith, will install officers next Tuesday evening, at the Hotel Edison, New York City. Dr. Abraham Sachar, of the University of Illinois, will be the chief speaker. New president of the lodge is Arthur Israel, Jr., of Paramount, who succeeds A. Schwalberg, of Warner Brothers.

Fields in "Great Man"

Universal has signed W. C. Fields for "The Great Man," for 1941-42 release. Edward F. Cline will direct.

Ziehm Organizes Distribution Unit

Arthur Ziehm, who has been in the distribution field for years, has organized a distribution company under the name of Arthur Ziehm, Inc. Branch affiliates have been established in New York, Chicago, Boston, Philadelphia, Pittsburgh, Detroit, Cleveland, Kansas City, St. Louis, Salt Lake City, Denver, San Francisco, Los Angeles and Minneapolis, with plans for organizing in the south under way.

Mr. Ziehm constructed and operated several theatres in Shanghai and Manila before the World War, and at one time was general foreign sales manager for the old Goldwyn Distributing Corporation. He ran his own producing and distribution organization in Germany before Hitler. The new organization plans to distribute "Torso Murder Mystery" and "Face at the Window," on a dual horror bill, with similar combinations slated for the future.

Herman Rosenfeld is sales manager and had charge of establishing branches. John J. Rein is vice-president.

SMPE Discusses Films in Science and Engineering

At a meeting of the Atlantic Coast section of the Society of Motion Picture Engineers at the Hotel Pennsylvania in New York on Wednesday the subject was "Applications of Motion Pictures in Science and Engineering" by Lawrence K. Martin, production technician of the Eastern Kodak Co., Rochester, New York.

Mr. Martin explained that some interesting film studies recently had been made with regard to the action of wheels running on steel rails, and the analysis of the movements and strains occuring in bridge structures, as shown in the recent newsreel photographs of the collapse of the Tacoma Bridge.

Mr. Martin also discussed, in addition to such applications as mentioned above, the use of motion pictures for studying mechanical actions in industrial machinery, and effects due to their misadjustment and misalignment.

Chicago Passes "Wives"

"The Merry Wives," Czechoslovakian film banned by the Chicago censors in May, 1940, on moral grounds, was passed recently by them, with an adult permit, after deletions of approximately 140 feet. It is expected to have its premiere in that area at the World Playhouse, that city, this month. The film was recently passed by the New York state censors, who also banned it at first showing; and has had a run in New York City. The Maryland censors still exercise their prohibition of the film.

Chapman Quits Monogram

Jules K. Chapman has resigned as assistant to Harry Thomas, Monogram district manager. He was to announce plans this week.

Promote Whitlock

Brand Whitlock, formerly assistant manager of Loew's Capitol, Washington, is the new manager of the same circuit's Columbia, in that city. He replaces Frank Taylor.

WAR SERVICE THREATENS SHORTAGE OF PROJECTIONISTS IN DOMINION

Theatre Owners Charge Canadian Locals, Backed by Censor Board, Bar Apprentices; Government Opens Schools

The war has brought a shortage of motion picture projectionists and the supply of operators has become a vital problem for exhibitors in Canada who feel that the lack of licensed projectionists will add more burdens to the exhibitors.

In Nova Scotia, their efforts to correct a serious situation have not had the cooperation of the provincial censor board. The theatremen charge the I. A. T. S. E. and the locals with refusing to sanction the introduction of apprentices, in which they are supported by the censor board, and claim that many fully qualified operators fail to pass the examinations because of minor flaws in their applications.

Serious Shortage Seen

The theatre exhibitors claim to face difficulty in obtaining replacements for projection booth help with vacancies possible through death, injury, illness and war service. In the event of an emergency, they say, they will be left without operators. They contend the censor board should encourage or at least not block the use of apprentices or the licensing of capable operators. It is pointed out that in Ontario, the provincial government has met the problem by promoting the training of apprentices, despite the hostility of the union.

In Nova Scotia, a government board has been accused of barring the way not only to apprenticeships but to licensing of experienced booth men. C. H. Bennett, chairman of the board, is named as peing responsible for the now existing situation.

In Toronto, a school for Moving Picture Operators has been opened by the Ontario Government instructors in a twelve-month course with daily classes for which a tuition fee of $100 is imposed. The inauguration of the new system was marked by protests from various labor unions on the ground that the Government action would flood an already crowded craft with licensed men, with the eventual possibility of a reduced wage scale and resulting in lack of work for many.

With the opening of the first school, announcement was made from the Parliament Buildings that apprentice cards were being issued to accepted candidates who would be permitted to work in theatre booths during the year and that official licenses would be issued upon the successful completion of the course.

Thirty young men chosen from 75 applicants opened the first of a series of instructural courses in the motion picture projection work and sound and radio amplification sponsored by the Ontario Government. The program, under the direction of O. J. Silverthorne, chairman of the Motion Picture and Censor Board, was inaugurated because of government policy requiring standardized training of operators in government licensed theatres in Ontario.

The fact that Great Britain has blockaded Nazi occupied France has had little effect on the French-Canadian population since Hollywood films and stars were made popular with them long before the war began. French people of Montreal are more bilingual than are the English-speaking people of that territory. Consequently French persons attend showings of English language-American made films and understand enough of the dialogue to enjoy the picture.

For those who prefer the French-made productions the Montreal office of the France Film Co, intimates that there is sufficient film material in stock to supply French Canada for the next three years.

The executives of that company early in 1939 were advised by the Paris purchasing head, Emil Salamon, member of the French Secret Service (Deuxieme Bureau) that war between France and Germany was inevitable, and to stock as much French-made product as their capital would allow. The Canadian office acted immediately and claims that purchases at the time have netted enough feature films to carry them over the three-year period.

With the cessation of imports from France, the probability of making French films in Canada was considered, but this idea was proven to be too uneconomical after weighing the situation. It is reported that a film such as the popular "Un Carnet Du Bal" could be made in France for approximately $65,000. The same film produced in Canada would involve a much greater figure.

Canada Aids War Efforts

Canada's film trade organization to aid defense, officially known as the Motion Picture War Services Committee and headed by N. L. Nathanson, has planned a program of activities throughout 1941 in support of Canada's war efforts. The committee arranged cooperation on behalf of 900 theatres to publicize the new installment method of paying the 1941 Federal income tax with the four newsreel companies in the dominion providing a series of news clips.

Four news shots to be produced by the Government will be released to the 900 theatres for the next War Savings Stamps campaign in February and March, for which there will be 3,280 bookings, representing approximately 30,000 showings.

Sunday Night Trials

The introduction of Sunday night motion picture shows in the Capitol theatre, Halifax, N. S., is merely a "trial series." This, apparently, is in deference to the vigorous protests from Franklin & Herschorn, operating the Family and Community theatres in Halifax, and the Mayfair and Dundas in Dartmouth.

The Sunday night operations are being limited to the Capitol theatre, a 2,000-seat house of the Famous Players Canadian circuit. Franklin & Herschorn object to the substitution of the collection for the originally planned admission. They are continuing their opposition on the ground the opening of the most elaborate as well as the largest theatre in the province to soldiers, air force personnel, naval and commercial sailors and their female friends, for whatever they wish to give, wil react unfavorably on weekday trade. They point out that the service men are paid and in turn pay for everything else they want, hence why should the exhibitors be expected to provide their theatres free of charge.

Under the present plan, which barely resembles the first plan, the Capitol theatre is being donated and the committee in charge pays for pictures and for the Capitol staff. The St. John exchanges are supplying the pictures, the bill comprising one feature, and one or two-reel short subjects.

Survey Committee Named

The Ontario Clearance Board meeting in Toronto last week for the purpose of drawing up a plan for clearance reforms after a lengthy discussion of the problems in hand appointed a special sub-committee which was instructed to make special inquiries during the next two weeks.

This committee will survey the clearance situation in various centers in Ontario and then report back to the main body regarding the information it has gathered. The Clearance Board will use this data as a basis in drawing up a program of clearance reforms.

Such plans of reforms likely will be the basis for similar reforms affecting the film industry in all provinces of the Dominion.

Nathanson Option Extended

The Famous Players Canadian Corp., Ltd., has announced that the stock option granted to N. L. Nathanson, president, on April 15, 1936, again has been extended.

The option covers the right to purchase 11,000 shares of the company's stock at $16 per share during July, 1940. The option, which previously was extended to January 31, 1941, has now been extended so that it may be exercised in full or in part at any time up to and including April 30th.

In addition to a bonus to all employes of from one to three weeks salary, according to the length of service, Franklin & Herschorn Circuit of St. John, N. B., is paying employes who are drafted for army training their regular wages in full. Thus far, the training is for one month only, but indications are for an extension of three or four months.

Producers Releasing Corp.'s 1941 films will be released in Canada and the Maritime provinces by the former Grand National Films, Ltd., which will be reincorporated as Producers Releasing Corp. of Canada and Newfoundland. The company plans to release a minimum of 38 pictures.

E. H. Wells has been named secretary-treasurer of the Motion Picture Distributors of Canada, which is under the new presidency of J. P. O'Loghlin, with Col. John A. Cooper, former president, as chairman of the board. Mr. Wells has been secretary of the Canadian Film Boards of Trade for a number of years and will continue in that capacity.

A testimonial was given at the past weekend to A. J. Jeffrey, for many years Montreal manager of United Artists, who took up a new appointment as Toronto manager for the company.

In St. John, N. B., George Heiber, former office manager of United Artists, has been named manager of the territory succeeding Charles S. Chaplin, recently named Montreal manager. Sam Kunitzky, a partner in an independent exchange in St. John, will become office manager.

CANNING FIRM RUNS THEATRE

The Strand theatre, at Black's Harbor, N. B., established by a fish company for the entertainment of employes in a small seaside town, has been taken over directly by the company for management as well as ownership. Originally, the 450-seat theatre was operated by Sprague Brothers, of St. Johns, N. B. The company is Connors Bros. Ltd., fish canners.



YOUR PATRONS LISTENED!

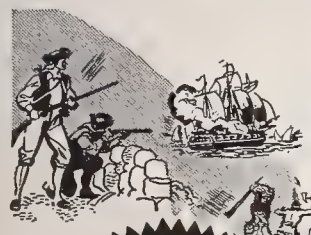
"Things worth fighting for" said President Roosevelt! Read every word of it!

"As men do not live by bread alone, they do not fight by armaments alone. Those who man our defenses and those behind them who build our defenses must have the stamina and the courage which come from unshakeable belief in the manner of life which they are defending. The mighty action that we are calling for cannot be based on a disregard of all the things worth fighting for. The nation takes great satisfaction and much strength from the things which have been done to make its people conscious of their individual stake in the preservation of democratic life in America . . ."

Here's how *you* as part of the motion picture industry may help in the united effort to make all our people "conscious of their individual stake in the preservation of democratic life in America." *(continued above)*

THE SCREEN REPLIES!

While the President's words still echo throughout the land, how fortunate that our industry stands ready to fill the public's demand for a thrilling American motion picture entertainment! Here it is for *you* to see its wonders for yourself! It has been successfully pre-tested and complete showmanship campaigns are available to make it easy for you to score at the box-office and in the esteem of your community!



139 FAMED STARS 1000 BIG THRILLS NEVER EQUALLED!

THE SCREEN'S ROARING CAVALCADE OF THRILLS!

OUR GUARANTEE: More roaring thrills per second than any screen entertainment in history! Cavalcade of screen wonders snatched from the treasures of 51 Hollywood producers! 150 years of breathless American drama . . . adventure . . . romance . . . packed into one mighty show!

THRILLS!

The Revolutionary War! Washington at Valley Forge! "Old Ironsides" attacks and defeats the pirates of Tripoli! Gold rush! Pony express! Indian raids! Gun rule! Custer's last stand! Civil War! Fight between Merrimac and Monitor! "Remember the Maine!" Rough Riders! Charge of San Juan Hill! 1914! Sinking of the Lusitania! America fights "Over There!"

THESE GREAT STARS

DON AMECHE
GEORGE ARLISS
EDWARD ARNOLD
BINNIE BARNES
JOHN BARRYMORE
LIONEL BARRYMORE
WARNER BAXTER
WALLACE BEERY
WALTER BRENNAN
GEORGE BRENT
VIRGINIA BRUCE
BOB BURNS
LEO CARRILLO
CLAUDETTE COLBERT
GARY COOPER
BETTE DAVIS
DEAD END KIDS
RICHARD DIX
IRENE DUNNE
HENRY FONDA
JANET GAYNOR
WALTER HUSTON
JOEL McCREA
VICTOR McLAGLEN
FREDRIC MARCH
RAYMOND MASSEY
ROBERT MONTGOMERY
ANNA NEAGLE
GAIL PATRICK
GEORGE RAFT
LUISE RAINER
PAUL ROBESON
ANN RUTHERFORD
JOSEPH SCHILDKRAUT
RANDOLPH SCOTT
JAMES STEWART
LEWIS STONE
MARGARET SULLAVAN
AKIM TAMIROFF
SPENCER TRACY
LORETTA YOUNG
—and many more!

The Motion Picture Industry of the United States *presents*

LAND of LIBERTY

Edited by CECIL B. DeMILLE

Sponsored by the Motion Picture Producers and Distributors of America, Inc.

Released by METRO-GOLDWYN-MAYER

All sales profits from this film realized by the Distributors will be donated to war emergency welfare work by the Motion Picture Industry.

THEATRE

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

(**Above:** *One of the showmanship ads from the successful Williamsport test run.*)



REMEMBER!

The entire cost of making "Land of Liberty" was donated by the organized industry!

(1) Every producer joined in making it.

(2) All sales profits realized are being donated to war emergency work.

(3) All the services of distribution are given free.

(4) Exhibitors are asked for rental only. Exceptional opportunities are yours through live-wire showmanship!

(5) M-G-M is handling distribution on behalf of the industry. Communicate with your M-G-M Branch.

(*This space donated by MOTION PICTURE HERALD*)

OBITUARIES

Joe Penner, Stage, Film Comic, Dies

Joe Penner, stage, screen and radio comedian who was starring at the Locust Street theatre in the musical comedy, "Yokel Boy," died in his sleep Friday, January 10th, in his rooms in the Ritz-Carlton Hotel in Philadelphia, apparently of a heart attack. Mr. Penner, who became nationally famous by the frequent use of the expressions, "Wanna buy a duck?" and "Oh, you nasty man," was 36 years old.

Mr. Penner was born in a Hungarian village in 1904. When he was six years old he came to this country and lived in Detroit. At the age of twelve he made his first theatrical appearance in an amateur show in a suburban Detroit theatre which was followed by a number of appearances in Liberty Loan Drives and in the boys' choir of St. Paul's Cathedral in Detroit.

Following numerous theatrical jobs, he entered burlesque as a comedian where he was picked up by a theatrical scout for the Greenwich Village Follies, the 1925-26 edition. He made his first appearance in New York in 1930 in the Vanderbilt Revue.

Joe Penner first received nationwide attention as a comedian in 1933 when he appeared on the Rudy Vallee radio hour as a guest artist. His brand of humor on that show won him his own broadcast a few months later and in less than a year was voted America's outstanding radio comedian.

That same year he went to Hollywood and made his first feature length picture, "College Rhythm," followed by "Collegiate." He later signed a long-term contract with RKO Radio Pictures, his most recent film for RKO being "The Day the Bookies Wept." His last picture was the currently released Jules Levy-Universal film, "The Boys from Syracuse."

Borris Silver, Canadian Film Distributor, Dead

Borris W. Silver, 49, head of Colonia Films of Toronto, Ont., Canada, died suddenly of a heart attack in Rockefeller Center, New York, Thursday night, January 9th.

Mr. Silver was formerly head of the Moscow Art theatre, Los Angeles, and had been engaged in independent film distribution in Canada for Alliance Films, among others, and was in New York on a business visit to Budd Rogers, head of Alliance, who was with Mr. Silver when he was stricken.

Rudolph de Cordova

Rudolph de Cordova, actor and dramatist of both the American and British stage, died in London Saturday, January 11th, at the age of 81. Although Mr. de Cordova concentrated for the greater part on legitimate stage productions he did write the film version of "Romeo and Juliet" and assist in its production. He is survived by two brothers and a sister, Leander de Cordova, of Hollywood, Calif., a motion picture director. Pedro de Cordoba the actor is distantly related.

William C. Carman

William C. Carman, retired motion picture theatre operator and builder, died January 10th, at his summer home in Ventnor, N. J., at the age of 83, having been ill for a month. A few years ago, Mr. Carman came out of retirement to build the Carman theatre in Philadelphia, in which city he centered his activities. His son-in-law, George T. Graves, operated the house. He is survived by his wife, a daughter and a sister.

Samuel Neaman

Funeral rites for Samuel Neaman, exhibitor, who owned and operated the Roxy theatre in Netrona, Pa., were held in Pittsburgh, Wednesday, January 8th. He is survived by his widow and a daughter.

Charles H. Beardsley

Charles H. Beardsley, 80, reported to be one of the oldest exhibitors in Canada and who founded the first local theatre, died in Berwick, N. S., last week. He had previously shown motion pictures on the road in Nova Scotia about 29 years ago.

Henry A. Ottman

Henry A. Ottman, 73, retired theatre executive, died in New Orleans, La., suddenly of a heart attack. He was personal manager of the late Henry Greenwald, and ran the old Grand Opera House for him and later the Music Hall. Two daughters and two sons survive.

Homer Mulkey

Funeral services were held in Carendon, Tex., Sunday, for Homer Mulkey, exhibitor in the Southwest and director of Texas Allied. Mr. Mulkey died Thursday, January 9th, in a Fort Worth hospital. He had undergone a major operation.

J. B. Kane

Funeral services for J. B. "Pop" Kane, who for many years owned and operated the Nemo theatre in Pitcairn, Pa., were held Sunday, January 12th. He is survived by his widow, one son and two daughters.

Daniel McGugin

Daniel McGugin, charter member of the Heart of America Showmen's club, and owner and official in many show companies, circuses and carnivals, died in Kansas City, Mo., January 10th, at the age of 63.

Harvey Conover

Harvey Conover, director of planning for the General Outdoor Advertising Co., died last week.

IN COURTS

Wanger Files Suit In Los Angeles

Walter Wanger Pictures, Inc., has filed suit in Los Angeles for $25,717 against Nat Rogan, collector of internal revenue, charging that the company was assessed that amount illegally in income taxes during 1936. The complaint alleged that the tax was improperly assessed on revenue from "Private Worlds" and "The President Vanishes," but that the disputed revenue represented repayment by Mr. Wanger to Jay Paley of funds which were used to finance the production.

Screen Credit Suit

Mitchel Parish and Hoagy Carmichael, song writers, have filed a $50,000 suit against Twentieth Century-Fox alleging they failed to receive screen credit for "Stardust" in the film of that name. The company has filed an answer saying that the contract for the song did not require screen credit.

Award Confirmation Asked

Local 306 has asked the New York supreme court to confirm an arbitration award of $8,646 in its favor against the Adenos Amusement Corp., Emmons Theatre Corp., and Maurice Brown, manager of the Sheldon theatre in Brooklyn, N. Y., and also directing the defendants to reinstate operators of the Sheldon under an ITOA blanket contract.

Drop Claims in Old Columbia Film Suit

Five stockholders plaintiffs in a suit against Columbia Pictures and its officers have agreed to drop all charges of waste and mismanagement allegedly occurring before September, 1933, in a motion filed in the New York Supreme Court, on Friday, January 9th.

The plaintiffs consented to drop the claims because the charges are barred by the statute of limitations. The suit itself remains.

Pickford, Rogers Sued

Mary Pickford and Charles "Buddy" Rogers, her orchestra leader husband, were named defendants in a suit filed in the New York supreme court by Arthur T. Michaud and James V. Peppe, said to have been Mr. Roger's personal managers, to recover $300,000 for Mr. Roger's alleged breach of contract.

Goldwyn to Replead Case

Federal Judge Edward A. Conger has directed Sam Goldwyn to replead his second cause of action in his suit against United Artists so as to omit a number of paragraphs in the complaint which the court ruled were improperly included. Judge Conger also said that Mr. Goldwyn could not ask for damages in his first cause of action which seeks cancellation of his distribution contract with the company.

Paramount Action Dismissed

A stipulation has been filed in the United States district court dismissing with prejudice but without costs the plagiarism suit of Robert L. Buckner against Paramount and Charles Beahan. The plaintiff alleged that a play, "Dearly Beloved," was infringed by Paramount in the motion picture "Midnight."

Song Suit Settled

A stipulation settling and discontinuing the song infringement suit of Mabel Wayne and Neville Fleeson against MGM was filed in the New York supreme court. According to the complaint the plaintiff's song "Betwixt and Between" was plagiarized by a Judy Garland song, "In Between."

Asks Writ on Device

A declaratory judgment that it is not infringing the reissue of Harold A. Wheeler patent for an automatic volume control device on radio receivers has been asked in a suit filed in the United States district court in Wilmington, Del., by Colonial Radio Corp., of New York, against Hazeltine Corp., of Delaware.

New Orleans Ups Rental Tax

Collection of the two per cent sales tax on film rentals levied by the City of New Orleans began January 1. A one per cent state tax was lifted. Total sales taxes remain the same as the new ordinance supplants a combined one per cent city and one per cent state levy. State courts rejected arguments that the levy was a "usage" rather than direct sales tax.

New Buffalo Arena

The new Civic Auditorium, in Buffalo, has been opened, providing further competition to local theatre owners, because it can be used for virtually any type of indoor sporting event or exhibition.

New Circuit Chartered

The D. & M. Amusement Co., Inc., capitalized at $10,000, has been formed to conduct and operate places of amusement in Columbia, S. C. W. T. Martin is president.

Loew's Earnings Near 9 Millions, $4.82 Per Share

Net profits of $8,908,470 for the year ended August 31, 1940, were reported last Friday, in New York, for the Loew film-theatre companies, after giving effect to intercompany eliminations except rentals. Charges against the net include operating and general expenses, depreciation, interest, preferred dividends of subsidiary and affiliated companies, amortization, $2,000,000 provision for contingencies, Federal income tax and other deductions.

$4.82 a Share

The income is equivalent, after allowing for preferred dividend requirements, to $4.82 a share on 1,665,713 no-par common shares. It compared with a consolidated net income of $9,841,531, or $5.37 a share, on the same number of common shares, or $5.48 a share on average common stock outstanding in the year ended on Aug. 31, 1939.

The consolidated balance sheet shows current working assets of $72,655,504, including cash of $13,586,366 and United States Government and agency securities, at cost, $18,181,807, and inventories of $37,607,526, while current liabilities are listed at $12,777,725.

Cash in foreign countries subject in some degree to export restrictions amounted to $4,446,-849. To the extent of such cash balances included for respective countries, $1,278,083 had been received in the United States up to Jan. 2. The net amount of all assts in all foreign countries, not including portion of cost of film productions allocated to foreign but retained on the books in the United States, was $14,456,-999, of which net current assets, with same exclusion for cost of film productions, amounted to $3,223,946. Of the current liabilities due to foreign banks by foreign subsidiaries, Loew's has guaranteed $1,855,754.

The company's funded debt was reduced to $32,832,442 from $36,323,954 the year before. Sinking fund and installment payments due within one year, totaling $2,238,753, include $750,000 for 3½ per cent sinking fund debentures, $750,000 for 2¾ per cent promissory note, and $738,753 bonds and mortgages of wholly owned subsidiaries, of which mortgage notes paid at maturity, Dec. 2, 1940, totaled $250,000.

The consolidated balance sheet on Aug. 31, 1939, showed current and working assets of $65,-675,356, including cash of $13,781,161, United States Government and other securities, at cost, $3,380,651, and inventories of $44,354,138, while current liabilities stood at $12,767,437.

Foreign Managers Shifted

Two RKO foreign managers have received new assignments from Phil Reisman, chief of the company's foreign department. Dan Greenhouse, who has been in the United States on furlough for several weeks, left by plane recently to take over the territory of Chile for RKO now managed by George Kallman with headquarters in Santiago. Mr. Kallman, following the arrival of Mr. Greenhouse, will leave for the home office, and go from there to Manila via the Pacific Coast to become manager in the Philippine Islands, the post formerly held by Mr. Greenhouse.

New Exchange Opened

Select Attractions, Inc., has opened an office under Bert Edwards in Kansas City to distribute films in that territory.

Loew-Metro Companies Report Gross of $137,590,120 in Year

The consolidated profit and loss statement for Loew's, Inc.—Loew-MGM producing, distributing and circuit affiliates—for the year ended August 31, 1940, follows:

Operating Revenues:		
Theatre Receipts, Rentals and Sales of Films and Accessories	$133,375,150.96	
Rent Income	2,468,132.81	
Miscellaneous	1,746,836.64	
($15,879,976.63 on Operations of Partly Owned Corporations)		$137,590,120.41
Operating and General Expense:		
Theatres and Office Buildings, including Film Rental Expense	$34,716,305.15	
Distribution and Other Film Expenses	11,784,683.10	
Amortization and Write-off of Film Costs (Note H)	52,179,936.31	
Film Advertising Accessories	661,078.72	
Outside Producers' Share of Film Rentals	9,061,210.42	
General and Administrative	1,941,514.45	
		110,344,728.15
		$27,245,392.26
Depreciation of Building and Equipment, excluding Studio Depreciation charged to Film Costs ($1,093,656.91 on Properties of Partly Owned Corporations)	$3,551,356.51	
Real Estate and Other Taxes	5,112,068.09	
Rent on Leased Properties	3,584,127.00	
		12,247,551.60
		$14,997,840.66
Other Income:		
Dividends Received	$154,947.70	
Interest and Discount Earned	61,692.98	
Profit on Sales of Securities	235,637.27	
Discount on Securities Retired	135,583.55	
Miscellaneous	125,310.89	
		713,172.33
		$15,711,012.99
Other Deductions:		
Interest on Debentures	$423,928.76	
Interest on Note Payable—Loew's Incorporated	96,913.30	
Interest on Notes Payable—Partly Owned Subsidiaries	21,646.15	
Interest on Bonds and Mortgages (of which $552,459.74 is on Bonds and Mortgages of Partly Owned Corporations)	1,330,132.34	
Preferred Dividends—Subsidiary and Affiliated Corporations	99,982.82	
Amortization of Debt Discount and Expense	263,493.30	
Provision for Contingencies	2,000,000.00	
Write-downs of Investments and Advances	45,752.54	
Miscellaneous	36,108.60	
		4,317,957.81
Net Income Before Taxes		$11,393,055.18
Federal Income Taxes		1,800,855.28
Net Income After Taxes		$9,592,199.90
Minority Interests' Share		683,730.16
Loew's Incorporated Share of Net Income—All Corporations		$8,908,469.74

Consolidated Earned Surplus Account

Balance—September 1, 1939		$52,339,175.57
Loew's Incorporated Share of Net Income (As Above)		8,908,469.74
		$61,247,645.31
Less:		
Undistributed Income—Partly Owned Corporations	$312,925.25	
Dividends Paid by Loew's Incorporated:		
Preferred (Net)	887,718.00	
Common	3,331,385.50	
		4,532,028.75
Balance—August 31, 1940		$56,715,616.56

Two Contracts for Benny

Jack Benny, with the consent and agreement of both companies, has signed long term, starring contracts with Paramount and Twentieth Century-Fox. The new setup is effective immediately and arrangements for the operation of the contracts and the production of pictures will be worked out shortly by both companies and Mr. Benny. Eddie "Rochester" Anderson, negro actor, who has been on the Benny-Jello program for some time and also played features supporting roles in a number of Benny-Paramount pictures, remains under contract to Paramount but may be loaned at any time to Fox for roles in the star's pictures.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

Columbia

ARIZONA: Jean Arthur, William Holden, Warren William, Porter Hall—The breath-taking quick action romance of Arizona's birth, in all of its wild, brave magnificence. Film amid sun-drenched splendor, the tempestuous love drama of Jean Arthur ("Phoebe Titus") and dashing William Holden ("Peter Muncie", Sergeant, U. S. Army). Miss Arthur was very mannish when dressed like a man and very sweet and womanly when dressed as a woman. The real wild west is shown in all of its original splendor with emigrants from the East in covered wagons, bound for the territory of Arizona. This is the best picture shown anywhere this year and all patrons seeing the picture will also say so.—William Noble, State Theatre, Oklahoma City, Okla. General patronage.

ARIZONA: Jean Arthur, William Holden, Edgar Buchanan—Too much cannot be said about the production of "Arizona." Sepia tone a decided hit. Settings, etc., and the business of injecting a little history facts without slowing the pace, superb workmanship. Miss Arthur surpasses all her best jobs. Holden, a little light but did a good job. Ed Buchanan slayed 'em. Swell business getter and go after it heavy. Best press book yet from Columbia. Sound recording excellent. I want to go to Arizona myself now. Running time, 122 minutes.—C. Arnold Skelly, New Arcade Theatre, Newark, Ohio. General patronage.

DOCTOR TAKES A WIFE, THE: Loretta Young, Ray Milland—You can't go wrong on this one. It's the type our customers like. Business good. Our Xmas present from Columbia.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FIVE LITTLE PEPPERS IN TROUBLE: Edith Fellows, Dorothy Ann Seese—Played double bill. Fair program picture. Running time, 63 minutes.—A. E. Miller, Grand Theatre, Lincolnton, N. C. Small textile town and rural patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur. Excellent picture. They could have cut parts of his speech out. Picture too long but marvelous acting and story. Running time, 131 minutes.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth. Just fair. Running time, 68 minutes.—P. S. Caporal, Mayflower Theatre, Oklahoma City Okla.

THIS THING CALLED LOVE: Rosalind Russell, Melvyn Douglas, Binnie Barnes, Gloria Dickson—Alexander Hall's masterpiece. The acme of light, risque comedy. Good business, still growing. Some customers report their best enjoyment. One long giggle after another from the girls (lengthy guffaws, too). Plug the story angle: "Together for first time" is no soap. The "plan" is the thing here. Watch your sound at the gags. The laughs will drown it out so help it a little. The recording is excellent. Running time, 93 minutes. Played January 1 and still running at time of report.—C. Arnold Skelly, New Arcade Theatre, Newark, Ohio. General patronage.

First National

LETTER, THE: Bette Davis, Herbert Marshall, James Stephenson, Gale Sondergaard—Good picture and fair business. The women liked; the men didn't but I would call it a big town picture. Running time, 97 minutes. Played January 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland—All "Hardys' " the same, same gags and situations. Good for high-school age. No kick. Average business. Played, Dec. 5-7.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. Mixed patronage.

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—The same fusty stuff that they have given this pair in their recent pictures. Too highbrow and for all its lavish production and the two best voices on the screen it still is too much duet and not enough down to earth quality that Fox got in "Tin Pan Alley" and Metro might well look that picture over and see what the public really will pat you on the back for showing and that don't hurt any. Moreover, the title meant nothing; the public heard of "Naughty Marietta" but not "Bitter Sweet".—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—Glad Metro told us what a super-colossal picture this is for I would not have found it out. Clark and Spencer are tops, as always, but I could have picked two much better gals than Hedy Lamarr and Claudette Colbert for the feminine leads. Some fine shots of oil wells and patrons who were familiar with the oil country told me they were excellent. The picture has been shown and advertised like a three ring circus all around here and the allocation was much too high. No complaints from the cash customers but it is definitely not my type of picture. Running time, 120 minutes. Played December 20-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon, Paul Kelly—Action, romance, spectacular. Every element of mighty action entertainment and thrilling throughout. Robert Taylor, a flyer known as "Pensacola", is ordered into service with Fighting Squadron and known as "Hell Cats." "Pensacola" and Ruth Hussey, the skipper's wife, are mutually attracted to each other but Ruth became estranged with both her husband and Taylor and flies back to her former home. Under pressure of his fellow fliers, Taylor resigns from the service but his resignation is not accepted by Washington. Pidgeon, the skipper, is forced down on Guadaloupe Island while trying to locate a naval vessel in distress and cracks up. Taylor follows and rescues the skipper and brings him back to the flying field. An operation saves Pidgeon and he and Ruth are reconciled and Taylor is welcomed by his flying mates and as a hero and a real "Hell Cat." Photography is excellent and the picture should be well received wherever shown. Running time, 115 minutes. Played January 1-7.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

LITTLE NELLY KELLY: Judy Garland, Charles Winninger, George Murphy—A swell piece of entertainment and should help lots in advancing the up and coming Miss Garland who already rates one of the tops with us. Give us more like it, Mr. Leo. Running time, 98 minutes. Played December 22-23.—Burris V. Henley Smith, Imperial Theatre, Pocahontas, Ark. Small town and country patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, June Preisser, Paul Whiteman and His Orchestra—Just about tops for Rooney and Garland. The boy can do just about anything that he is called on to do and Judy just can't be beat when it comes to putting over a song. They were assisted by one of the best bands in the country and a host of other swell talent. Business was above normal due to the fact that I played it Xmas eve and Xmas night and the public was expecting something good and got it. Played December 24-26.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

Monogram

APE, THE: Boris Karloff. Monogram doing very well indeed with their series of Karloff pictures. The title brought them in unusually well on this one. Was a great show on Broadway and that fact helps the picture tremendously. Played January 3-4. Running time, 62 minutes.—Ken Gorham, Town Hall, Middlebury, Vermont. General patronage.

TAKE ME BACK TO OKLAHOMA: Tex Ritter, Bob Wills—As Bob Wills orchestra is heard daily over radio and had appeared personally, it was a film combination. Did better than average business. We hope for more Ritters and Wills. Played December 19-21.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

Paramount

DANCING ON A DIME: Grace MacDonald, Robert Paige—Small musical show which just got by on Pal Night. Running time, 72 minutes. Played December 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard—Every exhibitor welcomes a new series or teaming of actors that will stand exploitation and I think Paramount has a natural in Bob Hope and Paulette Goddard. "A better business picture." Played December 29-30.—C. F. Deane, Abbott Theatre, Huntington, W. Va. Family and neighborhood patronage.

I WANT A DIVORCE: Dick Powell, Joan Blondell—They once liked Dick's singing and come expecting to hear him sing. Certainly there are plenty of actors. Why spoil a good singer? Below average second day. Too bad! Played December 8-9.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

LIGHT THAT FAILED, THE: Ronald Colman, Ida Lupino—If Kipling's book is good, then this is a good picture, faithfully reproduced. Colman good. It's dreary though and dated. The public nowadays seem to dislike pictures of that period showing the hideous clothes they wore. Ida Lupino overacted. The "kicks" walked out. Average attendance.—G. G. Baise, Capitol Theatre, Duncan, B. C. Canada. Mixed patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson—Benny and Allen, sometimes friends and sometimes not, and their feud continues on the screen. There is a prize due any one who can think of a funnier idea than these two happygo lucky comedians. "Rochester" is the real star of the show but of a lesser degree and the show would have gone on the rocks but for him. It's fine audience stuff and will take immensely when and wherever shown. Running time, 82 minutes. Played January 1-7.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

RANGE WAR: William Boyd, Russell Hayden—Did nice business. Thought Boyd slipping but single billed him and received much favorable comment. also box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—Crosby and Bob Hope double-crossing each other. Dorothy Lamour (very pretty), in one of her six year old impersonations crooning tireless rubbish to the moon. My wife and I thought it fierce, but on a bad three days the last night was the best.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. Mixed patronage.

SANTA FE MARSHAL: Bill Boyd—Hopalong's do well here. Played Saturday only, December 21st, and helped to cut losses on awful week.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. Mixed patronage.

WOMEN WITHOUT NAMES: Ellen Drew, Robert Paige—Played on Bank Night and it served its purpose very well. O. K. for a program picture. Played November 12.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town and rural patronage.

Republic

BORDER LEGION, THE: Roy Rogers, George "Gabby" Hayes, Carol Hughes—Good western with music and good business. Running time, 60 minutes. Played January 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GIRL FROM HAVANA: Dennis O'Keefe, Claire Carleton, Victor Jory, Steffi Duna—Good action picture with music. It started off like "Boom Town" with Victor Jory and Dennis O'Keefe as the two oil drillers. Steffi Duna sang and danced and played the part

(*Continued on page* 54)

FAME

The Audit of Personalities

SEVENTH ANNUAL
EDITION IS NOW
IN CIRCULATION

THE INTERNATIONAL
INDEX TO PRODUCTION, TALENT
AND TECHNICAL VALUES IN THE
WORLD OF ENTERTAINMENT . . .

SCREEN • CONCERT • RADIO

One Dollar the Copy

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

(*Continued from page* 52)

of a cafe entertainer. Claire Carleton, a blonde, played a part which reminded one of Jean Harlow. This picture is good for any day in the week in a small town. Running time, 70 minutes. Played December 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEET THE MISSUS: Roscoe Karns, Ruth Donnelly—About the time the Gleasons got the "Higgins Family" worth showing, Republic spoils this series. "Meet the Missus" very poor imitation. Played December 24-25.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette, June Storey—Got extended playing time and wasn't sorry. Did good business. Gene seems to be the only natural left.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SCATTERBRAIN: Judy Canova, Alan Mowbray, Ruth Donnelly—A well made picture that really pleased. It did a little better than average business for third run. Judy clowned when singing would have helped. Running time, 72 minutes. Played January 1-2.—C. F. Deane, Abbott Theatre, Huntington, W. Va. Neighborhood and family patronage.

RKO Radio

CROSS COUNTRY ROMANCE: Gene Raymond, Wendy Barrie—This is a swell comedy which pleased all. Business was fair. Running time, 68 minutes. Played January 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DANCE, GIRL, DANCE: Lucille Ball, Louis Hayward, Maureen O'Hara, Ralph Bellamy—Business fair. Top allocation but a program picture. Too long; could have been made in a two reel comedy. Exhibitor takes it on the chin again. Will not show business. Business less. Running time, 89 minutes. Played January 2-3.—A. E. Miller, Rivoli and Grand Theatres, Lincolnton, N. C. Small textile town and rural patronage.

LI'L ABNER: Granville Owens, Mona Ray, Johnnie Morris, Martha O'Driscoll—Played on bargain night. It's O.K. if you follow the comic strip as the characters looked like the funnies come to life and the story was true to form. We did a fair business with this light piece of foolishness. Played December 27.—Burris V. Henley Smith, Imperial Theatre, Pocahontas, Ark. Small town and country patronage.

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick—Irene Dunne is always good. But the story was terrible; a good way to kill a good star. Fair business. Running time, 90 minutes. Played November 20-21.—A. E. Miller, Rivoli and Grand Theatres, Lincolnton, N. C. Small textile town and rural patronage.

THEY MADE HER A SPY: Sally Eilers. A fairly good picture about the U. S. secret agents. Running time, 67 minutes.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla.

Twentieth Century-Fox

CHARTER PILOT: Lynn Bari, Lloyd Nolan—Good program picture; weak stars. Anything about an airplane will get by these days okay. Business fair. Running time, 66 minutes. Played Friday-Saturday, December 27-28.—A. E. Miller, Rivoli and Grand Theatres, Lincolnton, N. C. Small textile town and rural patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood—A swell picture if there ever was one, beautiful color and settings. Costumes were also beautiful and this picture should make Betty Grable a real star. Acting was wonderful by the entire cast. Business was not so hot but weather was bad. Could not be due to picture. Music was the best. Played December 17-19. —Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche. An extremely good picture of the motion picture. Ameche and Faye make a good feature when both play opposite each other. Running time, 95 minutes.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla.

I WAS AN ADVENTURESS: Zorina, Richard Greene, Peter Lorre, Erich Von Stroheim—Pulled it after first day. Terrible. Did not gross rental. What is wrong with Fox? Played December 18.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

MARYLAND: Walter Brennan, Fay Bainter, Brenda Joyce, John Payne—Best Fox picture this year. Beautiful scenes, good story, splendid acting by Fay Bainter, Walter Brennan and the colored boy who had a swell part. The only picture of its kind I've seen when no film flaws marred the hunting and racing scenes. Played Dec. 12-14.—G. G. Gaiss, Capitol Theatre, Duncan, B. C., Canada. Mixed patronage.

QUICK MILLIONS: Jones Family. The Jones series of pictures are always packed with laughs and good entertainment. Eddie Collins, the comedian, practically is the whole show. Running time, 61 minutes. —P. S. Caporal, Mayflower Treatre, Oklahoma City, Okla.

TWO CONTRIBUTORS JOIN DEPARTMENT

Two new contributors and four prodigals reported this week to the What the Picture Did for Me department. The new reporters are:

LLOYD KERBY, Kerby Theatre, Worland, Wyo.

BURRIS V. HENLEY SMITH, Imperial Theatre, Pocahontas, Ark.

The prodigal contributors, whose reports have been resumed after a lapse of some months are:

G. CAREY, Strand Theatre, Paris, Ark.

MELVILLE DANNER, Kozy Theatre, Granite, Okla.

CHARLES F. DEANE, Abbott Theatre, Huntington, W. Va.

C. ARNOLD SKELLY, New Arcade Theatre, Newark, O.

Read the reports on pictures from these and other exhibitors in the adjoining columns.

YOUNG PEOPLE, THE: Shirley Temple, Charlotte Greenwood, Jack Oakie, Olin Howland—Very good picture. Shirley is a charming 'teen age girl and Charlotte Greenwood is a wow. The entire cast is satisfactory and Olin Howland is outstanding. Good story and several vaudeville acts makes this very pleasing entertainment. Running time, 79 minutes. Played December 13-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

United Artists

LONG VOYAGE HOME: John Wayne, Thomas Mitchell, Ian Hunter, Barry Fitzgerald—This is the first time I ever got mad enough to send in a report. Undoubtedly the worst picture ever made.—Lloyd Kerby, Kerby Theatre, Worland, Wyo. General patronage.

OUR TOWN: Frank Craven, Martha Scott, William Holden, Fay Bainter, Thomas Mitchell, Beulah Bondi, Guy Kibbee, Stuart Erwin—Terrible. Many walkouts. Pulled second day. A waste of time, a waste of money. Who cares about Frank Craven? No one I know of. A brain child that went sour. Designed for a small town about a small town. But how did this picture get special mention? Don't even try to sell a funeral. Show business is now dead enough on some of the pictures made. Business less. Played November 14-15.—A. E. Miller, Rivoli and Grand Theatres, Lincolnton, N. C. Small textile town and rural patronage.

OVER THE MOON: Merle Oberon, Rex Harrison—Didn't do too bad with this one two days before Christmas.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WINTER CARNIVAL: Ann Sheridan, Richard Carlson, Helen Parrish—We did exceptionally well on this much to my surprise.—Harland Rankin, Plaza Theatre, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Universal

ALIAS THE DEACON: Bob Burns—Terrible and no business. However, date against it. Played Dec. 19-20.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. Mixed patronage.

ARGENTINE NIGHTS: Ritz Brothers, Andrews Sisters—About what our trade wants for Sunday and Monday. Above average for Ritz Brothers. The Sisters must have been the reason. Played December 22-23.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

BANK DICK: W. C. Fields. The same old Fields and in our town they go for him very well, although played to near Christmas for good business. He always rolls-em in the aisles and I like to see them there. Running time, 75 minutes. Played December 16-17.—Ken Gorham, Town Hall, Middlebury, Vermont. General patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean, El Brendel. This is a picture of Crosby's usual style, good acting and good singing. This Gloria Jean girl is headed for a big future in the picture industry. Running time, 93 minutes.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla.

LEGION OF LOST FLIERS: Richard Arlen, Andy Devine. These Arlen-Devine series of pictures are always good adventure thrillers. Good fillers for a long or doubtful show. Running time, 61 minutes.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla.

MEET THE WILDCAT: Ralph Bellamy. Good program picture with lots of action—good comedy and very entertaining—so short must go on double bill. Running time, 65 minutes. Played December 30-31.—Ken Gorham, Town Hall, Middlebury, Vermont. General patronage.

ONE NIGHT IN THE TROPICS: Nancy Kelly, Allan Jones, Abbott and Costello, Robert Cummings—Played one night only and bargain night at that. Believe me it was a bargain because it is a swell picture. These two crazy guys, Abbott and Costello, are a scream and our audience ate it up. Played December 27.—Burris V. Henley Smith, Imperial Theatre, Pocahontas, Ark. Small town and country patronage.

PONY POST: Johnny Mack Brown, Fuzzy Knight —Fair action western. Not big. Needs more support, different treatment. Brown is good actor. They need to build him up. He can't live forever on "Billy, the Kid" reputation.—A. E. Miller, Lincolnton, N. C. Small textile town and rural patronage.

TRAIL OF THE VIGILANTES, THE: Franchot Tone. This picture has everything it takes—names for your marquee—excellent direction—all the pep a crowd wishes for and it is a pleasure when your audience comes out and assures you they are well satisfied—which they were with "Trail of Vigilantes." Running time, 75 minutes. Played January 1-2.—Ken Gorham, Town Hall, Middlebury, Vermont. General patronage.

Warner Brothers

CITY FOR CONQUEST: James Cagney, Ann Sheridan—"City for Conquest' is a picture that anyone should be proud to run. Good story, swell acting by all of the cast. Business good. Had many good comments and every one seemed pleased. Good for any date. Played December 3-5.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

FOUR MOTHERS: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains, Eddie Albert, May Robson—Up to standard of this excellent series. Played Christmas Day to excellent business. Running time, 86 minutes. Played December 25-26.—Burris V. Henley Smith, Imperial Theatre, Pocahontas, Ark. Small town and country theatre.

KNUTE ROCKNE — ALL AMERICAN: Pat O'Brien, Gabe Page, Ronald Reagan, Donald Crisp—Another good picture from Warners. Good picture for the football fans. Others enjoyed it also. O'Brien did a swell job playing the part of Rockne. Business fair. Played December 21-23.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

RIVER'S END: Dennis Morgan, Elizabeth Earl, Victor Jory, George Tobias, Steffi Duna—A grand picture. Not colossal, perhaps, but an action-jammed, down-to-earth feature that pleased one hundred per cent. One patron said the scenery alone was worth the price of admission. Dennis Morgan is fine in a dual role; Victor Jory is very good but the real stars are George Tobias and Steffi Duna, who steal the show. An out-door picture clicks here every time and this is an unusually pleasing production. Running time, 59 minutes. Played December 27-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SEA HAWK, THE: Errol Flynn, Brenda Marshall, Flora Robson, Claude Rains, Una O'Connor—Business very good, although Warners have made better.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Miscellaneous

IT'S IN THE AIR: George Formby (British made picture)—Beat ten year record for first three days of week. Out of the swamps and backwoods came people I'd thought were dead. Straight slapstick, and if it cost $30,000 they got hooked. It would make MGM and Goldwyn scratch their heads and make them wonder why they spend millions which often mean little to the public. Running time, 75 minutes. Played Dec. 3-4.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada. Mixed patronage.

Short Features

Metro-Goldwyn-Mayer

CHRISTMAS TRAILER: Hardy Family—I must not omit a word of appreciation of the fine Christmas trailer Metro sent out gratis this year. It is excellent, featuring the Hardy family, with appropriate Christmas music and was very much enjoyed by my patrons and the theatre staff. Sincere thanks to Leo for this Christmas gift.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

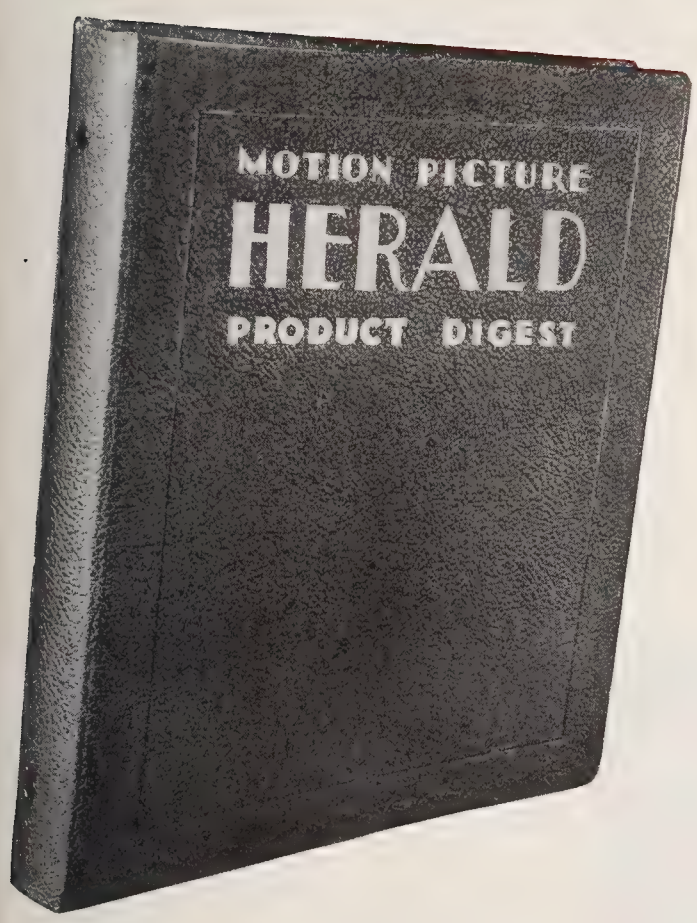
GOOD BAD BOYS: Our Gang—The usual excellent

(*Continued on page* 56)

Thousands of Theatres are using

PRODUCT DIGEST

PRODUCT DIGEST is MOTION PICTURE HERALD'S new and valuable exhibitor service section. It is a master index to all information available to date on 1940-41 product and provides synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other information of inestimable value.



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(*Continued from page* 54)

entertainment we expect from the Gang. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MRS. LADY BUG: Cartoons—Like the old lady that lived in a shoe, she had so many children that she didn't know what to do. And her maid of all work, a big creature in disguise, tried to devour all of the little bugs. Very funny and pleasing. Running time, eight minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

NEWS OF THE DAY: John B. Kennedy—Announcers very poor. Sport announcer very poor. Second rate news. Okay for "B" houses. Running time, nine minutes.—A. E. Miller, Rivoli and Grand Theatres, Lincolnton, N. C. Small textile town and rura lpatronage.

PLEASE ANSWER: Pete Smith Specialties—As lots of people here are interested in Dr. I. Q., this went over good. Entertaining and amusing.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

YOU, THE PEOPLE: Crime Does Not Pay—Election fraud exploitation and some of the way that crooked elections are committed. Excellent. Running time, 22 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Paramount

JOHNNY MESSNER AND HIS ORCHESTRA: Headliners—One of the hottest band reels we have had in a long time. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARAMOUNT NEWS: No. 34—Test anti-bomb device; rally for France in U. S.; army hostesses take over; launch Cub Scout drive; Princess Juliana visits N. Y.; electoral college casts official vote; S. S. Rio Parana launched; diplomatic reports from 33 embassies; pro-football debate stirs world. Excellent newsreel. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POPULAR SCIENCE: No. 3—One of the very interesting items described in the Popular Science, is the wonderful work of Fred Groff in his floral and vegetable creations. He lives near Oklahoma City. The second is the solving of dust explosion problems. Running time, 10 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POPULAR SCIENCE: No. 5—Real good.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SEEING IS BELIEVING: Paragraphics—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

SEA SCOUTS: Walt Disney Cartoons—Good color cartoon by Disney. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TRAILER TRAGEDY: Edgar Kennedy Comedies—Why don't they let Columbia make comedies. Kennedy no good here.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Twentieth Century-Fox

BILLY MOUSE'S AKWAKADE: Terry-Toons—Excellent color cartoon. Did I mention that Fox has them beat when it comes to color? Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MOVIETONE NEWS: Lowell Thomas—Always good. Lew Lehr gets the laughs! Played every Monday-Tuesday for eight years. Patrons really like this newsreel.—A. E. Miller, Rivoli and Grand Theatres, Lincolnton, N. C. Small textile town and rural patronage.

MOVIETONE NEWS: No. 31—Workers donate plane; children receive check for Birtish aid; skiers join army; silver fox roundup; sailors learn conga; fashions; Lord Halifax new Ambassador to U. S.; Eden named Foreign Secretary; "Flint" Captain receives medal; Tunney joins Navy reserve; Admiral Leahy sails to Vichy; 52-to-1 wins opener; Florida beauties stage drama. Very entertaining and interesting. Running time, nine minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

Vitaphone

CEILING HERO: Merrie Melodies—Fair.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

CHEWIN' BRUIN, THE: Merrie Melodies.—Mediocre—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

FRANCES CARROLL AND THE COQUETTES: Melody Masters—Plenty good. Will make any show timely. Fitted with good music and pretty girls. Running time, nine minutes.—A. E. Miller, Rivoli Theatre, Lincolnton, N. C. Small textile town and rural patronage.

GANDER AT MOTHER GOOSE: Merrie Melodies—One of the best cartoons I ever saw. Color beautiful, the well-known scenes from Mother Goose very clever, while the last sequence showing the village in the moonlight, with Christmas music made it a very appropriate holiday short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HENRY BUSSE AND HIS ORCHESTRA: Melody Masters—Good enough band short. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLIDAY HIGHLIGHTS: Merrie Melodies—A swell satire picture and one that should please every one seeing it. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

LONDON CAN TAKE IT: Special—Splendid—no draw, perhaps our people can't take it. Featured with "Too Many Husbands," an average good comedy. Running time, 12 minutes.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Canada.

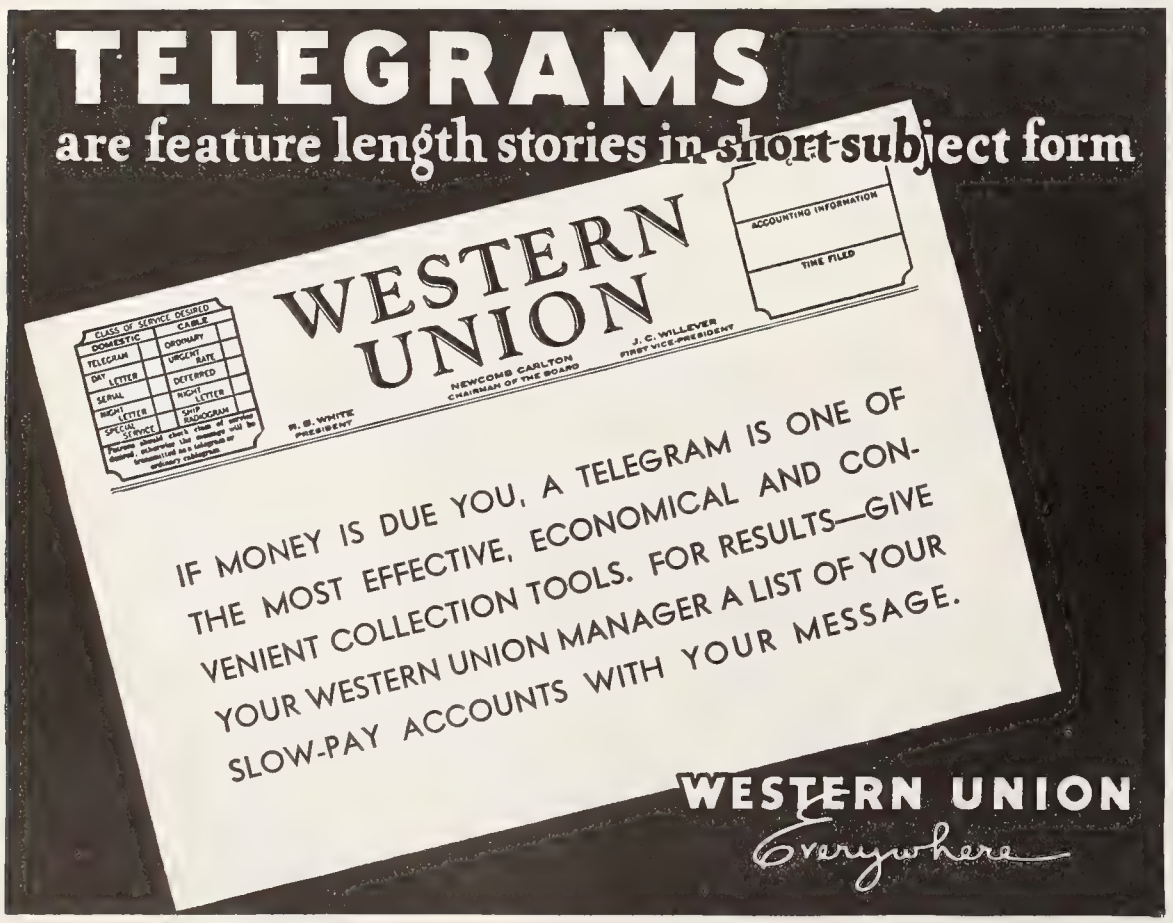
LOVE'S INTRIGUE: Mack Sennett's Old Timers—This two reeler is a reissue of an old time comedy of the silent days. Sound has been added and a commentator. It seemed to please.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ONE FOR THE BOOK: Broadway Brevities—One on any show. Excellent. Good as any unit. "Old Man Mose" number excellent. Minstrel idea injected. Very good entertainment. Give us more like this one. Running time, 18 minutes.—A. E. Miller, Rivoli Theatre, Lincolnton, N. C. Small textile town and rural patronage.

Serial

Columbia

GREEN ARCHER, THE (Chapter One): Victory Jory, Iris Meredith—My friend Jory is starting off on the other side of the fence this time as the hero and not the villian. Serial looks good, action, thrills. Suspense is there; good photography, finished production. Will go over okay. Running time, 29 minutes.—A. E. Miller, Rivoli Theatre, Lincolnton, N. C. Small textile town and rural patronage.



Whitney Becomes Head Of Museum of Modern Art

John Hay Whitney has succeeded Nelson A. Rockefeller as president of the Museum of Modern Art, according to announcement by Stephen C. Clark, chairman of the board. Mr. Rockefeller resigned on account of press of duties of his office as Coordinator of Commercial and Cultural Relations between the American Republics to which he was appointed last August by President Roosevelt. Both Mr. Whitney and Mr. Rockefeller have been large contributors to the museum.

In 1930 Mr. Whitney became a trustee of the museum and in 1935, first vice-president. In 1935 he became the first president of the Museum of Modern Art Film Library which was established at the Museum with the aid of a grant from the Rockefeller Foundation. He will continue as head of the Film Library.

The collection of Film Library includes 1,900 films, totalling 16,150,000 feet; 15,000 stills and 1,875 books. It services 300 universities and other educational groups in the U. S. and Canada with films and other material.

Form Color Company

Tru Color Corporation has filed articles of incorporation in California, listing its location as San Francisco, its purpose as the making of motion and still pictures in color, and its directors as George Hoteling and Hartley F. Peart of the city named; and Jean Cleverie, Warren Millais, and George Bouchard, of Los Angeles. It has received authorization to issue 500,000 shares of stock with a total value of $500,000.

Coronet Research Grant

Indiana University is the recipient of a $1,000 grant from Coronet Productions, Inc., of Chicago, for educational motion picture research. Committee in charge of the project includes: Dean Henry L. Smith, Prof. R. E. Cavanaugh and L. C. Larson, and two members of the school of education faculty.

Stein Joins RKO

Monroe Stein, formerly of the Cocalis Circuit, has joined RKO in the film booking department according to an announcement issued by John J. O'Connor, vice-president in charge of theatres.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

AN UNHAPPY ENDING

Once upon a time there was a a bird who went by the name of Showmanship. He used to hang around showbusiness. That's how he got the name. The lad was always around. And folks got in the habit of using him. They used him for a model. For ads, publicity, street stunts, contests, tieups. For anything to attract attention.

First, they would design the thing. Then they would try it on Showmanship. Unless it finally got to fit, the thing was out.

There was nothing conservative about the designs. They were colorful, extreme, noisy. But they were noticed. The public used to the flat, the dull, the dignified, were intrigued. And crowded around. And stopped traffic. And bought.

* * *

Well, came a day. The old gang checked out. New folks took over. Showmanship introduced himself. He explained his work. The new folks were not very impressed. They brushed off the old designs for some they thought up themselves. Quiet, conservative, dignified, less colorful.

Showmanship took it. He modelled. And modelled. The new folks raved over the fit. Showmanship thought different. So did the public. The public stopped looking. Stopped crowding. And stopped buying. The new folks blamed it on the model. And called in others.

* * *

Showmanship said he'd show 'em. He went to department stores. To national advertisers. Even to hotels and to banks. He sold them. He was very busy. But not happy. He didn't fancy the designs they used. No color, no blare, no sock.

One must live. So Showmanship forced himself to model the strange designs. But few of them fit very well. He suggested alterations. He was slapped down. He sulked. But he wouldn't quit.

So eventually came another day. When showbusiness called for help. The new designs were no improvement. In desperation, showbusiness decided to restore the old designs. They sought out Showmanship. And begged him to come back. To model again.

* * *

Showmanship was elated. Years dropped from his shoulders. He brushed off his plaid vest, his velour hat, his checked suit, his fur-collared overcoat. He polished his diamond tie pin.

Showmanship came back to showbusiness. He was rarin' to go. The new folks asked him to wait a little. They were busy. With budgets. With requisitions. With meetings. With drives. With talk. Mostly with talk. About consent decrees. About everything. But showmanship.

Patiently, Showmanship waited. He waited. And waited. His velour hat grew dusty. His checked suit wrinkled. The diamond tie pin lost lustre.

Tired with waiting, Showmanship finally fell asleep. He slept long. No one came to wake him.

△ △ △

GUARD AGAINST "GOODWILL"

This is the time of the year to again sound the tocsin in the direction of the hundred-and-one "goodwill" promotions the vigilant manager watches for. It is "the time", since other organizations, tempted by theatre participation in Christmas charity projects, exert pressure for cooperation on projects rating less consideration.

Often, it is difficult to say "no" even when the negative is the only answer. It must be "no", if the theatre is not to be engulfed in multifarious and profitless promotions for the glory of something besides the boxoffice. Each proposal is to be handled with discretion and good judgment. The level-headed manager will not be "goodwilled" into a good thing.

△ △ △

A POLICY ADHERED TO

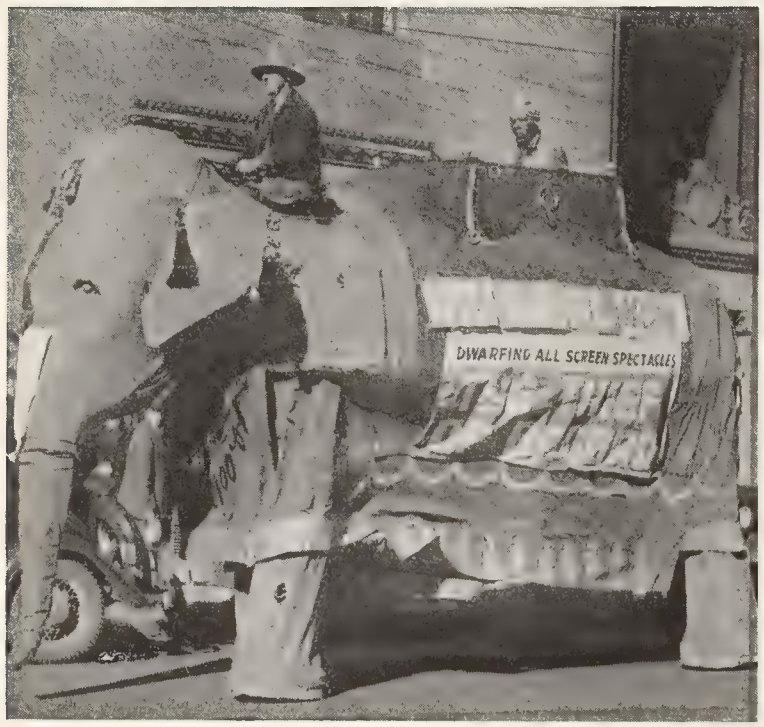
In the Philadelphia Warner Theatres readjustment following the moveover of "Skip" Weshner to United Artists, a number of changes were made. At one end, Maurice Gable, manager of the Boyd, was chosen by Ted Schlanger for the district supervisor post. At the other end, George Balkin, assistant at the Fox, was moved up to manager of the Aldine.

The almost automatic rearrangement illustrates the functioning of "promotion from the ranks" emphatically subscribed to by Joseph Bernhard, Warner Theatres head. Those who patiently await deserved recognition for bigger jobs are thus furnished further proof that the circuit policy works.

A-Mike Vogel

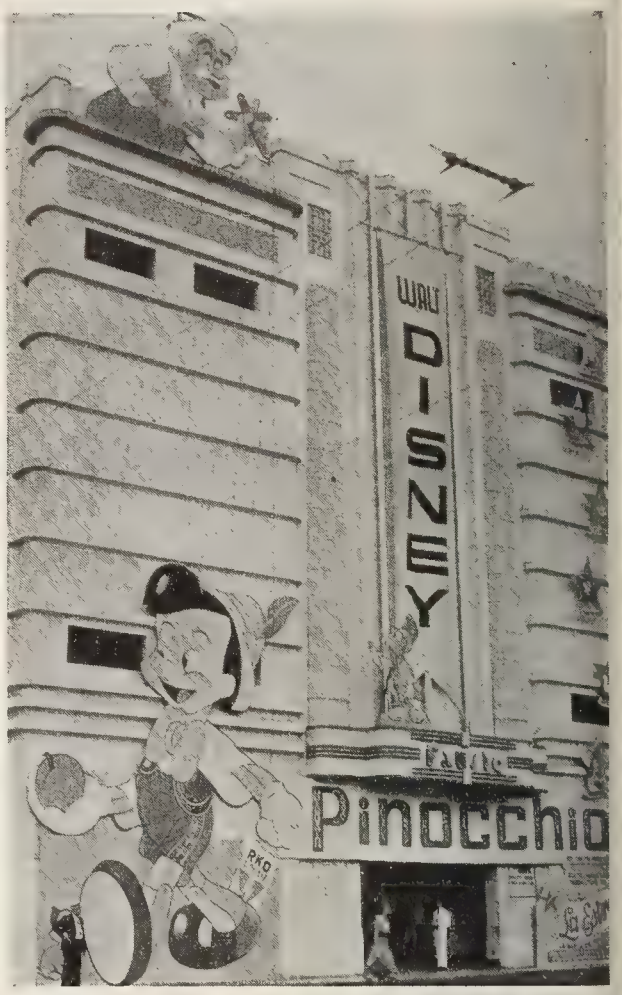
Round Table In Pictures





Ann Rutherford? Not exactly, but rather a double that Manager W. B. Beckley at the Strand, Des Moines, used for advance on "Strike Up the Band". Billed in a big way as "Mickey Rooney's Sweetheart", double took tickets opening night and was on hand during run to act as hostess.

Mechanical pachyderm paraded streets of Charlotte, N. C., ahead of date on "The Thief of Bagdad" at the Imperial Theatre. Banners on either side of Jumbo read: "Dwarfing all screen spectacles", followed by playdates, etc.



Outstanding was front of the Fausto Theatre, in Havana, arranged for Christmas Day opening of "Pinocchio" by Ernesto P. Smith, owner. Cutout of Gepeto atop roof mechanically worked strings attached to cutout of "Pinocchio" below, giving animation to the character.



A couple of gobs from the local naval base stand by to admire Herb Goldberg's setpiece for "Here Comes the Navy" at the Spreckels. Planted in case was display of various seaman's knots and marine paraphernalia.



Arranged by Phil Gerard is one of Bloomingdale's windows reproduced above for date on "They Met on Skis" at the 55th Street Playhouse. In addition, 16mm. reel from the film was shown in ski, sports and camera departments, with appropriate credits.

Portland Endorses 'Land of Liberty'

Publicity rarely given motion pictures in Portland, Ore., was landed for the test date of "Land of Liberty," at the Broadway, according to Manager W. B. McCurdy. Working with MGM exploiteer Bill Parker, the Round Tabler was successful in planting an entire front-page layout in the Sunday *Oregonian* drama section, and unusual, too, was a review by the drama editor the day ahead of opening. Also of importance was fulsome editorial comment urging attendance, a reported "first" for pictures in that spot.

Advance screening had much to do with the breaks, those invited including the Mayor, Board of Education, school superintendents, clergymen of various denominations, P.T.A., Boy Scout and Camp Fire Girl heads, executives of the numerous patriotic organizations. After the screening, a talk by Parker explained the significance of the picture and reasons for the test date in Portland. An immediate result was publicity for the picture in the city's high schools, a departure from procedure as concerns motion pictures.

Copies of the reviews together with notes from principals were distributed among teachers and read by them to their classes. Stills were made available for study periods and history students allowed to attend the early matinees. School heads and history teachers were guests of the theatre on opening night, and a contest arranged for students required them to list names of stars and titles of pictures from which scenes were taken.

Stills and poster displays were placed in each of the library branches, clergymen solicited to bring the date to the attention of their congregations. American Legion posts and Scout patrols were contacted and through the offices of the M.P.P.D.A., civic leaders and other prominents were informed by mail of the engagement

"LET'S HEAR FROM YOU"

Football-Catching Contest Enlivens "Girls" in Lincoln

For "Too Many Girls" at the Varsity, in Lincoln, the home of the University of Nebraska, Manager W. Knight hooked up with the student daily newspaper for a co-ed football catching contest. Girls students were invited to be at the theatre at one o'clock of opening day at which time autographed footballs were thrown from the roof by the team captains. The tiein was front-paged.

To each sorority girl catching a ball, invitations were issued to all her "sisters" for the premiere, lettered "beanies" also were given to the entire group. Non-sorority winners were allowed to invite friends who also received the hats. As added inducement, male students were invited to be on hand to catch footballs for their girl friends. In addition, general public interest was aimed for with release of balloons from roof of theatre, some carrying guest tickets.

For street attentions, coeds drove about town in a model T collegiate jallopy, lettered in keeping. Leading dancehall was interested in a rumba and conga dance contest, widely publicized. Ann Miller's dancing shoes were offered as the first prizes with "beanies" and tickets as added offers.

THE FIRST OF 1941

GEORGE BANNAN
Schine's Van Wert
Van Wert, Ohio

W. B. BECKLEY
Strand, Des Moines, Iowa

HERBERT BLOOM
Ware, Beverly, Mass.

A. F. BRYAN
Auditorium, Coatesville, Pa.

BILL BURKE
Schine's State, Fostoria, Ohio

EV CALLOW
Warners, Philadelphia, Pa.

HARVEY G. COCKS
JAMES R. CLAPPER
Quimby's Palace
Fort Wayne, Ind.

LOUIS DAVIS
New Vernon, Mt. Vernon, Ind.

FRANCIS DEERING
Loew's, Houston, Tex.

BILL ELDER
Loew's, Harrisburg, Pa.

J. H. FEULNER
Des Plaines, Des Plaines, Ill.

ED FITZPATRICK
Loew's-Poli, Waterbury, Conn.

BOB FULTON
Paramount, Waterloo, Iowa

FRANCIS GILLON
Le Claire, Moline, Ill.

SAM GILMAN
Loew's, Dayton, Ohio

SOL GORDON
Dale, Chicago, Ill.

KEN GRIMES
Warner, Erie, Pa.

PAUL O. KLINGLER
Rialto, Lewistown, Pa.

JOE LEFAVE
Tivoli, Walkerville, Ont., Can.

GEORGE LIMERICK
Griffith Amusement Co.
Enid, Okla.

JOE LONGO
Loew's, Cleveland, Ohio

W. P. McGEACHIE
Algoma
Sault Ste. Marie, Ont., Can.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

BILL MORTON
RKO Albee, Providence, R. I.

PAT NOTARO
Columbia, Sharon, Pa.

GEORGE PAPPAS
Rialto, Beaver Falls, Pa.

WILLIAM K. SAXTON
Loew's Century, Baltimore, Md.

CHARLES SCHLAIFER
LLOYD COHEN
United Artists
San Francisco, Calif.

HARRY SCHLINKER
San Pedro, San Pedro, Calif.

FRANK SHAFFER
Dixie, Staunton, Va.

WILFORD N. SKLAR
Roxy, Warfield, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

ROBERT Z. SNOOK
Schine's Arcade, Salisbury, Md.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN S. TERRELL
Loew's, Washington, D. C.

"DOC" TWEDT
Lido, Manly, Iowa

Cards from Bagdad, Kentucky, Sell "The Thief" for Gilman

Greetings cards postmarked from Bagdad, Ky., and addressed to a select mailing list in Dayton, Ohio, brought the attention aimed for by Manager Sam Gilman for his "Thief of Bagdad" date at Loew's. Printed on red stock and enclosed in envelopes of the same color, the cards, signed "The Thief," offered the season's greetings, reading:

"May you ride, wide and handsome, on the magic carpet of the coming year. Looking into the crystal, I find nothing but happiness for you. Merry Christmas."

The idea hit Gilman when he discovered there were "Bagdads" in Florida and Kentucky. Deciding on the latter, Sam communicated with postmaster there who was willing to cooperate. The envelopes, stamped and addressed in Dayton, were forwarded for mailing and the Loewman reports that more than not, those addressed, putting the postmark and signature together, hit upon the purpose of the teaser without difficulty.

"LET'S HEAR FROM YOU"

New Member Reports On "Married Adventure"

As one of his first contributions from the Voge, East Chicago, Ind., Manager Howard Sexton put together some effective licks in favor of "I Married Adventure" combining inside and street exploitation for quick attention. The Manta-man used the circus herald widely in house-to-house distribution, planted three-sheet cutouts on prominent corners, and also a cutout six-sheet at the town's busiest corner. Ballyhoo was featured with a giant mechanical elephant, borrow from a local auto dealer. Adequately bannered, the pachyderm was taken about town and shown walking and dancing.

Schools were covered with bulletins read in all classrooms, and the date was aided by an unlooked for break in visit of Jack Hubbard, picture player, a former resident, vacationing in his home town. Sexton persuaded Hubbard to make a personal at the theatre for the benefit of the boxoffice.

"LET'S HEAR FROM YOU"

Brien Uses Candid Camera For "One Was Beautiful"

For his midweek feature "One Was Beautiful" at the Belmar, Pittsburgh, Manager Lige Brien used the candid camera stunt whereby photographer took photos of people on streets, week ahead of opening. All those whose pictures were snapped appeared on board in theatre lobby, guest tickets going to those who identified themselves.

Working on those whom the theatreman believed would cause the most word-of-mouth comment, photos were taken of the district's most popular policeman, woman manager of large restaurant, beauty shop operator, etc. Picture title was conspicuously displayed over easel carrying photos.

"LET'S HEAR FROM YOU"

Wartha's "Range" Contest

Through cooperating merchant, Art Wartha at the Elco, Elkhart, Ind. for "Rhythm on the Range" distributed four-page tinted heralds containing contest angle. Inside spread carried store ad with guest tickets going to those submitting correct list of misspelled words contained in the ad. Balance of herald carried picture copy, scene stills, etc. Entire cost of printing and distribution was met by merchant.

AN INSTITUTIONAL AD

MUSKEGON CHRONICLE, SATURDAY, JANUARY 11, 1941

With Permission — We Copy This Editorial Message Which Appeared In The Motion Picture Herald!

SCHLOSSMAN THEATRES

FORTUNATE are we of the motion picture that in a day of world ordeals, deep national concerns and all humanity on trial with its woes of adjustment, we have as our function and share of service the happiest job on earth—the purveying of entertainment.

Through the medium of make-believe that makes dreams come true, we open vistas of heart's desire attained, declaring for the screen's hour of grace a truce with fact in a shadowland where, for the while at least, a perplexed people may enjoy peace on earth and goodwill.

MARTIN QUIGLEY.

The New Year message by Martin Quigley, published in MOTION PICTURE HERALD, *issue of December 28th, was reproduced in full as a two-column institutional newspaper advertisement in the Muskegon, Michigan, press by the Schlossman Theatres, operators of the Michigan, State and Regent theatres.*

Monkeys and Parachutes Aid "Adventure" Dates

Jungle stuff for lobby display on "I Married Adventure" at the State, Huron, S. D., was gathered by Manager L. E. Stewart in rounding up a pair of monkeys from the local C.C.C. Camp zoo. Placed in cages, the monks in doing their part were aided by the decorations of artificial grass, branches, twigs, etc. Mounted one's and three's were added, the exhibit in all proving an unusual draw.

For the same attraction in Clearfield, Pa., Manager Wilford N. Sklar at the Roxy tied in on a plane stunt wherein department store paid for toy parachutes announcing theatre dates. These with heralds were released from the plan with public attention aimed for by offers of guest tickets for heralds with "lucky numbers." Added inducement of a free plane ride was also offered.

Contests Highlight Curtis' "Dispatch from Reuters" Date

A newspaper terminology contest was planted in the Post-Standard by Gene Curtis at the Paramount, in Syracuse for date on "Dispatch from Reuters". This brought two colum stories in advance of opening and followup during run. Second stunt was an oldest-paper contest, with passes to those bringing in oldest copies of newspapers which were displayed in windows of Post-Standard. Ticket prizes also went to school children on an essay contest.

Contacting local pigeon fancier, several crates of carrier pigeons were released from front of theatre opening day. Radio coverage included street quiz over WOLF and news commentator on WSYR devoted time to description of old methods of news gathering as compared with sources that he has for his daily broadcasts.

Treasure Hunt Set For 'Bagdad' Date

Visiting in Baltimore ahead of "Thief of Bagdad" at Loew's Century, Sabu, one of the stars in the picture, joined in a number of activities arranged by City Manager Wm. K. Saxton, featured with a treasure hunt in one of the local parks. Gifts for children were numerously planted about the park and the newspaper publicity plugging the event stressed that Sabu had brought with him an assortment of toys to be used in the "hunt". Papers also went for interviews and Saxton arranged a luncheon where Sabu met the press and local prominents.

The children were requested to meet at a central point where they were guided to the "treasure grounds" by one of Saxton's boys attired as "The Thief". As added inducements, vouchers for cash prizes, guest tickets, watches and other jewelry were also planted. To top all the advance in the local and neighborhood dailies, Billy secured a four-column photo of the youngsters at the diggings together with a second section front page break on what went on at the party.

Featured store cooperation was a window on the city's busiest corner, the display showing a mechanical flying horse with a figure of the star as the rider. Background was a moving panorama of Bagdad highlighted with another figure in front dressed in oriental costume. For street attentions, the Loewman obtained the use of the elaborate float with which United Artists had publicized the New York date, the bally touring the downtown streets for two days ahead. Added attention was garnered by the star who was driven about town in a swanky open car promoted by Saxton and colorfully bannered with theatre credits.

"LET'S HEAR FROM YOU"

"Kitty Foyle" Stenogs Used for Street Bally

As an attractor for date on "Kitty Foyle" at the RKO Albee, in Providence, R. I., manager George French and publicist Bill Morton used street bally ahead of opening consisting of attractive girls spotted about town with typewriters to take letters from passersby. Girls also distributed cards with picture playdates and credits.

Also ahead, "Kitty Foyle" was paged in lobbies of leading hotels and stenogs in downtown offices were circularized. Book stores tieups were numerous with window displays, etc. and chain druggist tied in with picture copy on menus.

"LET'S HEAR FROM YOU"

Hit Tunes of Yesteryear Aid "Little Nelly Kelly"

Arranged by Dave Bachner of Warner's exploitation department in Cleveland was a favorite song contest planted in the Plain Dealer ahead of "Little Nellie Kelly." Entrants were requested to list 10 of their favorite songs which were popular during the years 1915-1935, together with names of their composers. In addition a letter of 50 words explaining why one particular tune most appealed had to accompany each list submitted. Guest tickets were awarded to winners in this connection.

"Bishop" Contest Builds Premiere

For wide attention in the drawing area to the world premiere of "Cheers for Miss Bishop," in Lincoln, Neb., shown simultaneously at the Stewart, Nebraska and Lincoln Theatres, local papers tied in to sponsor contests to find the "Ella Bishop of Lincoln" of their own locality. The girl selected from among winners in the different cities of the area was presented to Gov. Griswald of Nebraska at the inaugural ball in the state capitol. In addition to Lincoln, a number of other communities cooperated, local winners forming a court of beauty to attend the grand winner. Other activities scheduled for the girls were public receptions and introductions from the stages of the theatres at the premiere. Personal participation of the Governor and Mayor of Lincoln highlighted the program.

Public reception was held in the Coliseum on the campus of the University of Nebraska. In addition to greeting the Hollywood celebrities at the station, on hand for the festivities, university 100-piece band was called upon to provide music at receptions.

The celebrations were held under the cosponsorship of the Junior Chamber of Commerce and the Merchants Association. Opening was highlighted with added atmosphere by giant klieg lights powered by generators sent on from the studios. Delegation from Hollywood included Richard Rowland, producer; Tay Garnett, director; Bess Streeter Aldrich, authoress; William Gargan, Martha Scott, Wayne Morris, Broderick Crawford, Neil Hamilton, among others.

"LET'S HEAR FROM YOU"

Red-Heads Get Beautified On "Lady With Red Hair"

A promotion idea for all San Francisco's red-haired women was staged by Graham Kislingbury of the Warfield Theatre for showing of "The Lady With Red Hair." Tieup with large downtown department store, called for that concern to run ads in all papers announcing that every red-haired patron in the store's beauty salon, during the picture's run, would be presented with a pair of guest tickets to the show. The store also provided a large display window, showing various style of hairdress in red wigs, and embodying stills from the picture.

"LET'S HEAR FROM YOU"

Morris Aids PTA Clubs on National Educational Week

To attract his kid patronage, Seymour Morris at the Schine Palace, in Lockport, N. Y., held a special after-school matinee show at which he showed "Declaration of Independence," "Lincoln in the White House" and "Sons of Liberty." Special heralds with cut of the flag and tied directly to the recent National Educational Week sponsored by the PTA were distributed throughout schools. Ads and stories were planted in local dailies.

Effective is the tieup also arranged by Morris whereby 10 different factories use weekly pay envelopes, fronts of which carry cut, playdates, cast and title.

Piquet Awarded 1940 Kiwanis Cup For Outstanding Community Effort

The "Builder's Cup", voted annually by the Kiwanis Club of Southern Pines, N. C., to the citizen judged to have played the most prominent part toward the advancement of civic progress, for 1940 was awarded to Charles Piquet, operator of the Carolina Theatres in Southern Pines and the nearby Pinehurst. Decision of the selection committee was unanimous.

The exhibitor, long-time industry force and for many years president of the North and South Carolina Theatre Owners Association, was presented with his honors at the annual dinner of the club, the ceremonies applauded by 200 members and guests. In commenting editorially at length upon the many services rendered the community by Mr. Piquet, the Southern Pines Pilot said:

"The Kiwanis Builder's Cup is presented in recognition of unselfish service in the upbuilding of the Sandhills section. It was with harmonious agreement that some 200 people saw Charlie Piquet come into a small part of his reward here on earth."

Feature Revivals On Bob Hope Party

In recognition of the star's high popularity in that sector, Manager Seymour Gruber brought in far-above-average grosses at United Detroit's Norwest with a three-day celebration honoring the star. This was built around revivals of the Paramount player's hit pictures, "Cat and the Canary" and "Thanks for the Memory."

To elaborate upon the idea, Gruber secured a number of congratulatory wires from studio stars endorsing the celebration. In addition, Hope also expressed his thanks on a giant blowup arranged for in advance, wherein the star posed holding a cord, copy thanking the theatre's patrons for "coming to my party." Blowup set out front was framed with the wires. In addition, greetings were forwarded by Pepsodent, the Hope radio sponsor, the company supplying gift packages of their merchandise for distribution at the theatre.

Sounds Horror Show Warning

For a horror show at United's Regent, Manager Gil Green promoted a coffin and skeleton to publicize showings of "The Ape" and "Human Monster." The scare stuff placed in the lobby was surrounded with a banner reading, "Warning. If you can't take it, don't look." As a gesture to patrons with small children, copy before the trailer asked that the attention of children in the audience be diverted while the sound trailers of the horror pictures were shown.

"LET'S HEAR FROM YOU"

Holds Bouts on Stage For "Leather Pushers"

Landing spot announcements over Stations WELI and WBRY, H. W. Reisinger at Loew's Poli Bijou, New Haven, for advance on "Leather Pushers", arranged for Nathan Mann, New England Heavyweight champion to referee two one minute bouts on stage. Sports editors of both daily papers carried stories on the event and ads were planted on both theatre and sports page on Nathan Mann. Announcements were also made from stage.

Erickson Appeals to Kids On "North West Mounted"

Directing his campaign at the youngsters, E. R. Erickson at Warner's Rhodes, in Chicago for date on "North West Mounted Police" held a contest for boys and girls. Boys whittled totem poles out of wood or soap and the girls submitted bead work. Articles were placed on display in lobby and passes offered for best workmanship. Contest was announced from stage at kids matinees and plugged in local papers. Free study charts were placed in library system and school supply stores in the neighborhood.

To interest women, local merchant was promoted for negligee which was presented to winner in connection with an essay on "How to get your man". Negligee was displayed in lobby with appropriate tiein card, and contest itself was advertised in the papers. Mimeographed pluggers were distributed to women, front cover bearing copy: "Girls—how to get your man!" Inside spread read: "See how two different women got theirs in North West Mounted Police".

"LET'S HEAR FROM YOU"

Local Girl Angle Used By Busch for "Band"

For "Strike Up the Band" at the Midwest, in Oklahoma City, Manager Robert Busch promoted hard-to-get daily for newspaper space by furnishing picture and story of local girl who appeared in the picture. High school furnished their band for a street parade opening day, members carrying placards and banners. Roving photographer carrying cutout of Mickey Rooney took photos of all comers, doorknob hangers were distributed in all leading office buildings and autographed fan photos were given through grocery store tieup. Radio announcements were used and music stores gave liberal tieups as well as orchestras who plugged the hit tunes.

Entire town was stencilled with "Zs" ahead of "Mark of Zorro" as part of Bob's teaser campaign for that date and local merchant paid cost of black masks which were distributed by "Zorro" rider to all grade schools. Schedules of the visit of the Mark of Zorro to each school were carried in ads.

REPRESENTATIVE NEWSPAPER ADS



(Above) For the second week holdover of "Tin Pan Alley" at the Uptown and Esquire, Kansas City, an original copy slant was aimed for, stemming from a news story, as illustrated, and tied in to the top line and title. Copy and art stressed the two-theatre run. Size: 50 lines on 3 col.

(Right) Capitalizing upon the famed "feud", to sell "Love Thy Neighbor" at the Michigan, Ralph Stitt, United Detroit ad head, struck upon the unique idea of billing the stars equally. Reverse panels were identical, with exception of names and balloon copy. Size: 130 lines on 2 col.

(Below) Calling again upon the famed "U. A. Charley" for "Bagdad" at the United Artists, San Francisco, Charlie Schlaifer used the theatre ad trademark to point up this run-of-the-date 100 lines on 2 col. Poster reverse circles were used to emphasize the credits.





(Right) Ranging from one-column full open letters to the stars to unusual multi-column displays of varying sizes, the ad campaign for "Night Train" at the New York Globe by Lou Brandt here stresses an out-of-the-ordinary endorsement by the famed Lindy of Broadway restaurant fame. Further attention was aimed for by inclusion of "10 Best" copy. Size: 75 lines on 2 col.



(Above) Since the Christopher Morley story of "Kitty Foyle" was highly popular in Philadelphia because of its local background. Ev Callow, Warner division ad head, made much of it in the campaign for the picture at Warners' Boyd by incorporating the local neighborhoods throughout the copy, in addition to author spotlighting. Size: 175 lines on 3 col.



FURTHER AWARDS ENDORSEMENTS

FOLLOWING through on what other of the 1941 Judging Committee had to say in previous issues in favor of the Quigley Awards, here are added expressions from industry executives currently forwarding their acceptances. To be noted is the increasing number of acceptances from various parts of the country, thus insuring nationwide acceptance.

On the following page are continuing endorsements from theatremen in the field. Among these are Round Tablers listed among the 1940 Plaque, Medal and Citation winners.

HOWARD DIETZ

Director of Advertising and Publicity
Metro-Goldwyn-Mayer Pictures

Needless to say, anything that stimulates exhibitor enterprise in promotion is of value to our industry and I think the Quigley Awards endeavor to be under this heading. Therefore, I wish you continued success.

CARTER BARRON

Division Manager
Loew's Eastern Division
Washington, D. C.

Of course—I shall be delighted to serve again on your roster of judges for the Quigley awards. At this distance there is very little I can contribute other than a lot of loyal enthusiasm for the idea—but I do feel honored in having my name included on a roster of so many distinguished showmen.

Your department is doing a swell job of circulating and stimulating showmanship ideas, and I always get a kick out of walking into a manager's office that proudly displays one or more Quigley award honors.

GUY A. KENIMER

District Manager
Florida State Theatres
Jacksonville, Fla.

We shall be glad to help in any way we can in furthering the work of the Quigley Awards, and I shall be happy to serve on the 1941 Judging Committee.

CHARLES RAYMOND

Division Manager
Loew's Theatres
Cleveland, Ohio

I am honored and proud to have the opportunity of serving on your Quigley Award Committee.

HARRY BROWNING

Director of Advertising and Publicity
M. & P. Theatres

I consider it an honor to be asked to serve on the Quigley Awards 1941 Judging Committee and I am very happy to accept.

CRESSON E. SMITH

Western and Southern Sales Manager
RKO Radio Pictures

I will be only too happy to serve on the 1941 Judging Committee for the Quigley Awards.

I feel that this yearly award is of great interest to all theatre managers and is a high inducement for them to properly publicize the motion pictures in their theatres.

H. D. BUCKLEY

Vice-President
United Artists Corp.

I am indeed happy to accept your invitation to serve on the Committee for Judging the Quigley Awards for 1941.

I think I have been a member of the Judging Committee each year since the inception of the Annual Awards Competition some eight or nine years ago. Throughout this period of time, I have noticed the constantly increasing number of entries and the continued improvement in the quality of the campaigns submitted by the contestants.

In my opinion, the Quigley Awards Annual Competition is a splendid influence in stimulating advertising and publicity men throughout the industry to a greater effort in merchandising product.

W. A. FINNEY

Division Manager
Loew's, Inc.

I will be very glad to serve on your Committee of Judges for 1941.

I think your Quigley Awards are very valuable to the business and creates competition between the Managers which always helps the business as a whole.

C. B. McDONALD

Division Manager
RKO Theatres

I would be glad to serve on your committee for the 1941 Award. It is very important to continually fan the spark of showmanship in the motion picture business, as it shows an increased tendency to become an "Assembly Line Business," due to the added bookkeeping tasks imposed on the managers, through increased taxation, etc.

Consequently, I am for anything that will keep showmanship in the front and the adding machines in the rear.

M. J. CULLEN

Division Manager
Loew's Theatres
Columbus, Ohio

I want you to know that I will be very happy to accept the appointment in the 1941 Judging Committee.

Your work with the Quigley Awards has been more than worth while to the industry.

ALBERT DEANE

Director of Foreign Advertising and Publicity
Paramount Pictures, Inc.

The fact that year in and year out exploitation continues to make good pictures have better receptions with picturegoers is in itself the best proof that exploitation is a vital, integral part of film business. And just as the Pulitzer Prize Award amplifies and broadens literature and the allied arts, so does the Quigley Award endorse the vitality and usefulness of motion picture exploitation.

DAVID B. WHALEN

Director of Publicity
Republic Pictures Corp.

Thanking you for your invitation to serve on the Judging Committee for the 1941 Quigley Awards.

The motion picture industry has few ills that can not be cured if we had more operations that gave the value of this endeavor.

Theatremen Continue to Applaud Awards

BILL BURKE

Manager, State
Fostoria, Ohio

I most certainly do believe that the Quigley Awards stimulate showmanship, not only in that it awakens the talent which may be laying dormant but by virtue of the fact that it stirs a man to the attitude of "I can beat the pants off that guy." The exchange of ideas gleaned from the Round Table is invaluable to the average manager, by giving him from week to week, practical, effective, and more often than not, inexpensive ad campaigns and exploitation ideas which represent the best in ballyhoo from the best minds in the business.

I honestly believe that my Awards boosted me considerably in the opinion of the circuit heads for whom I work, but that is secondary to the satisfaction I feel every time I glance on the wall and see my two Citations.

JOSEPH MARQUIS

Manager, Capitol
Allston, Mass.

Personally, I got a great kick out of competing with some of the best publicity and campaign men in this business. I shall continue to submit campaigns whenever I have something worthwhile.

GEORGE BANNAN

Manager, Schine's Van Wert
Van Wert, Ohio

There is no question but that the Quigley Awards are the most potent factor in stimulating exploitation efforts. Every theatre manager is constantly seeking ways to increase his Box Office receipts. He needs the high standards set by competing managers to keep his campaigns novel and complete. In reporting a campaign to the Round Table the showman realizes he must have more than an ordinary effort to claim consideration. It is this push that provides the "shot in the arm," which means increased business.

J. R. MacEACHRON

Manager, Paramount
Jackson, Tenn.

Your department through your untiring efforts as well as those associated with you are rendering the Motion Picture Industry, a splendid service. The establishing of the "Quigley Awards" to stir up competition among the fellows was a swell idea and I feel honored at being able to participate for them.

DOC TWEDT

Manager, Lido
Manly, Iowa

Since I started working for Quigley Awards, I've been more alert and "on my toes" in regard to bookings, not only of features, but my short subjects. The exploitation that I have given and worked for has shown itself in my boxoffice records—and that's the big thing that counts.

BRIEN CREDITS AWARDS FOR ADVANCEMENTS

Like many exhibitors who truly appreciate the value of the Quigley Awards, I wish that torch bearer of the exhibitor success for the inauguration of the eighth consecutive year of tribute, assistance, and inspiration to the men in the field.

Because of recognition by the Manager's Round Table, I found that friends multiplied and good things came to me from every direction. The Quigley Awards enhanced my worth to my employers, afforded me prestige among my fellow workers, and secured for me valuable representation among other theatre men.—LIGE BRIEN, Quigley Grand Bronze Award Winner 1939.

BOB GRIFFITH

Manager, Lex
Chicago, Ill.

The Quigley Awards are an inspiration to me because they allow me to see how my promotional efforts compare with those of hundreds of managers in various sections of the nation. They give me confidence that I am exploiting my theatre properly and that I am giving my employers proper returns for the weekly salary check. Since I have entered the Awards competition, I have been a more aggressive theatre manager—and I am sure that in the future I will receive my reward.

KEN GRIMES

Manager, Warner
Erie, Pa.

The Quigley Awards generate the "Spirit of Competition" which in turn causes the ambitious manager to do his utmost and this can only result in "Greater Box-Office Showmanship".

—AND SO DOES CHUCK SHANNON

I have participated in the Quigley Awards since 1935, and each year it fascinates me more than the previous. To me, it is the one way we managers have of commanding the attention of our superiors, by our consistent efforts and participation.

To say that the Quigley Awards have helped me considerably is putting it mildly. For they have definitely enhanced my prestige as well as promotion and salary raise. — CHUCK SHANNON, Manager, Whitehall, Pittsburgh, Pa.

CHICK TOMPKINS

Manager, Hoosier
Whiting, Ind.

More power to you in inaugurating the 8th year of Quigley Awards. . . . It is a great thing, not only to spur one on to bigger and better exploitation, but for the exchange of ideas, gags, etc., made possible by the various campaigns being published and commented on by you in the Motion Picture Herald.

Needless to say no real showman wants to hide his lite under the proverbial bushel and Quigley Awards gives him the opportunity to kick hell out of the old "basket" and step out in the spot when he has something worthwhile.

LESTER POLLOCK

Manager, Loew's
Rochester, N. Y.

I know of no better way to encourage managers and assistants than to have their endeavors judged and awarded by Quigley Showmen. A Quigley Award is definitely a mark of distinction and merit. . . .

D. BACHNER

Advertising Dept.
Warner's Ohio Zone

Is it an inspiration to find one's names among the "Who's Who" of theatre men for outstanding exploitation activities? Decidedly so, for everyone desires to be a winner, and Motion Picture Herald encourages the creative effort necessary to step out and earn that recognition.

Is the list of Herald Award winners seen by company executives, thereby enhancing one's prestige? . . . Emphatically yes, judging from personal experience, whereby each time I have won a citation, I've received a letter of congratulations from my home office superior, Harry Goldberg, in charge of advertising for Warner Bros. Theatres. This, in itself, provokes the desire to expend still greater energy on every picture.

JIMMY REDMOND

Publicity, Bonham
Fairbury, Neb.

I have won a great number of Awards and am most certain that the Awards have done more than their share toward my salary increases. I do know they have helped with my promotions and naturally with added prestige.

I never really realized how much I looked forward to what other fellow theatremen are doing until a few months ago when I missed a couple of issues of Motion Picture Herald.

NICK TODOROV

Publicity Manager
Wilmer & Vincent's Colonial
Allentown, Pa.

Your Awards stimulate boxoffice showmanship in many ways. They also give the showmen prestige that results in a worthy bonus

THE RELEASE CHART

INDEX

ACROSS the Sierras....Col
Adam Had Four Sons....Col
Aldrich Family in Life with Henry....Para
Along the Rio Grande....RKO
Always a Bride....FN
Among Human Wolves....Foreign
And Now Good-Bye....Col
Andy Hardy's Private Secretary....MGM
Angels Over Broadway....Col
Ape, The....Mono
Argentine Nights....Univ
Arise My Love....Para
Arizona....Col
Arizona Frontier....Mono
Arizona Gang Busters....Producers
Arkansas Judge....Rep

BACK Street....Univ
Bad Man, The....MGM
Bad Man from Rio....Rep
Bank Dick, The....Univ
Barnyard Follies....Rep
Bashful Hero, A....WB
Before I Hang....Col
Behind the News....Rep
Beyond the Sacramento....Col
Billy the Kid....MGM
Billy the Kid in Texas....Producers
Billy the Kid's Gun Justice....Producers
Billy the Kid's Range War....Producers
Billy the Kid Rides West....Producers
Bitter Sweet....MGM
Blackout....UA
Blonde Inspiration....MGM
Blondie Goes Latin....Col
Blondie Plays Cupid....Col
Blood and Sand....20th-Fox
Boom Town....MGM
Border Legion, The....Rep
Border Vigilantes....Para
Boss of Bullion City....Univ
Bowery Boy....Rep
Boys from Syracuse....Univ
Bride Came C. O. D....WB
Bride Wore Crutches....20th-Fox
Brigham Young—Frontiersman....20th-Fox
Broadway Limited....UA
Buck Privates....Univ
Bury Me Not on the Lone Prairie....Univ

CALLING All Husbands....WB
Captain Caution....UA
Case of the Black Parrot....WB
Caught in the Act....Producers
Caught in the Draft....Para
Cavalcade of Faith....St. Rts
Chad Hanna....20th-Fox
Chamber of Horrors....Mono
Charlie Chan at the Wax Museum....20th-Fox
Charter Pilot....20th-Fox
Cheers for Miss Bishop....UA
Cherokee Strip....Para
Christmas in July....Para
Citadel of Crime....Rep
Citizen Kane....RKO
City for Conquest....WB
Colorado....Rep
Come Live with Me....MGM
Comin' Round the Mountain....Para
Comrade X....MGM
Convoy....RKO

DANCE, Girl, Dance....RKO
Dancing on a Dime....Para
Dangerous Cargo....Foreign
Dangerous Game, A....Univ
Dark Streets of Cairo....Univ
Dead Man's Shoes....Mono
Dead Men Tell....20th-Fox
Devil and Miss Jones, The....RKO
Devil Bat....Producers
Devil Commands, The....Col
Devil's Pipeline....Univ
Diamond Frontier....Univ
Dispatch from Reuter's, A....WB
Dr. Kildare Goes Home....MGM
Dr. Kildare's Crisis....MGM
Doomed Caravan....Para
Doomed to Die....Mono
Down Argentine Way....20th-Fox
Dreaming Out Loud....RKO
Drums of the Desert....Mono
Dulcy....MGM
Durango Kid....Col

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions not set for release are printed in italics.

EARL of Puddlestone....Rep
East of the River....FN
Ellery Queen—Master Detective....Col
Escape....MGM
Escape to Glory....Col

FACE at the Window....Foreign
Face Behind the Mask, The....Col
False Rapture....Foreign
Fantasia....Disney
Far Horizon....WB
Fargo Kid, The....RKO
Father's Sons....WB
Father Is a Prince....FN
Fight for Life....Col
Five Little Peppers in Trouble....Col
Flame of New Orleans, The....Univ
Flight Command....MGM
Flowing Gold....WB
Footsteps in the Dark....WB
For Beauty's Sake....20th-Fox
Foreign Correspondent....UA
Four Mothers....WB
Free and Easy....MGM
Friendly Neighbors....Rep
Frontier Vengeance....Rep
Fugitive, The....Univ
Fugitive from a Prison Camp....Col

GALLANT Sons....MGM
Gay Caballero, The....20th-Fox
Girl, A Guy and a Gob, A....RKO
Girl from Avenue A....20th-Fox
Girl from Havana....Rep
Girl In the News....20th-Fox
Girl Must Live....20th-Fox
Girl's Best Friend Is Wall Street, A....Col
Girls Under 21....Col
Give Us Wings....Univ
Glamour for Sale....Col
Golden Fleecing....MGM
Golden Gloves....Para
Golden Hoofs....20th-Fox
Gone With the Wind....MGM
Go West....MGM
Great Dictator, The....UA
Great McGinty, The....Para
Great Plane Robbery....Col
Great Profile, The....20th-Fox
Great Swindle, The....Col
Gun Code....Producers

HANG Out the Moon....RKO
Hard Boiled Canary....Para
Haunted Honeymoon....MGM
Here Comes Happiness....WB
Here Comes The Navy....WB
Here Is Ireland....Foreign
Her First Romance....Mono
Her Great Lie....WB
Heritage....Foreign
He Stayed for Breakfast....Col
High Sierra....WB
Hired Wife....Univ
Hit Parade of 1941, The....Rep
Hold That Woman....Producers
Honeymoon for Three....WB
Howards of Virginia, The....Col
Hudson's Bay....20th-Fox
Hullabaloo....MGM

I LOVE You Again....MGM
I'm Nobody's Sweetheart Now....Univ
I'm Still Alive....RKO
In Old Colorado....Para
Invisible Woman....Univ
It Happened to Me....Prod
I Want a Divorce....Para
I Wanted Wings....Para

JENNIE....20th-Fox

KEEPING Company....MGM
Kiss of Fire, The....Foreign
Kiss the Boys Goodbye....Para
Kit Carson....UA
Kitty Foyle....RKO
Knockout....WB
Knute Rockne—All American....WB

LADDIE....RKO
Ladies Must Live, The....FN
Lady Eve, The....Para
Lady in Question....Col
Lady from Cheyenne....Univ
Lady with Red Hair, The....WB
Land of Liberty....MGM
Las Vegas Nights....Para
Laughing at Danger....Mono
Law and Order....Univ
Leather Pushers....Univ
Let George Do It....Foreign
Let's Make Music....RKO
Letter, The....FN
Li'l Abner....RKO
Lilac Domino....Foreign
Little Bit of Heaven, A....Univ
Little Men....RKO
Little Nellie Kelly....MGM
Living Corpse, The....Foreign
Living Dead....St. Rts
Lone Rider Rides On....Prod
Lone Star Raiders....Rep
Lone Wolf Keeps a Date, The....Col
Lone Wolf Takes a Chance....Col
Long Voyage Home....UA
Love Thy Neighbor....Para
Lucky Cisco Kid....20th-Fox
Lucky Devils....Univ
Lucky Partners....RKO

MAD Doctor, The....Para
Maisie Was a Lady....MGM
Major Barbara....UA
Mala Yerba....Foreign
Man I Married, The....20th-Fox
Man of the Hour, The....Foreign
Man Who Lost Himself, The....Univ
Margie....Univ
Marked Men....Producers
Mark of Zorro, The....20th-Fox
Mayerling to Sarajevo....Foreign
Meet John Doe....WB
Meet the Chump....Univ
Meet the Missus....Rep
Meet the Wildcat....Univ
Melody and Moonlight....Rep
Melody for Three....RKO
Melody Ranch....Rep
Men of Boys Town....MGM
Men Against the Sky....RKO
Mercy Plane....Producers
Merry Wives, The....Foreign
Mexican Spitfire Out West....RKO
Michael Shayne, Private Detective....20th-Fox
Misbehaving Husbands....Producers
Missing People....Mono
Miss Wheelwright Discovers America WB
Mr. and Mrs. Smith....RKO
Model Wife....Univ
Money and the Woman....FN
Monster and the Girl, The....Para
Moon Over Burma....Para
Mozart....Foreign
Mummy's Hand, The....Univ
Murder Among Friends....20th-Fox
Murder Over New York....20th-Fox
My Love Came Back....WB
My Son Is Guilty....Col
Mysterious Dr. R....Univ

NEVER Say No....Producers
New York Town....Para
Nice Girl....Univ
Night at Earl Carroll's....Para
Night Train....20th-Fox
Nobody's Children....Col
No, No, Nanette....RKO
North from the Lone Star....Col
North West Mounted Police....Para
No Time for Comedy....FN

OKLAHOMA Renegades....Rep
Old Bill and Son....Foreign
Ole Swimmin' Hole....Mono
One Crowded Night....RKO
One Night in Lisbon....Para
One Night in the Tropics....Univ
Open Road....Foreign
Outlaw, The....20th-Fox
Outlaws of the Panhandle....Col

PASTOR Hall....UA
Penny Serenade....Col
Pepe Le Moko....Foreign
Petticoat Politics....Rep
Phantom of Chinatown....Mono
Phantom Submarine....Col
Philadelphia Story....MGM
Pier 13....20th-Fox
Pinto Kid, The....Col
Playgirl....RKO
Pony Post....Univ
Pot O' Gold....UA
Prairie Pioneers....Rep
Prairie Schooldays....Mono
Pride and Prejudice....MGM
Pride of the Bowery....Mono

QUARTERBACK, The....Para
Queen of Destiny....RKO
Queen of the Yukon....Mono

RAGE in Heaven....MGM
Ragtime Cowboy Joe....Univ
Ramparts We Watch....RKO
Range Busters....Mono
Rangers of Fortune....Para
Reaching for the Sun....Para
Reluctant Dragon....RKO
Remedy for Riches....RKO
Return of Boston Blackie....Col
Return of Frank James....20th-Fox
Rhythm On the River....Para
Riders of Black Mountain....Producers
Ride Kelly Ride....20th-Fox
Ride On Vaquero....20th-Fox
Ride, Tenderfoot, Ride....Rep
Ridin' on a Rainbow....Rep
River's End....WB
Road Show....UA
Road to Rio, The....20th-Fox
Road to Zanzibar....Para
Robin Hood of the Pecos....Rep
Rolling Home to Texas....Mono
Romance of the Rio Grande....20th-Fox
Roosty....MGM
Round Up, The....Para

SAILORS THREE....Foreign
Saint in Palm Springs....RKO
Sandy Gets Her Man....Univ
San Francisco Docks....Univ
Santa Fe Trail....FN
Scattergood Baines....RKO
Schubert's Serenade....Foreign
Scotland Yard....20th-Fox
Sea Hawk....WB
Sea Wolf, The....WB
Second Chorus....Para
Secret Evidence....Producers
Secret Seven, The....Col
Senate Page Boys....Col
Seven Sinners....Univ
She Couldn't Say, No....FN
Shepherd of the Hills....Para
She Stayed Kissed....WB
Show Business....RKO
Singapore Woman....WB
Sing, Dance, Plenty Hot....Rep
Six Lessons from Madame Lazonga....Univ
Sky Murder....MGM
Sleepers West....20th-Fox
Slightly Tempted....Univ
Son of Monte Cristo....UA
So Ends Our Night....UA
South of Suez....WB
South to Karanga....Univ
So You Won't Talk....Col
Sporting Blood....MGM
Spring Parade....Univ
Stars Look Down, The....MGM
Strange Alibi....WB
Stranger On the Third Floor....RKO
Strawberry Blonde....WB
Street of Memories....20th-Fox
Strike Up the Band....MGM

TAKE Me Back to Oklahoma....Mono
Tall, Dark and Handsome....20th-Fox

Texas Rangers Ride Again.....Para
Texas Terrors .....Rep
That Gang of Mine.....Mono
That Hamilton Woman.....*UA*
That Uncertain Feeling.....*UA*
They Dare Not Love.....*Col*
They Drive By Night.....FN
They Met in Argentina.....RKO
They Met on Skis.....Foreign
They Knew What They Wanted.....RKO
Thief of Bagdad.....UA
Third Finger, Left Hand.....MGM
Thirty Days Hath September.....*WB*
This Thing Called Love.....Col
Three Men from Texas.....Para
Three Scratchers, The.....*Col*
Thundering Frontier .....Col
Time in the Sun.....St. Rts
Tin Pan Alley.....20th-Fox
Tobacco Road 20th-Fox
Too Many Girls.....RKO
Topper Returns .....*UA*
Torso Murder Mystery.....Foreign
Trail Blazers .....Rep
Trailing Double Trouble.....Mono
Trail of the Silver Spurs.....Mono
Trail of the Vigilantes.....Univ
Trial of Mary Dugan, The.....*MGM*
Triple Justice .....RKO
Tugboat Annie Sails Again.....FN
Tulsa Kid, The .....Rep
Two-Gun Sheriff .....*Rep*
Two Women .....Foreign

UNDER Texas Skies .....Rep
Untamed .....Para

Up in the Air.....Mono
VERY Young Lady, A.....20th-Fox
Victory .....Para
Villain Still Pursued Her.....RKO
Virginia .....Para

WAGONS Roll at Night.....*WB*
Wagon Train .....RKO
Walt Disney Festival.....RKO
Westerner, The .....UA
Western Union 20th-Fox
West of Abilene .....Col
West of Pinto Basin.....Mono
We Who Are Young.....MGM
Where Did You Get That Girl?.....Univ
Winged Victory .....*WB*
Whirlpool .....Foreign
Who Is Guilty?.....Mono
Who Killed Aunt Maggie?.....Rep
Wildcat Bus .....RKO
Wildcat of Tucson .....Col
Wild Man of Borneo.....MGM
World in Flames .....Para
Wyoming .....MGM
Wyoming Wildcat .....Rep

YESTERDAY'S Heroes 20th-Fox
You'll Find Out.....RKO
Young Bill Hickok .....Rep
Young People, The.....20th-Fox
You're the One.....Para
You're Out of Luck.....Mono
Youth Will Be Served.....20th-Fox

ZIEGFELD Girl, The.....*MGM*

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.
Numbers following titles are production numbers.
Asterisk (*) after release date designates 1939-40 product, all others are 1940-41.
Coming Attractions not set for release are printed in italics.
Release dates are furnished as soon as available (advance dates are tentative and subject to change).
Running time is subject to change.
Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.
For complete listing of 1940-41 Short Subjects see Product Digest, page 35.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adam Had Four Sons	Warner Baxter-Ingrid Bergman-Fay Wray	Feb. 1,'41		
(See Product Digest, page 38)				
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Angels Over Broadway (G) 1009	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40*	80	Oct. 12,'40
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41	58	
(See Product Digest, page 25)				
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125	Nov. 23,'40
Before I Hang (G) 1024	Boris Karloff-Evelyn Keyes	Sept. 17,'40*	63	Oct. 12,'40
Beyond the Sacramento 2210	Bill Elliott-Evelyn Keyes	Nov. 14,'40	58	
(See Product Digest, page 3)				
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms	Feb. 27,'41		
Blondie Plays Cupid (G) 2016	P. Singleton-A. Lake-L. Simms	Oct. 31,'40	68	Nov. 2,'40
Devil Commands, The	Boris Karloff - Amanda Duff - Richard Fiske-Ann Revere	Feb. 3,'41		
Durango Kid (G) 2201	Chas. Starrett-Luana Walters	Aug. 15,'40	61	Aug. 31,'40
Ellery Queen—Master Detective (G) 2024	Ralph Bellamy-Marg't Lindsey	Nov. 30,'40	69	Nov. 30,'40
Escape to Glory (G) 2012	Pat O'Brien-Constance Bennett	Nov. 28,'40	74	Nov. 23,'40
Face Behind the Mask, The	Peter Lorre-Evelyn Keyser	Jan. 16,'41		
Fight for Life (A)	*Myron McCormick*	*Not Set*	69	Mar. 16,'40
Five Little Peppers in Trouble 1022	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40*	65	
Fugitive from a Prison Camp (G) 2032	Jack Holt-Marian Marsh	Sept. 5,'40	59	Aug. 10,'40
Glamour for Sale (A) 1040	Roger Pryor-Anita Louise	Sept. 30,'40*	57	Nov. 9,'40
Girl's Best Friend Is Wall Street, A	*Joan Bennett-Franchot Tone*	*Not Set*		
Girls Under 21 (G) 2038	Paul Kelly-Rochelle Hudson	Oct. 24,'40	64	Nov. 16,'40
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53	Nov. 23,'40
Great Swindle, The	*Jack Holt-Marjorie Reynolds*	*Not Set*		
He Stayed for Breakfast (A) 1006	Loretta Young-Melvyn Douglas	Aug. 22,'40*	89	Aug. 10,'40
Howards of Virginia, The (G) 1001	Cary Grant-Martha Scott	Sept. 19,'40*	117	Aug. 31,'40
Lady in Question, The (A) 1008	Brian Aherne-Rita Hayworth	Aug. 7,'40*	81	Aug. 10,'40
Lone Wolf Keeps a Date, The (G) 2021	Warren William-Francis Robinson	Nov. 23,'40	67	Nov. 16,'40
Lone Wolf Takes a Chance	*Warren William-Henry Wilcoxon - June Storey - Eric Blore*	*Not Set*		
North from the Lone Star 2213	Bill Elliott	Mar. 27,'41		
Nobody's Children 2030	Edith Fellows-Lois Wilson	Oct. 17,'40	65	
Outlaws of the Panhandle 2205	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	
Penny Serenade	*Irene Dunne-Cary Grant*	*Not Set*		
(See Product Digest, page 29)				
Phantom Submarine, The 2033	Anita Louise-Bruce Bennett	Dec. 20,'40	70	
(See Product Digest, page 23)				
Pinto Kid, The 2204	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
(See Product Digest, page 31)				
Prairie Schooners (G) 2209	Bill Elliott-Evelyn Young	Sept. 30,'40	58	Nov. 16,'40
Return of Boston Blackie, The	*Chester Morris - Rochelle Hudson*	*Not Set*		
Secret Seven, The (G) 1039	Bruce Bennett-Florence Rice	Aug. 15,'40*	62	Aug. 17,'40
Senate Page Boys	*H. Marshall-Virginia Bruce*	*Not Set*		
So You Won't Talk (G) 2018	Joe E. Brown-Frances Robinson	Oct. 3,'40	69	Sept. 28,'40
They Dare Not Love	*George Brent-Martha Scott-Paul Lukas-Richard Lyon*	*Not Set*		
This Thing Called Love (A) 2005	Rosalind Russell-Melvyn Douglas	Jan. 2,'41	93	Dec. 28,'40
Three Scratches, The	*Ralph Bellamy-M. Lindsay-Chas. Grapewin*	*Not Set*		
Thundering Frontier, The (G) 2203	Chas. Starrett - Iris Meredith	Dec. 5,'40	57	Sept. 21,'40
West of Abilene (G) 2202	Chas. Starrett-Marjorie Cooley	Oct. 21,'40	57	July 20,'40
Wildcat of Tucson 2211	Bill Elliott-Evelyn Young	Dec. 31,'40	59	
(See Product Digest, page 22)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary	*M. Rooney-L. Stone-I. Hunter*	*Not Set*		
Bad Man, The	Wallace Beery - Lionel Barrymore - Laraine Day - Donald Reagan	Feb. 13,'41		
Billy the Kid	*Robt. Taylor-Brian Donlevy-Ian Hunter-M. O'Sullivan*	*Not Set*		
Bitter Sweet (G) 110 (Color)	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40	94	Nov. 16,'40
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40*	120	Aug. 10,'40
Blonde Inspiration	John Shelton - Virginia Grey - Albert Dekker - L. Nolan - Donald Meek	Feb. 6,'41		
Come Live with Me 122	James Stewart-Hedy Lamarr	Jan. 31,'41		
(See Product Digest, page 39)				
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 13,'40	89	Dec. 7,'40
Dr. Kildare's Crisis 115 (G)	Lionel Barrymore-Lew Ayres	Nov. 29,'40	75	Nov. 30,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40	80	Aug. 31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter	Oct. 4,'40	73	Oct. 5,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40	104	Nov. 2,'40
Flight Command (G) 117	Robert Taylor-Ruth Hussey	Jan. 3,'41	113	Dec. 21,'40
Free and Easy	*Ruth Hussey-Robert Cummings-N. Bruce-R. Owen*	*Not Set*		
Gallant Sons (G) 111	Jackie Cooper-Gene Reynolds	Nov. 15,'40	70	Nov. 16,'40
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40*	68	Aug. 24,'40
Go West (G) 114	Marx Bros.	Dec. 6,'40	82	Dec. 14,'40
Gone With the Wind (A) (Color)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Haviland	Jan. 17,'41	228	Dec. 16,'39
Haunted Honeymoon (A) 104	Robert Montgomery - Constance Cummings	Sept. 20,'40	83	Aug. 3,'40
(Reviewed under title, "Busman's Holiday")				
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40	77	Oct. 26,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40*	99	Aug. 10,'40
Keeping Company (G) 116	John Shelton-Ann Rutherford	Dec. 27,'40	80	Jan. 4,'41
Land of Liberty (G) 120	Historical	Jan. 24,'41	98	June 17,'39
Little Nelly Kelly (G) 112	Judy Garland-George Murphy	Nov. 22,'40	100	Nov. 16,'40
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres-Maureen O'Sullivan	Jan. 10,'41	79	Jan. 11,'41
Men of Boys Town	*S. Tracy-M. Rooney-B. Watson*	*Not Set*		
See Product Digest, page 37)				
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112	Nov. 30,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier	Aug. 2,'40*	118	July 13,'40
Rage in Heaven	*Robert Montgomery - Ingrid Bergman-George Sanders-Lucile Watson*	*Not Set*		
Roosty	*L. Barrymore-Edw. Arnold*	*Not Set*		
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40	71	Sept. 21,'40
Sporting Blood (G) 44	Robert Young-M. O'Sullavan	July 12,'40*	82	July 13,'40
Stars Look Down, The (A) 38	*Margaret Lockwood-Michael Redgrave-Emlyn Williams*	*Not Set*	103	Jan. 27,'41
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser	Sept. 27,'40	121	Sept. 21,'40
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40	96	Oct. 12,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trial of Mary Dugan, The	*Laraine Day-Robert Young-Marsha Hunt-Tom Conway*	*Not Set*		
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40*	80.	July 20,'40
Wild Man of Borneo 121	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41		
(See Product Digest, page 39)				
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40	89.	Sept. 14,'40
Ziegfeld Girl, The	*J. Stewart - J. Garland - H. Lamarr - T. Martin - J. Cooper*	*Not Set*		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils	Leo Gorcey-Bobby Jordan	Feb. 19,'41		
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept. 30,'40	62.	Oct. 19,'40
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40*	55.	Aug. 31,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Dec. 20,'40		
Dead Man's Shoes	Leslie Banks-Wilfrid Lawson	Jan. 15,'41		
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40*	68.	Aug. 3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40	64.	Oct. 12,'40
Her First Romance (G)	Edith Fellows-Wilbur Evans	Dec. 25,'40	77.	Dec. 28,'40
Kid's Last Ride, The	Ray Corrigan-John King	Jan. 30,'41		
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40*	62.	Aug. 10,'40
Missing People (G)	Will Fyffe	Aug. 19,'40*	69.	Nov. 16,'40
Ole Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40	78.	Oct. 26,'40
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov. 11,'40	62.	Nov. 23,'40
Pride of the Bowery (G)	Leo Gorcey-Bobby Jordan	Dec. 15,'40	63.	Jan. 18,'41
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40*	73.	Sept. 21,'40
Range Busters (G)	John King-Ray Corrigan	Aug. 22,'40	61.	Sept. 7,'40
Ridin' the Cherokee Trail	Tex Ritter	Feb. 6,'41		
Rolling Home to Texas	Tex Ritter	Dec. 30,'40		
Take Me Back to Oklahoma (G)	Tex Ritter-Terry Walker	Nov. 11,'40	64.	Nov. 30,'40
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40	62.	Oct. 5,'40
Trail of the Silver Spurs	John King-Ray Corrigan	Jan. 4,'41		
Trailing Double Trouble (G)	John King-Ray Corrigan	Oct. 1,'40	58.	Oct. 19,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40*	61.	Sept. 14,'40
Who is Guilty? (A)	Ben Lyon	Sept. 2,'40*	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count")				
West of Pinto Basin (G)	Ray Corrigan-John King	Nov. 25,'40	56.	Dec. 7,'40
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aldrich Family In Life with Henry (G) 4016	Jackie Cooper-Leila Ernest	Jan. 24,'41	74.	Jan. 18,'41
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov. 8,'40	113.	Oct. 19,'40
Border Vigilantes	William Boyd-Russel Hayden-Andy Clyde	Apr. 18,'41		
Caught in the Draft	Bob Hope - Dorothy Lamour - Lynne Overman	May 30,'41		
Cherokee Strip (G) 4005	Richard Dix-Florence Rice	Oct. 11,'40	86.	Oct. 5,'40
Christmas In July (G) 4007	Dick Powell-Ellen Drew	Oct. 25,'40	72.	Sept. 21,'40
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40*	63.	Aug. 17,'40
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov. 1,'40	75.	Oct. 12,'40
Doomed Caravan (G) 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41	61.	Jan. 11,'41
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40*	69.	Aug. 3,'40
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff	Aug. 23,'40*	83.	July 27,'40
Hard Boiled Canary	A. Jones-S. Foster-M. Lindsay	Mar. 7,'41		
In Old Colorado 4052	W. Boyd-R. Hayden-A. Clyde	Feb. 28,'41		
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40	92.	Sept. 7,'40
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Apr. 25,'41		
Kiss the Boys Goodbye	Mary Martin-Don Ameche	July 18,'41		
Lady Eve, The	Barbara Stanwyck-Henry Fonda-Chas. Colburn-Eugene Pallette	Mar. 21,'41		
Las Vegas Nights	Phil Regan-Bert Wheeler-Tommy Dorsey	Mar. 28,'41		
Love Thy Neighbor (G) 4013	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40	82.	Dec. 21,'40
Mad Doctor, The	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41		
(See Product Digest, page 43)				
Monster and the Girl, The	Ellen Drew-Red Cameron	May 16,'41		
Moon Over Burma (G) 4006	Dorothy Lamour-Robert Preston	Oct. 18,'40	75.	Oct. 19,'40
Mystery Sea Raider (G) 3934	Henry Wilcoxon-Carole Landis	Aug. 9,'40*	78.	Aug. 3,'40
New York Town	*Mary Martin-Robt. Preston-Fred MacMurray*	*Not Set*		
Night at Earl Carroll's, A (G) 4011	Ken Murray-Rose Hobart	Dec. 6,'40	63.	Nov. 16,'40
North West Mounted Police (G) 3946 (Color)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40*	125.	Oct. 26,'40
One Night in Lisbon	Madeleine Carroll-Fred MacMurray-Dame May Whitty	June 13,'41		
Quarterback, The (G) 4004	Wayne Morris-Virginia Dale	Oct. 4,'40	69.	Oct. 5,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40	80.	Sept. 14,'40
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker	May 9,'41		
Road to Zanzibar, The	B. Crosby-B. Hope-D. Lamour	Apr. 11,'41		
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin	Sept. 6,'40	94.	Aug. 24,'40
Round Up, The	R. Dix-P. Morison-P. Foster	Apr. 18,'41		
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 3,'41	83.	Dec. 7,'40
Shepherd of the Hills (Color)	John Wayne-Betty Field-Harry Carey-Beulah Bondi	Aug. 15,'41		
Texas Rangers Ride Again (G) 4012	J. Howard-E. Drew-M. Robson	Dec. 13,'40	67.	Nov. 2,'40
Three Men from Texas (G) 4050	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40	76.	Sept. 14,'40
Untamed (A) 3941 (Color)	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40*	83.	June 29,'40
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80.	Dec. 21,'40
Virginia (A) (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110.	Jan. 18,'41
World in Flames (G) 4010	Documentary	Nov. 15,'40	60.	Oct. 19,'40
You're the One	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb. 7,'41		
See Product Digest, page 37)				

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters 153	Tim McCoy	Sept. 16,'40	60	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40	63	
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40	60	
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41		
Billy the Kid Rides West	Bob Steele	Jan. 3,'41		
Caught in the Act 107	Henry Armetta	Jan. 18,'40		
Devil Bat 105	Bela Lugosi	Dec. 13,'40	68	
Gun Code 152	Tim McCoy	Aug. 3,'40	57	
Lone Rider Rides On, The 163	George Houston	Jan. 17,'41		
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40	66	
Misbehaving Husbands (G) 105	Ralph Byrd-Luana Walters	Dec. 20,'40	65.	Dec. 21,'40
Never Say No 108	*Glamour Girls*	*Not Set*		
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 5,'40	59	
Secret Evidence 106	M. Reynolds-C. Quigley	Jan. 31,'40		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Judge 010	Weaver Brothers and Elviry	Jan. 28,'41		
(See Product Digest, page 43)				
Bad Man from Rio	Don Barry-Virginia Carol	Feb. 14,'40		
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40	67.	Nov. 23,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57.	Nov. 30,'40
Behind the News (G) 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	75.	Dec. 14,'40
Bowery Boy (G) 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40	70.	Jan. 4,'41
Citadel of Crime	*John Wayne - Frances Dee - Edward Ellis*	*Not Set*		
Colorado (G) 051	Roy Rogers-"Gabby" Hayes	Sept. 15,'40	57.	Sept. 7,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug. 31,'40*	67.	Aug. 17,'40
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov. 7,'40	67.	Nov. 16,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40	57.	Oct. 12,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40	69.	Sept. 14,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford	Oct. 15,'40	88.	Oct. 19,'40
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57.	Dec. 21,'40
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40	68.	Nov. 23,'40
Melody and Moonlight (G) 005	Johnny Downs-Vera Vague	Oct. 11,'40	73.	Oct. 5,'40
Melody Ranch (G) 041	Gene Autry-Jimmy Durante	Nov. 15,'40	84.	Nov. 23,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40	57.	Aug. 17,'40
Petticoat Politics 020	Roscoe Karns-Ruth Donnelly-Spencer Charters	Jan. 31,'41		
Prairie Pioneers	*Bob Livingstone-Bob Steele*	*Not Set*		
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40	65.	Aug. 24,'40
Ridin' on a Rainbow 044	Gene Autry - Smiley Burnette-Mary Lee-Carol Adams	Jan. 24,'41		
(See Product Digest, page 38)				
Robin Hood of the Pecos (G) 054	Roy Rogers-Geo. "Gabby" Hayes -Sally Payne	Jan. 14,'41	59.	Jan. 18,'41
Sing, Dance, Plenty Hot (G) 010	Johnny Downs-Ruth Terry	Aug. 10,'40*	72.	Aug. 3,'40
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov. 22,'40	57.	Nov. 23,'40
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40	58.	Nov. 2,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40	57.	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40	57.	Sept. 21,'40
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40	70.	Nov. 2,'40
Wyoming Wildcat (G) 074	Don "Red" Barry-Julie Duncan	Jan. 6,'41	56.	Jan. 11,'41
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40	59.	Oct. 5,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande 183	Tim Holt-Ray Whitley	Feb. 7,'41		
(See Product Digest, page 30)				
Citizen Kane 118	Orson Wells-Dorothy Comingore	Feb. 28,'41		
Convoy (A) 161	Clive Brook-John Clements-Judy-Campbell-Edward Chapman	Jan. 3,'41	90.	June 29,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40*	89.	Aug. 31,'40
Devil and Miss Jones, The 122	Jean Arthur-Charles Coburn-Edward McNamara - S. Z. Sakall	Mar. 14,'41		
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford	Sept. 13,'40	81.	Sept. 14,'40
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63.	Nov. 2,'40
Girl, a Guy and a Gob, A 120	George Murphy-Lucille Ball	Feb. 14,'41		
(See Product Digest, page 21)				
Hang Out the Moon	*Rosemary Lane-D. O'Keefe*	*Not Set*		
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40	72.	Sept. 21,'40
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	105.	Dec. 21,'40
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40	70.	Sept. 21,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Make Music (G) 115	Bob Crosby-Jean Rogers-Elizabeth Risdon-Joseph Buloff	Jan. 17,'41	85.	Dec. 14,'40
Li'l Abner (G) 109	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40	78.	Nov. 9,'40
Little Men (G) 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Jan. 10,'41	84.	Dec. 7,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 30,'40*	101.	Aug. 17,'40
Melody for Three 124	Jean Hersholt-Fay Wray-Walter Woolf King	Mar. 28,'41		
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40	75.	Aug. 24,'40
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 15,'40	76.	Oct. 12,'40
Mr. and Mrs. Smith 117	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41		
(See Product Digest, page 15)				
No, No Nanette (G) 114	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 20,'40	96.	Dec. 28,'40
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40*	68.	Aug. 24,'40
Playgirl (G) 121	Kay Francis-James Ellison	Mar. 7,'41	75.	Dec. 14,'40
Queen of Destiny (G) 061 (Color)	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40*	95.	Aug. 10,'40
(Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38)				
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40	87.	July 27,'40
Reluctant Dragon	*Disney Cartoon Feature*	*Not Set*		
Remedy for Riches (G) 113	Jean Hersholt-Dorothy Lovett	Nov. 29,'40	66.	Nov. 23,'40
Saint in Palm Springs, The (G) 116	George Sanders-Wendy Barrie	Jan. 24,'41	66.	Jan. 4,'41
Scattergood Baines 123	Guy Kibbee-Dink Trout-Carol Hughes	Feb. 21,'41		
Show Business 119	Alan Mowbary-Donald McBride-Carol Hughes	Mar. 21,'41		
Stranger on the Third Floor (G) 041	Peter Lorre-John McGuire-Margaret Tallichet	Aug. 16,'40*	64.	Sept. 7,'40
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct. 25,'40	90.	Oct. 12,'40
They Met in Argentina 128	Gene Raymond-Maureen O'Hara-Alberto Vila-Buddy Ebsen	Apr. 25,'41		
Too Many Girls (G) 106	Lucille Ball-Richard Carlson	Nov. 8,'40	85.	Oct. 12,'40
Triple Justice (G) 086	George O'Brien-Virginia Vale	Sept. 20,'40*	66.	Oct. 19,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell	Oct. 11,'40	67.	July 27,'40
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct. 4,'40	59.	Oct. 12,'40
Walt Disney Festival (G) (Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 0470l.) (Color)		Aug. 2,'40*	117.	
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40*	63.	Aug. 17,'40
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40	97.	Nov. 16,'40

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blood and Sand (Color)	Tyrone Power-Linda Darnell-Alan Curtis-Laird Cregar	May 30,'41		
Bride Wore Crutches, The 112	Lynne Roberts-Ted North	July 4,'41		
(See Product Digest, page 30)				
Brigham Young—Frontiersman (G) 107	Tyrone Power-Linda Darnell	Sept. 27,'40	113.	Aug. 31,'40
Chad Hanna (G) 123 (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec. 27,'40	88.	Dec. 14,'40
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Jean Valerie	Sept. 6,'40	63.	Aug. 3,'40
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40	70.	Nov. 30,'40
Dead Men Tell	Sidney Toler-Sen Yung-Jean Rogers	Mar. 28,'41		
Down Argentine Way (G) 113 (Color)	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40	88.	Oct. 5,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce-Ralph Bellamy	Sept. 13,'40	80.	Aug. 31,'40
For Beauty's Sake	Ted North-Marjorie Weaver	June 27,'41		
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40	57.	Sept. 28,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in the News 127	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78.	Oct. 12,'40
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood	Apr. 25,'41	92.	May 13,'39
Golden Hoofs (See Product Digest, page 31)	Jane Withers-Charles Rogers	Feb. 14,'41		
Great Profile, The (G) 111	John Barrymore-Johne Payne	Oct. 25,'40	71.	Aug. 24,'40
Hudson's Bay (G) 115	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Jan. 3,'41	94.	Dec. 28,'40
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40	78.	Dec. 7,'40
Man I Married, The (A) 101	Joan Bennett-Francis Lederer	Aug. 2,'40	77.	July 20,'40
Mark of Zorro, The (G) 117	Tyrone Power-Linda Darnell	Nov. 8,'40	93.	Nov. 9,'40
Michael Shayne, Private Detective (G) 124	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41	77.	Dec. 28,'40
Night Train (A) 114 (Reviewed under title, "Gestapo")	Marg't Lockwood-Rex Harrison	Oct. 18,'40	93.	June 8,'40
Murder Among Friends	John Hubbard-Marjorie Weaver	Mar. 14,'41		
Murder Over New York (G) 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40	65.	Dec. 7,'40
Outlaw, The	Walter Huston-Thomas Mitchell-Jane Russell-Jack Beutel	Mar. 21,'41		
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40	66.	Aug. 17,'40
Return of Frank James, The (G) 103 (Color)	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40	92.	Aug. 17,'40
Ride Kelly Ride	Marvin Stephens-Rita Quigley-Eugene Pallette	Feb. 7,'41		
(See Product Digest, page 38)				
Ride On, Vaquero	Cesar Romero-Mary B. Hughes	Apr. 18,'41		
Road to Rio, The (Color)	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41		
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73.	Jan. 4,'41
Scotland Yard	Nancy Kelly - John Loder - Edmund Gwenn	Feb. 28,'41		
Sleepers West	Lloyd Nolan-Lynn Bari-Mary Beth Hughes-Ben Carter	Apr. 4,'41		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70.	June 29,'40
Tall, Dark and Handsome 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41		
(See Product Digest, page 43)				
Tin Pan Alley (G) 120	Alice Faye-Betty Grable-Jack Oakie-John Payne	Nov. 29,'40	92.	Nov. 23,'40
Tobacco Road	Gene Tierney-Charley Grapewin-Marjorie Rambeau-William Tracy-Elizabeth Patterson	Mar. 7,'41		
Very Young Lady, A	Jane Withers - Nancy Kelly - June Carlson	June 6,'41		
Western Union (Color)	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Feb. 21,'41		
(See Product Digest, page 30)				
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept. 20,'40	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Jack Oakie	Aug. 30,'40	79.	July 13,'40
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40	66.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackout (G) (Reviewed under title, "Contraband")	Valerie Hobson-Conrad Veidt	Nov. 29,'40	80.	Apr. 13,'40
Broadway Limited	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe-Patsy Kelly*	*Not Set*		
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40	86.	Aug. 3,'40
Cheers for Miss Bishop	*Martha Scott-Wm. Gargan*	*Not Set*	95	*Jan.* 18,'41
Foreign Correspondent (G)	Joe McCrea-Laraine Day	Aug. 16,'40	120.	Aug. 31,'40
Great Dictator, The (G)	*Charles Chaplin - Paulette Goddard-Jack Oakie*	*Not Set*	126.	Oct. 19,'40
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40	97.	Aug. 31,'40
Long Voyage Home (A)	J. Wayne-T. Michell-I. Hunter	Nov. 22,'40	105.	Oct. 12,'40
Major Barbara	*Wendy Hiller-Robt. Morley*	*Not Set*		
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson	Sept. 13,'40	92.	Aug. 3,'40
Pot O'Gold	*James Stewart-Paulette Goddard - Horace Heidt - Dick Hogan*	*Not Set*		
Roadshow (See Product Digest, page 6)	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly	Jan. 24,'41		
So Ends Our Night (See Product Digest, page 14)	*Fredric March - Margaret Sullivan - Glenn Ford - Frances Dee*	*Not Set*		
Son of Monte Cristo (G)	Louis Hayward - Joan Bennett - George Sanders	Jan. 10,'41	102.	Dec. 7,'40
That Hamilton Woman (See Product Digest, page 31)	*Vivien Leigh-L. Olivier*	*Not Set*		
That Uncertain Feeling	*M. Oberon-Melvyn Douglas-Burgess Meredith*	*Not Set*		
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40	109.	Oct. 19,'40
Topper Returns	*Joan Bondell-Roland Young-Carole Landis-'Rochester'-Billie Burke-Patsy Kelly*	*Not Set*		
Westerner, The (G)	Gary Cooper-Walter Brennan	Sept. 20,'40	99.	Sept. 21,'40

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters	Sept. 6,'40	74.	Sept. 7,'40
Bank Dick, The (G) 5010	W. C. Fields-Una Merkel	Nov. 29,'40	73.	Dec. 7,'40
Back Street	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41		
Boss of Bullion City 5064	Johnny Mack Brown - Fuzzy Knight	Jan. 10,'41		
Boys from Syracuse (A) 4003	Allan Jones-Martha Raye-Joe Penner-Rosemary Lane	Aug. 9,'40*	73.	July 20,'40
Buck Privates	Andrews Sisters - Abbott & Costello-Jane Frazee	Jan. 31,'41		
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight	Feb. 14,'41		
Dangerous Game, A (See Product Digest, page 39)	*Richard Arlen-Andy Devine*	*Not Set*		
Dark Street of Cairo (G) 5040	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59.	Dec. 7,'40
Devil's Pipeline 5052	Richard Arlen-Andy Devine	Nov. 1,'40	65.	Nov. 16,'40
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40	71.	Oct. 12,'40
Flame of New Orleans, The	*Marlene Dietrich - Roland Young-Bruce Cabot*	*Not Set*		
Fugitive, The (A) 5046 (pre-release 6-28-40) (Reviewed under the title, "On the Night of the Fire")	Ralph Richardson - Diana Wynward	Sept. 20,'40	76.	Jan. 6,'40
Give Us Wings (G) 5025	"Dead End Kids"-W. Ford	Dec. 20,'40	62.	Nov. 16,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hired Wife (G) 5006	R. Russel-B. Aherne-V. Bruce	Sept. 13,'40	96.	Sept. 7,'40
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	63.	Aug. 10,'40
Invisible Woman, The (A)	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 27,'40	70.	Jan. 4,'41
Lady from Cheyenne	Loretta Young-Robert Preston-Gladys George	Mar. 28,'41		
Law and Order (G) 5062	Johnny Mack Brown - Fuzzy Knight - Nell O'Day	Oct. 18,'40	57.	Nov. 30,'40
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40	64.	Sept. 7,'40
Little Bit of Heaven, A (G) 5017	Gloria Jean-Robt. Stack	Oct. 11,'40	86.	Oct. 19,'40
Lucky Devils 5053 (See Product Digest, page 30)	Richard Arlen-Andy Devine	Jan. 3,'41		
Man Who Lost Himself, The	*Brian Aherne-Kay Francis-Henry Stephenson*	*Not Set*		
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40	59.	Sept. 21,'40
Meet the Chump (See Product Digest, page 38)	Hugh Herbert-Anna Nagel	Feb. 14,'41		
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40	65.	Nov. 2,'40
Model Wife	Joan Blondell - Dick Powell - Charles Ruggles	Mar. 14,'41		
Mummy's Hand, The (G) 5020	Dick Foran-Peggy Moran	Sept. 20,'40	67.	Aug. 31,'40
Mysterious Dr. R	*Lionel Atwill-Lon Chaney, Jr.-Frank Albertson-Anne Nagel*	*Not Set*		
Next Time We Love (G) 5048. (Re-Issue)	Margaret Sullavan-Jas. Stewart	Nov. 22,'40	85.	Feb. 8,'36
Nice Girl (See Product Digest, page 29)	Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan-Rbt. Benchley-Helen Broderick	Feb. 21,'41		
One Night in the Tropics (G) 5015	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40	82.	Nov. 9,'40
Pony Post (G) 5063	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40	59.	Dec. 21,'40
Ragtime Cowboy Joe (G) 5061	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40	58.	Oct. 5,'40
San Francisco Docks (G) 5027	Burgess Meredith-Irene Hervey	Jan. 10,41	66.	Dec. 7,'40
Sandy Gets Her Man (G) 5021	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40	66.	Nov. 16,'40
Seven Sinners (A) 5007	Marlene Dietrich-John Wayne	Oct. 25,'40	86.	Nov. 2,'40
Six Lessons from Madame..... Lazonga (G)	Lupe Velez-Leon Errol	Jan. 17,'41	62.	Jan. 18,'41
Slightly Tempted G) 5024	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	60.	Aug. 10,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40*	59.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept. 27,'40	89.	Sept. 28,'40
Trail of the Vigilantes (G) 5008	Franchot Tone-B. Crawford	Dec. 13,'40	75.	Dec. 14,'40
Where Did You Get That Girl? (G) 5030	H. Parrish-C. Lang-L. Errol	Jan. 3,'41	67.	Dec. 21,'40

WALT DISNEY PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	135.	Nov. 16,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bashful Hero (See "Stuff of Heroes," Product Digest, page 39)	*Eddie Albert-Joan Leslie-Alan Hale-John Litel*	*Not Set*		
Always a Bride [FN] (G) 570	Rosemary Lane-George Reeves	Nov. 2,'40	58.	Nov. 30,'40
Bride Came C.O.D.	*Bette Davis-James Cagney-Stuart Erwin*	*Not Set*		
Calling All Husbands [WB] (G) 519	Ernest Truex-Luelle Fairbanks	Sept. 7,'40	64.	Sept. 21,'40
Case of the Black Parrot [FN]. (G) 572	Wm. Lundigan-Maris Wrixon	Jan. 11,'41	59.	Jan. 18,'41
City for Conquest [WB] (G) 506	James Cagney-Ann Sheridan	Sept. 21,'40	106.	Sept. 14,'40
Dispatch from Reuter's, A [WB] (G) 511	Edw. G. Robinson-Edna Best	Oct. 19,'40	90.	Sept. 28,'40
East of the River [FN] (G) 562	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 9,'40	73.	Nov. 2,'40
Far Horizon	*B. Davis-G. Brent-H. McDaniel*	*Not Set*		
Father Is a Prince [FN] 569	Grant Mitchell-Nana Bryant	Oct. 12,'40	56	
Father's Son [WB] 520	John Litel-Frieda Inescort	Feb. 1,'41		
Flight from Destiny [WB] (A)	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald - John Litel	Feb. 8,'41	74.	Dec. 28,'40
Flowing Gold [WB] (G) 412	Pat O'Brien-J. Garfield	Aug. 24,40*	82.	Aug. 31,'40
Footsteps in the Dark	*Errol Flynn-Ralph Bellamy-Brenda Marshall*	*Not Set*		
Four Mothers [WB] (G) 503	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert-May Robson	Jan. 4,'41	86.	Dec. 21,'40
Here Comes Happiness (See Product Digest, page 39)	*Mildred Coles-Richard Ainley-Russell Hicks-Marjorie Gateson*	*Not Set*		
Her Great Lie	*Bette Davis-George Brent-Hattie McDanels-M. Astor*	*Not Set*		
Here Comes the Navy [WB] (G) 525 (re-issue)	James Cagney - Pat O'Brien	Dec. 21,'40	86.	Nov. 30,'40
High Sierra [FN] (See Product Digest, page 13)	Humphrey Bogart-Ida Lupino	Jan. 25,'41		
Honeymoon for Three [WB] (See Product Digest, page 14)	G. Brent-A. Sheridan-J. Wyman	Jan. 18,'41		
Knockout	*W. Morris-Olympe Bradna-Virginia Field-Cliff Edwards*	*Not Set*		
Knute Rockne—All American [WB] (G) 502	Pat O'Brien-Gale Page	Oct. 5,'40	98.	Oct. 12,'40
Lady with Red Hair [WB] (G) 512	M. Hopkins-R. Ainsley-C. Rains	Nov. 30,'40	80.	Nov. 16,'40
Letter, The [FN] (A) 552	Bette Davis-Herbert Marshall	Nov. 23,'40	97.	Nov. 16,'40
Meet John Doe	*G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington*	*Not Set*		
Miss Wheelwright Discovers America	*Jeffrey Lynn-Priscilla Lane-Ronald Reagan*	*Not Set*		
Money and the Woman [FN] (G) 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40*	65.	Aug. 17,'40
No Time for Comedy [FN] (A) 554	James Stewart-Rosalind Russell	Sept. 14,'40	93.	Sept. 7,'40
River's End [WB] (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40*	69.	Aug. 24,'40
Santa Fe Trail [FN] (G) 551	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale	Dec. 28,'40	110.	Dec. 21,'40
Sea Hawk [WB] (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40*	126.	July 27,'40
Sea Wolf, The	*Edw. G. Robinson-John Garfield-Ida Lupino*	*Not Set*		
She Couldn't Say No [FN] (G) 571	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40	64.	Dec. 28,'40
She Stayed Kissed [WB]	Dennis Morgan - Jane Wyatt - Shirley Ross	Feb. 15		
Singapore Woman	*Brenda Marshall-D. Bruce-Bruce Lester*	*Not Set*		
South of Suez [WB] (G) 513	Geo. Brent-Brenda Marshall	Nov. 16,'40	87.	Dec. 21,'40
Strange Alibi	*Arthur Kennedy-Joan Perry-Minor Watson*	*Not Set*		
Strawberry Blonde [FN] (See Product Digest, page 30)	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41		
They Drive by Night [FN] (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40*	95.	July 13,'40
Thirty Days Hath September	*Eddie Albert-Joan Leslie-Alan Hale*	*Not Set*		
Tugboat Annie Sails Again [FN] (G) 561	Marjorie Rambeau-Alan Hale	Oct. 26,'40	75.	Oct. 26,'40
Wagons Roll at Night, The (See Product Digest, page 29)	*H. Bogert-S. Sidney-E. Albert*	*Not Set*		
Winged Victory	*Geraldine Fitzgerald-James Stephenson-Donald Crisp*	*Not Set*		

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Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Among Human Wolves G)	Basil Radford	Film Alliance	Dec. 1,'40	59.	Nov. 30,'40
Dangerous Cargo (A) 3 (Reviewed under title, "Hell's Cargo.")	Walter Rilla	Film Alliance	Aug. 3,'40	73.	Sept. 21,'40
Cavalcade of Faith (G)	Documentary	Jeffrey	Jan. 17,'41	65.	Jan. 11,'41
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct. 23,'40	65.	Oct. 19,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62	
Here Is Ireland (G)	Travelogue	Irish-American	Oct. 3,'40	80.	Oct. 12,'40
Heritage (G)	Juanita Montenegro	French Films	Nov. 4,'40	75.	Nov. 16,'40
Kiss of Fire, The (A)	Viviane Romance	Hakim Brothers	Nov. 19,'40	83.	Nov. 30,'40
Let George Do It (G)	George Formby	Film Alliance	Aug. 31,'40	73.	Mar. 30,'40
Lilac Domino, The (G)	Michael Bartlett	Select	Dec. 6,'40	65.	Dec. 14,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept. 21,'40	82.	Sept. 28,'40
Living Dead, The (A)	Paul Wegener	Hoffberg	Dec. 16,'40	85.	Dec. 21,'40
Mala Yerba (A)	Lupita Gallardo	G. Soria	Sept. 21,'40	109.	Oct. 5,'40
Man of the Hour, The (A)	Maurice Chevalier	Trio Films	Nov. 20,'40	95.	Nov. 30,'40
Mayerling to Sarajevo (A)	John Lodge	Leo	Oct. 30,'40	90.	Nov. 9,'40
Merry Wives, The* (A)	Zdenek Stepanek	Lloyd	Nov. 11,'40	85.	Nov. 23,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct. 3,'40	75.	Oct. 19,'40
Old Bill and Son	Moreland Graham	General Film	Not Set		Dec. 14,'40
Open Road, The (A)	Victor Francen	Mintz	Oct. 4,'40	85.	Oct. 19,'40
Pepe Le Moko (A)	*Jean Gabin*	*Mayer-Burstyn*	*Not Set*	100.	Mar. 20,'37
Sailors Three (G)	Tommy Trinder	Assoc. British	Not Set	87.	Oct. 26,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90.	Sept. 7,'40
They Met on Skis (G)	Wissia Dina	C. L. Import	Dec. 21,'40	75.	Jan. 11,'41
Time In the Sun (A)	Documentary	World	Sept. 30,'40	59.	Oct. 5,'40
Torso Murder Mystery (A). (Reviewed under the title, "Traitor Spy.")	Bruce Cabot	Ziehm	Oct. 23,'40	Dec.	30,'39
Two Women (A)	Pierre Blanchar	Paragon	Nov. 1,'40	100.	Nov. 9,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct. 7,'40	79.	Oct. 19,'40

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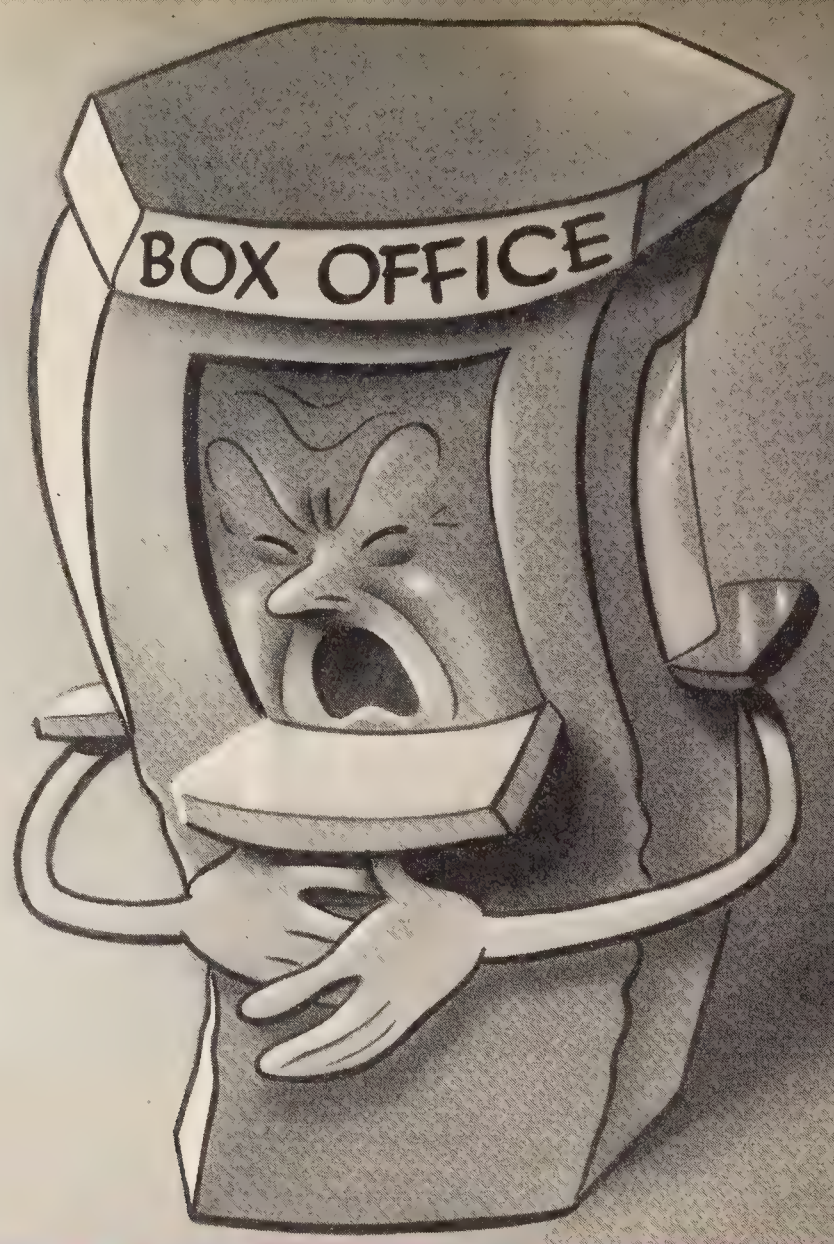
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VOL. 142, NO. 4 JANUARY 25, 1941

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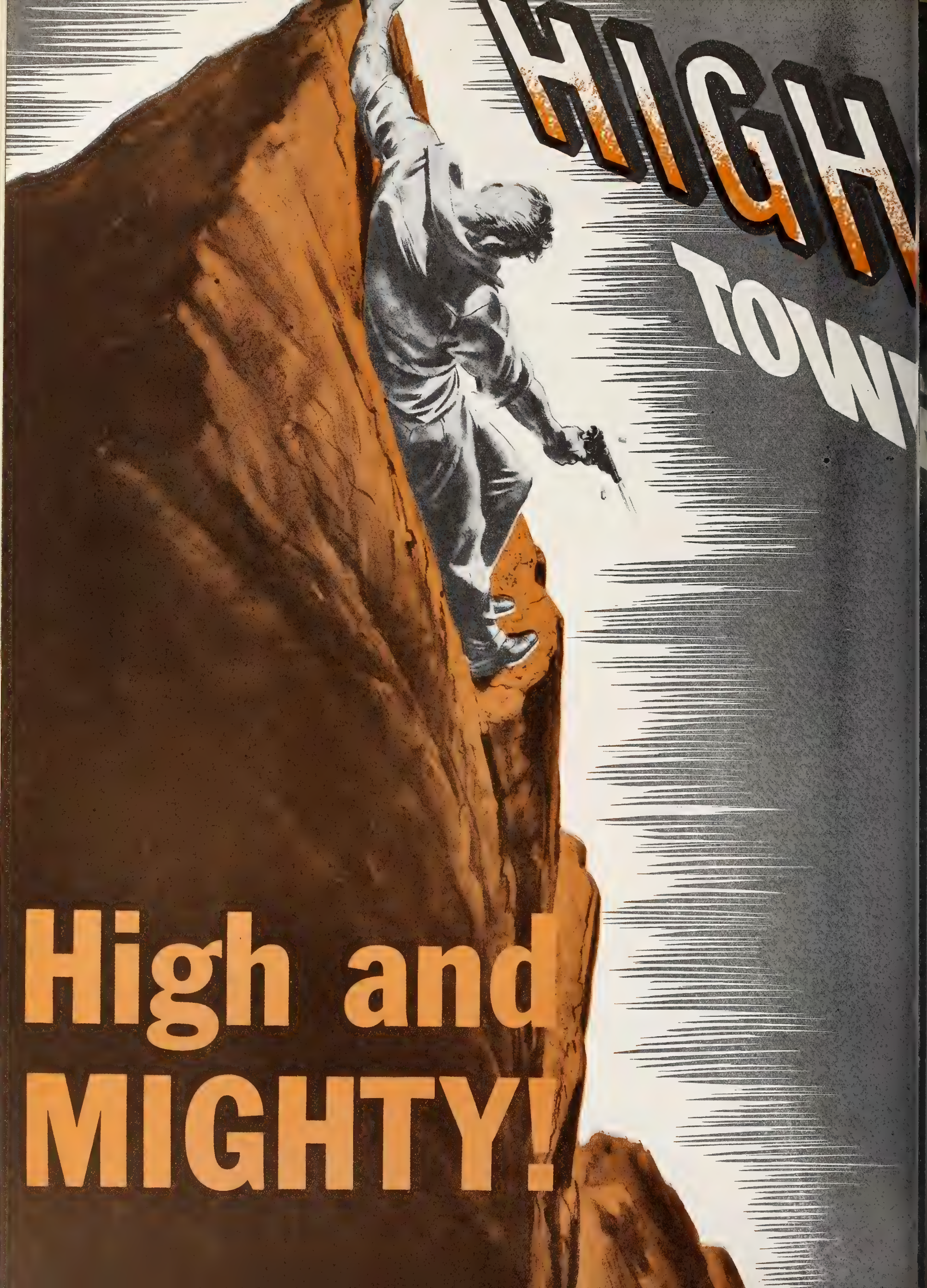
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 4 — January 25, 1941

CUSTOMER CONTROL

PROBABLY the intimations of Senator Burton K. Wheeler, chairman of the Interstate Commerce Commission, that regulation of the screen stands indicated by what he charges is "an intention to incite to war" will prove to be mere fulmination of a moment's heat.

But the motion picture institution can not take too lightly such expressions from such conspicuous rostrums.

Senator Wheeler would stand in better case had he been able to document his charges with titles and citations.

Closer observers of the screen than the Senator are not able to recall any array of war-mongering pictures to support his charge. He could do much better with the printed word, or even the stage.

The screen has at times of late, had its fling at pictures with various sorts of "messages," and on the whole the public has not thought well enough of them in sufficient number to support them at the box office.

We have the judgment of many acute observers, including very recently that of Mr. Joseph P. Kennedy, citizen and ambassador to Britain, that the American public does not want participation under arms in this world war.

Until the public has a change of attitude it is rather apparent that it will not incline enough to interest in war-mongering pictures to make them pay their way at the box office, and if that does not happen neither do the pictures.

Meanwhile the cause of democracy and liberty, may we say once again, is not to be served by abandoning it.

The public has its own effective manner of controlling the content of pictures and has been doing it for a long time.

△ △ △

ABOUT PICTURES

TO the practitioners and students of the motion picture a special interest attaches to the "Sixty Photographs" show which accompanies announcement of the new department of photography at the New York Museum of Modern Art.

This is of course a showing of what this industry has come to call "stills." But it was out of stills that the motion picture was born.

To pictorialists the Museum gives important emphasis to the fact that photography, despite all the deriding that it has had, is an art in the hands of the artist, quite as genuinely a tool of expression as an instrument of record.

"It is timely and logical," observes Mr. David H. McAlpin, chairman of the Committee on Photography, "that more systematic attention be devoted to photography, to orient our judgment by a greater knowledge . . . both technical and esthetic . . . "

Photography, as perhaps Mr. McAlpin has had in mind, has for most of us come to be taken much too casually by reason of the universal availability of the camera and its so very casual use by the many. Also it may be observed that excellent photography is so much taken for granted in motion picture production that it is rarely or never mentioned by reviewers these days.

The Museum has probably quite enough on its agenda now, but it might be both interesting and constructive if there might be one day a compilation of motion picture scenes made exclusively for their photographic significance, with perhaps an exploration of early tinting and toning, stencil color, and the various photo-chemical processes precedent and ancestral to today's Kodachrome and Technicolor.

△ △ △

NEGLECTED

FOR months now the editorial desk of this publication has been gradually accumulating a sense of something missing, an indefinable sense of loss, of an elusive lacking, like that second drop of bitters in the cocktail.

Now after exploring, by occasional whim, the cluttered array of clippings and marked copies of this and that which bestrew this rose tinted cublicle up in Radio City Gulch, we have found what it is that is not here.

It is the once accustomed outgiving of acute disapproval of Motion Picture Herald and its policies from our Opposition-on-the-Left. The diminuendo began of course that day of the Great Confusion, when Comrade Stalin and Herr Hitler announced agreement and pact.

It is long now since the Herald has been denounced, with hissings about "escapism," for its contention in behalf of "amusement only" for the theatre supported by the box office and the multitudes. Even a hush has fallen, not complete but a hush, on the advocacy of the notion that a code of commitment to common decency is censorship.

Most seriously to be missed is that oft repeated assertion that Motion Picture Herald is given over to trade and com merce, the business of selling and showing motion pictures for profit. It was a pleasant sort of experience to be continuously and loudly damned for tending to our business so effectively.

△ △ △

WHO THREW WHAT?

THE somewhat abundantly discussed issues between Mr. William Randolph Hearst and a certain motion picture currently entitled "Citizen Kane" are one thing, and the Hedda-Louella situation is another, even if related, matter.

In her column entitled "Hedda Hopper's Hollywood," last week, Miss Hopper observed in her sweetly impersonal manner, "Mr. Hearst got wind of it and his reviewer finally got around to seeing it. Then the fat was in the fire . . . "

Perhaps after a while Miss Hopper will get around to saying who it was who gave Mr. Hearst "wind of it." And who threw whose fat in what fire?

The issue seems to include the question of whether it is to be Miss Parson's Hollywood or Miss Hopper's Hollywood.

"It's fun to watch," writes Miss Hopper, "on the sidelines."

And from here, it's fun to watch both of them.

—Terry Ramsaye

This Week in the News

Dollar Backlog

ECONOMIC problems rising out of the consent decree's compulsory blocks-of-five selling system have been the subject of individual and company speculation and consideration for months. Tangible evidence of the attention being given by some of the majors to these problems is seen in the special sales and production conferences and the realignment of selling forces. Also, the other day, Herman Wobber, general manager of distribution for Twentieth Century-Fox, revealed that his company, for one, is concentrating on intensive selling of this season's product in order to obtain a greater financial backlog for the new order under the decree next season.

Quigley Awards

THE Judging Committee of the Seventh Annual Quigley Grand Awards, sponsored by the MOTION PICTURE HERALD'S Managers' Round Table, meeting on Tuesday, January 28th at the Hotel Astor, New York, will have an unprecedentedly large membership. Already over forty of the industry's leading executives in distribution, exhibition and showmanship and advertising have accepted. Exhibition representation will include heads of the larger circuits in addition to independent theatre owners who will travel from many distant points to be present.

Campaigns of theatremen across the country who have scored consistently in the honor roll of the Awards during 1940 will be available to the judges at noon. Luncheon will be served and industry leaders will speak.

Defense Films

PLANS of the National Defense Council for a more permanent administration of its motion picture and radio programs are disclosed by an analysis of the annual budget for the coming fiscal year.

For the most part, it was explained by Council officials, the film and radio staffs will work in cooperation with the two industries, and there are, for the present at least, no plans to undertake production of motion pictures in a big way although it is possible that eventually picture-making may be attempted.

As part of the information section, which works in cooperation with the press, motion pictures and radio are disseminating information regarding the defense program, there will be an "expert" motion picture consultant at $6,500 a year, a film editor at $3,800 and an assistant film editor at $2,600. There will also be a motion picture "specialist" at $5,200 to cooperate with the newsreels and television interests, as at present. The position of motion-picture director at $6,000 a year will be dropped.

To handle radio, there will be a chief of the radio section, at $5,600 and a script writer at $4,600. These positions will replace those of radio 'specialist' at $6,000 and chief script writer at $4,000.

Nelson Rockefeller, Co-ordinator of Commercial and Cultural Relations Between the American Republics, will continue his film and radio work with the present set-up of director of motion pictures at $8,500 a year; assistant director, at $6,000, and film program specialist at $7,500; and director of radio at $9,000, assistant at $6,000 and a radio program specialist at $7,500.

Teapot Tempest

A FLURRY netting much publicity for the new Loew-Lewin United Artists' production of "So Ends Our Night," rose Monday in Hollywood, and subsided Tuesday, when Russell Birdwell, the producers' press agent, and a non-member of the studio publicity managers' committee, ignored that group's recently enacted agreement to abolish Hollywood press previews of new product, and, instead, hold them in studio projection rooms or in theatres privately engaged for the purpose.

Mr. Birdwell, it seems, contrary to the new order for previews, invited the Hollywood critics to a public showing, Tuesday, at Grauman's Chinese theatre. An argument developed some place and the Loew-Lewin attorneys were found to be preparing papers in an injunction action to compel the theatre management to screen the picture for the public critic exhibition. This was abandoned, however, when theatre executives, and others, wading down through the seeming controversy, discovered that they were being used to foment interest in the picture.

The last to penetrate the cloud of rumor arising from the "conflict" were members of the Hollywood press, in whose interest Mr. Birdwell was represented as functioning and in whose columns, in trade, news and fan press it was intended that they convey the title of the picture to their readers in news accounts of the episode.

At this point a joker appears in the fact that the majority of Hollywood's critics, columnists and correspondents prefer studio projection room previews to theatre showings, having discovered, after several weeks of trial, that the new plan relieves them of much afterdark picture viewing.

It will be remembered that the same picture previously received much publicity in the public prints when a practically unknown player from the film staged a striptease on the public thoroughfare in front of the producers' office, shedding a piece of her clothing daily to force the producers to give her prominence in the production. The producers "capitulated" as the lady almost almost reached the altogether.

GOVERNMENT patrolling the decree lanes, asks exhibitors to aid in enforcement Page 12
ARBITRATION ASSOCIATION ready to receive exhibitor complaints under the decree; twenty key city boards announced Page 13
ALLIED of the Northwest votes to press anti-decree legislation Page 16
PARAMOUNT heads confer on sales policies under decree; realign sales territories Page 17
PREMIERES of six pictures within the coming weeks to receive special handling by film executives Page 27
TELEVISION companies demonstrate developments to FCC immediately before Standards Committee submits recommendation Page 33
CHANCE GAMES bill would legalize games in Massachusetts; Kansas City tests "Quiz Night" Page 42
U. S. REPORTS operating profits of 25 millions for six major motion picture companies Page 43
AMUSEMENT TAXES in cities and states raise ire of theatre exhibitors Page 44
BRITISH MONETARY agreement text sent to the United States; major film companies discover loopholes Page 65

SERVICE DEPARTMENTS

Asides and Interludes Page 41
British Studios Page 64
Hollywood Scene Page 49
Managers' Round Table Page 79
Reviews Page 50
What the Picture Did for Me Page 71
PRODUCT DIGEST, the living catalogue of industry wares Page 89

Those 'Fireside Chats'

PRESIDENT ROOSEVELT has been asked to move those "fireside chats" on the air from Sunday to Monday evenings. Fred Strom, executive secretary of Allied Theatre Owners of the Northwest, whose membership embraces independent exhibitors in the Dakotas, Wisconsin, Minnesota, and other states in the territory, sent a letter to the President pointing out the importance of Sunday to the box office and asserting that the average theatre owner usually regards Sunday as three-sevenths of the week, in point of grosses.

Said he, anent a recent presidential talk: "Last Sunday theatres of the Northwest were practically empty in the evening; and, lest this request be interpreted as purely a selfish one, for business reasons may I also point out that the Government lost millions of dollars in taxes which would ordinarily have been collected on Sunday evening admissions."

604,000 Customers

BY late Wednesday afternoon, MGM's "Philadelphia Story," ending its fourth week at the Radio City Music Hall, New York, had played to some 604,000 persons, who paid $422,000 for admissions. A fifth week holdover began Thursday morning, and, possibly, there will be a sixth week.

RKO's "Snow White" played five weeks at the Music Hall, garnering approximately $500,000; United Artists' "Rebecca" stayed six weeks, longest run of any film in that theatre, and earned approximately the same amount. Music Hall officials estimated Wednesday afternoon that "Philadelphia Story" should bring in at least $80,000 the fifth week, and that with six weeks, it should be the all-time record holder.

Inaugural Story

THE Presidential inauguration Monday was occasion for the usual high competition between newsreels and radio to bring eye and word pictures to the world. The five newsreels used 20 sound crews and some 40 camera crews while the ceremonies were broadcast by 525 radio stations in the U.S. and shortwaved to the rest of the world. Newsreel inauguration pictures reached the screens of several Broadway and other key U.S. theatres by 7:30 P.M. Monday evening, only seven hours after the Presidential oath was administered.

Film personalities, including Nelson Eddy, Charles Chaplin, Mickey Rooney, Irving Berlin, Eddie Cantor, Ed Wynn and Risé Stevens participated in the inaugural concert held at Constitution Hall Sunday evening. Also in Washington were Jean Hersholt, Melvyn Douglas, Edward G. Robinson, Raymond Massey and others.

In the inauguration parade, Monday, several newsreel men gave the "most colorful touch," according to press reports, wearing steel helmets and Marine uniforms as they rode in Army trucks immediately before President Roosevelt's car.

Washington theatres reported standing room business throughout inauguration week.

Tax Up $23,600,000

REDUCTION of the admission tax exemption and improved amusement business brought an additional $23,600,000 into the Treasury during the calendar year 1940, it was disclosed Tuesday by the Internal Revenue Bureau in a report placing admission tax collections for the year at $43,483,373, compared with $19,876,312 for 1939.

At the same time, it was indicated that with no further changes in either the exemption or the rate of tax and with continuance of business at the 1940 level, $65,000,000 may be secured from the admissions levy during the current year.

With the application of the lower exemption, collections more than doubled those of 1939, as shown by the following table of monthly revenues:

	1940	1939
January	$ 1,486,534.64	$ 1,564,134.28
February	1,852,763.82	1,503,127.31
March	2,390,931.82	1,606,996.13
April	2,000,902.18	1,384,721.72
May	1,791,095.76	1,605,987.70
June	1,645,603.31	1,491,260.37
July	1,650,162.91	1,534,249.77
August	4,407,097.18	1,513,468.12
September	5,851,655.13	1,852,256.14
October	6,628,429.90	1,727,931.46
November	7,124,225.19	2,117,644.42
December	6,653,971.00	1,974,534.56
Total	$43,483,372.84	$19,876,311.98

The report for the fiscal year ended last July was published in the HERALD last week on page 30.

New Emergency Move

DESCRIBED as a move in the interest of preparedness, Jesse Jones, Secretary of Commerce, in Washington, Wednesday, ordered a reorganization of the Bureau of Foreign and Domestic Commerce to give absolute priority to national defense activities.

The motion picture division, headed by Nathan D. Golden, and the electrical division, which handles radio, and all other branches of the Bureau particularly will concentrate on activities which will promote the relationship between industrial producers and the Government in carrying out the Administration's defense objectives.

Newsreel Contraband

RECOGNIZING the value of newsreel pictures for counter-propaganda as well as propaganda the Dominion Film Board in Ottawa, announced, Tuesday, that "very substantial" quantities of films made by the Nazis for use as propaganda in the United States and Latin America had been seized at sea and elsewhere and that some of the material, after careful editing, had been sent to the U.S. for counter-propaganda purposes.

German pictures falling into the hands of the British war contraband control have been forwarded to John Grierson, Dominion film commissioner, who has been assembling what Canadian officials described as a "valuable pictorial record" of the war from the Nazi-made footage. Some of the scenes have been incorporated in Canadian newsreels and other subjects.

$1600 Game Tax

AIMING the strongest attack ever leveled at theatre chance games State Senator John J. Haluska, of Cambria recently asked the Pennsylvania legislature to pass a licensing bill imposing taxes as high as $1,600 a year on theatres operating bank nights or similar games.

Revenue from the scheme would be added to relief funds administered by the Department of Public Assistance. Proposed fees are: $600 for towns under 3,000 population; $1,200 for towns from 3,000 to 10,000; and $1,600 in cities over 10,000. In addition, 15 per cent of prize money would go to local county treasurers to pay for collection and supervisory expenses.

Union Salaries

HAROLD V. SMITH, business representative of the IATSE Sound Technicians Local 695, a key in Hollywood labor affairs, has offered to quit his post—for $62,833.75 in payment for back pay, and interest claimed to be due, and settlement of his contract, or five alternate propositions to settle the financial affairs of the organization.

In a statement to members of the union Mr. Smith, who is also chairman of the IATSE Hollywood Locals' basic studio contract committee, offered to resign upon payment of $33,097 claimed due in back pay, $11,285 interest at seven percent and $18,500 settlement as 50 percent of the amount due on his current contract which has two years and ten months to go.

As alternatives Mr. Smith said that he would cancel the claimed indebtedness if his contract were renewed at present terms of about $1,115 per month, plus "certain conditions."

The union has about 600 members.

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THIS WEEK IN PICTURES



INVITATION TO THE MAYOR. Carolyn Lee, five year old star of Paramount's "Virginia" invites New York's photogenic Fiorello LaGuardia to the New York Paramount premiere, January 28th.

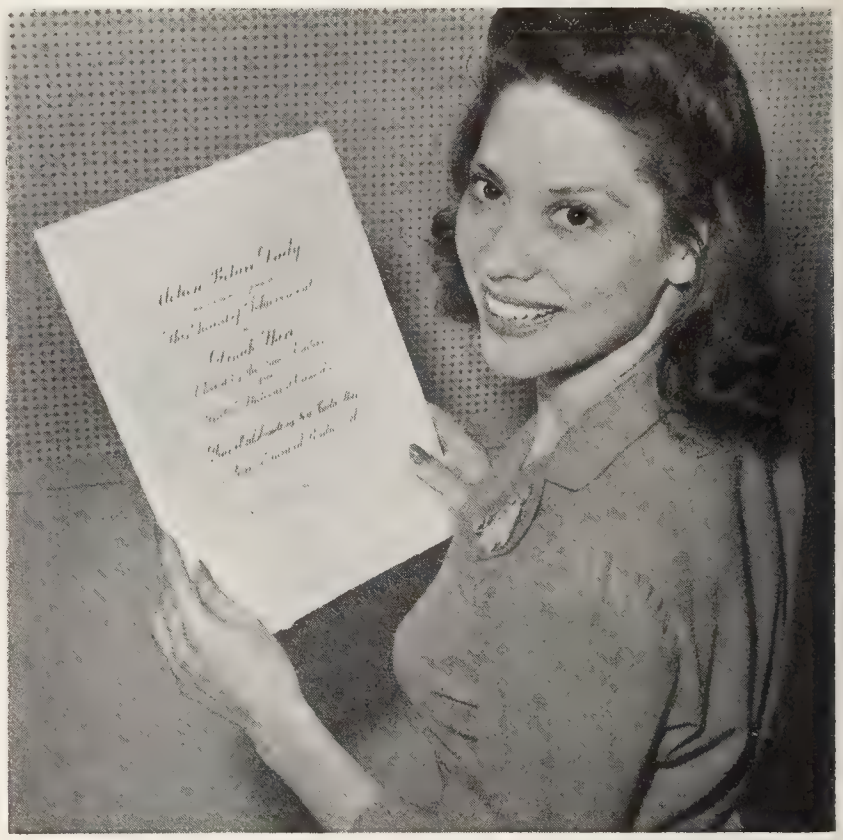


EDUCATORS IN HOLLYWOOD. Delegates to the Association of American Colleges convention on the coast are guests of Louis B. Mayer at luncheon. Among those present: Dr. Remsen Bird, president of Occidental College; Rev. Edward V. Stanford, Greer Garson, Dr. Robert C. Clothier, president of Rutgers.



PAT CASEY, left, congratulating Francis K. Carothers, secretary of the Motion Picture Internationals' committee on the Studio Basic Labor Agreement, while Joseph Weber, past president of the AFM, looks on. See page 34.

BETWEEN SHOTS, right, at the Westchester Country Club range are Miss Maria Buchanan, Michael Zilinski, Gradwell Sears, George P. Skouras and Karl Zollner.



DINAH SHORE reads the sheepskin certificate notifying her of her selection as the brightest new star of the air waves by radio editors in the Motion Picture Daily-Fame annual poll.



SIDNEY E. SAMUELSON, left, this week was reelected president of the Allied States Association of Eastern Pennsylvania.

Westchester Publishers





INAUGURATION. Jack Bowen, of MGM, retiring president of the New York Film Board of Trade, with Bob Wolff of RKO, new president of the organization who, with other officers, was installed Wednesday.

DAVE LIPTON, below, settles down at his new desk as advertising and publicity manager for Columbia Pictures in the New York home office.





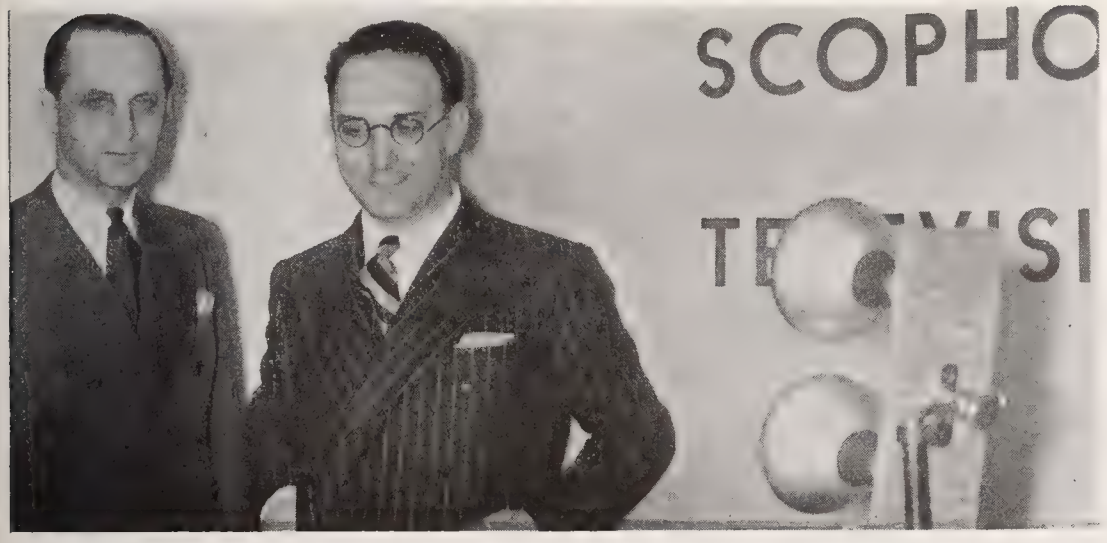
JOSEPH LEE, above, 20th Century-Fox New York exchange manager, who is the new president of Motion Picture Associates.

HAL WALLIS, Warner executive producer, and his wife, Louise Fazenda, are met, right, by Frank La Falce and A. Julian Brylawski on their arrival in Washington to attend the inauguration.





LAWRENCE K. MARTIN, production technician for Eastman Kodak, gave an exposition of the "motion picture principle" in industrial analysis at a meeting of the Atlantic Coast section of the Society of Motion Picture Engineers last week in New York.



SCOPHONY demonstrates its large screen television in New York under the guiding hands of Arthur Levey and Solomon Sagall, managers of the British company's interests in America. When Scophony was organized in London Mr. Levey brought to it a film background which began in Australia.

FRANCIS HARLEY, right, 20th-Fox managing director England, arrived in New York last week to report to the home office on wartime operating conditions. He brought the official text of the new financial agreement.



All pictures on this page by Staff Photographer

U. S. PATROLS DECREE LANES, CALLS EXHIBITORS TO AID ENFORCEMENT

Department of Justice Agents to Observe Operation, Receive Complaints from Exhibitors; Aid in Enforcement Requested

With the usual departmental approach, of withholding any advance warning of procedure to be taken, the Department of Justice, in Washington, last Thursday, sprung upon the "Big 5" signatories to the consent decree a fully formulated system for patrolling the motion picture industry, waving a club in the form of a threat of rigid prosecution for decree violation, inviting independent and unaffiliated exhibitor cooperation to air enforcement, and issuing a formal declaration of how and under what circumstances and conditions the Justice agents will observe application of the decree.

The document of Governmental policy and procedure reveals that the 'patrol' unit will also handle matters relating to operation of the decree respectively entered into in the Chicago (Balaban and Katz) and Los Angeles (Fox West Coast) anti-trust cases. It explains in detail the scope of the unit's activities; (I) Enforcement of the Decree; (II) Receiving Complaints Not Cognizable Under the Decree; (III) Mechanics of Complaint Handling; (IV) Observation of the Effect of the Decree on the Motion Picture Industry; (V) Necessity for Exhibitor Cooperation.

Official text of the Department's declaration appears in adjoining columns.

Other Decree Developments

Meanwhile, there were other developments in consent decree matters: The American Arbitration Association, in New York, announced the names of 18 managers of local arbitration boards and their headquarters addresses in the field—see page 13; and, distributors were continuing to apply the new order to their product policy and procedure—see page 17.

From Washington came word that later the Department officials immediately sat back to await the reaction to their bid for exhibitor cooperation in enforcement. They were described as being confident that if theatre-owner support is forthcoming problems created by the practices which are to be introduced under the new order can easily be ironed out.

The Department's announcement disclosed that the new enforcement unit will be under Robert L. Wright, of the anti-trust division.

While couched in the form of an appeal, the call for exhibitor cooperation was nonetheless a notice upon the theatre owners that the whole success of the consent decree would depend upon their support and if, by reason of exhibitor dissension, the decree failed to achieve its objectives it would not be the responsibility of the Department. Numerous individual and organized exhibitor protests have been fired at the decree's blocks-of-five and advance trade showing provisions.

Meanwhile, Department officials also were waiting to see the result of a warning to the "Big 5's" circuits to move carefully in making any new theatre acquisitions.

In its statement, the Department charged that attempts already have been made to circumvent the objectives of the decree by acquiring theatres for the purpose of stifling competition, and declared flatly that it would move promptly against such efforts, by action under the consent decree in the case of the "Big 5" decree signatories or by invocation of the U. S. Sherman Anti-Act in the case of other circuits.

Decree Cooperation Necessary

With its appeal those many exhibitors who have criticized the decree to lay aside their personal feelings and join with other theatre owners in "whole-hearted" support of the Government's efforts, the warning was issued that upon that support must rest the success of the effort to bring about a "new order" in the motion picture industry. More definitely, it was said, the results of cooperation or its lack will be evidenced at the end of the trial period in 1943, when plans for the future must be made.

At the same time, exhibitors were assured that they need not fear reprisals by either signatory defendants or other distributors as a result of the filing of arbitration complaints rather than acceptance of settlements negotiated privately, and that contempt proceedings would be brought in any such case reported or other steps taken to punish such conduct.

Success of the effort rests squarely on the independent exhibitors, it was made plain. With their cooperation, the Government hopes that at the end of the three-year decree trial period the Department will have ascertained whether the decree has demonstrated that the desired competition can be secured without resorting to the divorcement of exhibition and, if so, what changes must be made in the decree in other respects.

"All exhibitors and their organizations must know that without their wholehearted support, neither the decree nor the decree unit can function properly," it was declared.

Text of Government "Patrol" Plan

The United States Government, through the Department of Justice, last Thursday issued orders on the manner and method by which the Department will apply the consent decree to the "Big Five" signatories of the decree, with instructions to aggrieved exhibitors in the filing of complaints. Text of the Government's statement follows:

The Department of Justice today announced the establishment of a special unit to handle matters arising in connection with the operation of the motion picture consent decree entered by Judge Goddard in the Federal Court at New York City on November 20, 1940. The motion picture decree unit will also handle matters relating to the operation of the motion picture consent decree respectively entered in the Federal Courts at Chicago on December 10, 1940, and Los Angeles on November 27, 1940, which have widened the scope of complaints cognizable under the New York decree in the Chicago and Los Angeles exchange territories. Mr. Robert L. Wright, of the staff of the Anti-Trust Division, will supervise the work of the unit.

Scope of Unit's Activities

The work of the unit will embrace the following activities:

I. Enforcement of the Decree

As enforcement of the decree in the first instance rests largely in the hands of independent exhibitors, the unit will be available to such exhibitors for advice with respect to the remedies available to them under the decree. It cannot, of course, undertake to initiate or prosecute an arbitration proceeding but after a final arbitration award is made, the unit will undertake to see that compliance occurs. Where an appeal is taken from an award which involves an important question of construction of the decree, counsel in the unit may ask the Appeals Board for leave to participate in the appeal as a friend of the Court.

The unit will also undertake to ascertain the competitive effect of each theatre acquisition reported by the consenting defendants pursuant to Section XI of the decree and recommend such action with respect thereto as may be warranted under the decree and the Sherman Act. Since the entry of the decree, certain acquisitions of competing independent theatres have been completed or contemplated which are apparently intended to eliminate the possibility of the independent theatres' securing relief that the decree was intended to provide. While action under Section XI (5) of the decree is limited to acquisitions which are a part of a general program of expansion, the Department is free to proceed under the Act itself to enjoin or divest acquisitions which are attempted or made with the purpose and effect of suppressing or eliminating competition, whether made by the consenting defendants or others.

II. Receiving Complaints Not Cognizable Under the Decree

The Department recognizes that certain types of exhibitor complaints against the consenting defendants which are not subject to arbitration under the decree may nevertheless involve a violation of the Sherman Act. The decree unit will undertake to investigate such complaints and recommend such appropriate action as is not inconsistent with the decree. It will also receive and investigate complaints which involve Sherman Act violations by distributors and exhibitors who are not parties to the decree and recommend appropriate action with respect thereto. The Department will continue its practice of referring meritorious complaints which do not involve sufficient public interest to warrant litigation by the United States to the parties complained against for voluntary adjustment. No exhibitor's complaint will be referred or disclosed to any distributor or other person complained against, except in the course of legal

(Continued on page 15)

AAA READY TO RECEIVE EXHIBITOR COMPLAINTS UNDER CONSENT DECREE

Managers of Local Offices Are Brought to New York for Instruction on Procedure; Offices Prepared to Open Next Week

The American Arbitration Association, in New York, Monday, revealed to the industry the identities of half of the 30-odd local arbitration board managers to whom aggrieved exhibitors will go with complaints under the consent decree, and revealed, also, their headquarters of arbitration, acting under the authority invested in it by the Federal courts, on November 20, 1940, as the official agency for arbitrating trade disputes under the provisions of the decree. The remainder of the board personnel will be reported within a week.

The men listed by the Association are the persons with whom exhibitors will, beginning February 1, launch arbitration under those sections of the consent decree now in force. After September 1, 1941, all the provisions of the decree will be in operation and complaints arising from trade shows and blocks-of-five selling may then be arbitrated by the 1,200-odd arbitrators of the thirty-one local tribunals.

The offices listed, mostly in convenient office buildings but in no case on the local 'Film Row', will be the places where hearings will be held before arbitrators selected from the local panel.

Cities, Offices, Managers

Local board managers, sizes of panel for city and locations of the board offices for the 20 key cities announced Monday by the AAA follow:

ATLANTA—Class of Arbitration Board "A", panel of from 50 to 60 arbitrators; manager of local board, Deplef Hansen; office, Mortgage Guarantee Building.

BOSTON—Class of Arbitration Board "A", panel of from 50 to 60 arbitrators; manager of local board, Henry de la Morandiere; office, Chamber of Commerce Building.

DALLAS—Class of Arbitration Board, "A", panel of from 50 to 60 arbitrators; manager of local board, Charles C. Williams; office, Fidelity Building.

DENVER—Class of Arbitration Board, "C", panel of from 20 to 30 arbitrators; manager of local board, John B. Milton; office, Chamber of Commerce.

DES MOINES—Class of Arbitration Board, "C"; panel of from 20 to 30 arbitrators; manager of local board, Bruce Wilson; office, Walnut Building.

DETROIT—Class of Arbitration Board, "A"; panel of from 50 to 60 arbitrators; manager of local board, Irving H. Yackness; office, Penobscot Building.

INDIANAPOLIS—Class of Arbitration Board, "C"; panel of from 20 to 30 arbitrators; manager of local board, Lloyd Littell; office, Underwriters Building.

KANSAS CITY—Class of Arbitration Board, "B"; panel of from 30 to 40 arbitrators; manager of local board, John H. Brink; office, Waltower Building.

LOS ANGELES—Class of Arbitration Board, "A"; panel of from 50 to 60 arbitrators; manager of local board, Walter H. Elliot; office, Van Nuys Building.

MILWAUKEE—Class of Arbitration Board, "B"; panel of from 30 to 40 arbitrators; manager of local board, John L. Loell; office, Loyalty Building.

MINNEAPOLIS—Class of Arbitration Board, "A"; panel of from 50 to 60 arbitrators; manager of local board, Sheldon M. Ostroot; office, McKnight Building.

OKLAHOMA CITY—Class of Arbitration Board, "C"; panel of from 20 to 30 arbitrators; manager of local board, Richard Romang; office, Commerce Exchange Building.

OMAHA—Class of Arbitration Board, "C"; panel of from 30 to 40 arbitrators; manager of local board, Byron E. Pulis; office, Woodmen of the World.

PHILADELPHIA—Class of Arbitration Board, "A"; panel of from 50 to 60 arbitrators; manager of local board, William Elliot; office, 1420 Walnut Street.

PORTLAND—Class of Arbitration Board, "C"; panel of from 20 to 30 arbitrators; manager of local board, J. P. Nelson; office, Pittock Block.

ST. LOUIS—Class of Arbitration Board, "B"; panel of from 30 to 40 arbitrators; manager of local board, Charles W. Hudson; office, Cotton Belt Building.

SALT LAKE CITY—Class of Arbitration Board, "C"; panel of from 20 to 30 arbitrators; manager of local board, Roy G. Backman; office, Continental Bank Building.

SAN FRANCISCO—Class of Arbitration Board, "A"; panel of from 50 to 60 arbitrators; manager of local board, Charles Chambers; office, Mills Tower Building.

SEATTLE—Class of Arbitration Board, "B"; panel of from 30 to 40 arbitrators; manager of local board, Joe J. Monahan; office, Marion Building.

WASHINGTON—Class of Arbitration Board, "A"; panel of from 50 to 60 arbitrators; man-

(Continued on following page)

First Arbitration Board Managers



CHARLES C. WILLIAMS: Dallas, native Texan, active for 14 years in civic and Chamber of Commerce work, taught school in Philippines, assistant manager, Chamber of Commerce.



JOHN B. MILTON: Denver, resident of city and Colorado for 32 years, career in general business and as independent real estate operator, prominent Mason and Denver club member.



R. BRUCE WILSON: Des Moines, Iowa, resident of Des Moines for 40 years, ten years service with city and county government as clerk and bookkeeper, active in Masons and civic affairs.



I. H. YACKNESS: Detroit, Wayne University, Detroit College of Law, Juvenile Court research, law clerk, with Michigan Welfare Commission, Wayne County Bureau of Social Aid.



JOHN H. BRINK: Kansas City, Mo., law training, clerk with Santa Fe Railroad, Libby, McNeil and Libby, Kansas City Structural Steel Co., chief clerk Great Lakes Pipe Line Co.



WALTER H. ELLIOT: Los Angeles, 15 years business experience in California with banking, steamship, building material firms, six years with American Arbitration Association.

LOCAL BOARD MANAGERS NAMED

(*Continued from preceding page*)

ager of local board, Harold Bullard Barton; office, Dendrike Building.

Other developments this week in decree matters were: The Department of Justice set up a special unit to "patrol" the industry (see page 12), and the majors were continuing the formulation of product policy and procedure under the new policy. (See page 17.)

On Wednesday, Thursday and Friday of this week the AAA conducted a special school at its New York headquarters for the men listed above. On Monday, Tuesday and Wednesday of next week a similar course will be held for the men who will manage the rest of the 31 local board offices.

The special arbitration course was under the direction of Dr. Wesley A. Sturges, professor of law at Yale and a member of the administrative committee of the motion picture system. On Wednesday, the first day of the school, the opening address was given by C. V. Whitney, president of the AAA; Miss Frances Kellor, first vice-president, and other members of the staff explained the American Arbitration Association. The morning session was ended by a talk on the tribunals and the tribunal clerk by J. Noble Braden, executive secretary.

On the first afternoon the local board managers were allocated to tribunal hearings that were being conducted in the Association and to various offices of the Association in order to watch a regular hearing in progress and study the duties of the clerk. Hermann Irion, vice-chairman of the administrative committee, gave the opening talk at the second general meeting. Next on the schedule Michael Kurz, CPA, of Kurz and Kurz, auditors for the system, talked on financial forms and procedure for the tribunals; Lawrence Stessin, director of public relations, discussed that phase of the local boards' activity. Dr. Walter Derenberg, legal research director, talked on forms and their use.

Justice Department Men Speak

Paul Felix Warburg, chairman of the administrative committee, gave the opening talk on Thursday, the second day of the school. Other speakers in the morning were Dr. Sturges and James V. Hayes and Robert Sher, special assistant attorneys general. On Thursday afternoon a seminar for review and general discussion was held under the direction of Dr. Sturges, assisted by Mr. Braden and Dr. Derenberg. After the discussion Dr. Sturges examined the local managers, and in the evening a round table discussion was conducted by Dr. Sturges.

On Friday, the third day of the school, Sylvan Gotschal, vice-chairman of the administrative committee, spoke. Later there were rehearsals of procedure at local tribunals with members of the AAA staff acting as exhibitors and clerks practicing their duties. Mr. Irion was to act as arbitrator in the practice hearings. On Friday afternoon a question and answer period was provided for and also individual conferences on local conditions were held.

The same course is to be given at the second session of the school next week for the remaining local board managers.

From Minneapolis it was reported that a number of arbitration complaints have been prepared by exhibitors and will be filed after the board opens on February 1st. Allied of the Northwest has been assisting exhibitors with their complaints.

Walker to Dedicate Building

Postmaster General Frank C. Walker, president of the Comerford Theatres, Inc., will dedicate the new post office in his home town, Scranton, Pa., Saturday, January 25th.



JOHN H. LOELL: Milwaukee, former University of Michigan athlete and Law School graduate, with business experience in banking, industrial relations and legal practice, moved to Wisconsin in August 1940.



SHELDON M. OSTROOT: Minneapolis, four years with Minnesota Division of Employment and Security, compensation claims adjustor, assistant educational director, Minneapolis Y. M. C. A. for several years.



BYRON E. PULIS: Omaha, native of Nebraska, business career with Canadian National Railway's Omaha agency, eleven years as assistant to the railroad's travelling passenger agent, operating from Omaha.



WILLIAM ELLIOT: Philadelphia, resident of New York, former district sales manager for Packard Motor Co., six years in trade relations department, American Arbitration Association.



J. P. NELSON: Portland, Oregon, Retail Credit Association member, banking experience, credit management for Meir and Frank Co. and Charles F. Berg, Inc., 22 years in Portland.



CHARLES W. HUDSON: St. Louis, 65, native of Missouri, was with the Hoyt Metal Co. and National Lead Co. from 1901-40, *former sales manager of the mixed metal department.*



W. CHARLES CHAMBERS: San Francisco, former field administrator NRA, Cotton Garment Code Authority, auto sales manager, six years experience with American Arbitration Association.



JOE J. MONAHAN: Seattle, in Washington 40 *years, a former director Seattle Association of Credit Men, credit manager Crescent Food Products Co. until* 1939, *invented "Mapleine" syrup.*



HAROLD B. BARTON: Washington, newspaperman, sales, advertising work in America, England, France, South America, with Near East Relief Mission, five years with the AAA.

(Pictures by Staff Photographer)

HOW U.S. WILL PATROL THE DECREE

(*Continued from page* 12)

proceedings, without the express authorization of the complaining exhibitor. Where a voluntary adjustment of the complaint is made, the decree unit should be promptly notified of the nature and extent of the adjustment.

III. Mechanics of Complaint Handling

The Department requests that all complaints be forwarded direct to the Antitrust Division as they arise. It has no objection to the simultaneous clearing of exhibitor complaints through any exhibitor organization but it prefers to make its own prompt and independent investigation of each complaint as it arises, instead of attempting to investigate them at a later date in large groups. Whenever the complaint involves a dispute with one or more distributors, the Department prefers to refer the matter to the distributors involved in order to receive their version of the facts and eliminate disputes over the facts of any situation as promptly as possible.

In forwarding a complaint, an exhibitor should bear in mind that in most instances his complaint cannot be intelligently handled unless a complete picture of his theatre situation is presented with it; that is to say, a description of the seating capacity, age, condition, and operating policy, including admission prices, run and clearance of his theatre and the theatres competing against it, together with a description of the manner in which major product has been divided among them during the current and immediately preceding seasons. If exhibitors will supply this information in their first letters, considerable correspondence may be avoided.

IV. Observation of the Effect of the Decree on the Motion Picture Industry

The unit will attempt to observe and evaluate the effect of the decree on the industry as a whole by a study of the following factors, among others:

1. The extent to which arbitartion under the decree succeeds in fairly adjusting the specific exhibitor complaints of which the Department has knowledge.
2. The general effect of the decree, and particularly the new method of selling, on competition between independent theatres, unaffiliated circuits and affiliated circuits.
3. The effect of the decree, and particularly the new method of selling, on competition in producing and distributing films.

The principal data upon which the unit will rely in making such studies must necessarily come from the following sources:

1. Information in the Department's own files supplied by complaining exhibitors, the consenting defendants and other members of the industry.
2. The records of the consenting defendants which are accessible to it under the terms of the consent decree.
3. The records of the arbitration proceedings and their disposition under the decree kept by the American Arbitration Association and the Appeals Board.

At the end of the three-year trial period, the unit will attempt to answer the following questions and make specific recommendations based upon the answers to these questions:

1. Has the three-year trial of the consent decree demonstrated that the competition required by the Sherman Act can be achieved in the motion picture industry without securing the divorcement of production and distribution from exhibition?
2. If it has, must the decree be modified in other respects in order to achieve such competition in the industry?
3. If it must be so modified, what are the modifications which will achieve that end?

V. Necessity for Exhibitor Cooperation

The above outline of the proposed activities of the decree unit is necessarily tentative and subject to modification in the light of experience. Suggestions for any modifications of this policy which will increase the effectiveness of the decree and the work of the unit are hereby invited and will receive careful consideration.

All exhibitors and their organizations must know that without their wholehearted support, neither the decree nor the decree unit can function properly. While the Department is heartily in favor of the settlement of individual differences without resort to arbitration by voluntary agreement between the parties involved wherever the agreement is a fair one, it should be borne in mind that the decree was intended to relieve small exhibitors from the pressure which large circuits and distributors have been able to exert in the past with respect to the terms of such informal settlements. Unless free use of the arbitration machinery established by the decree is made by all exhibitors, this purpose will not have been fulfilled.

It has been suggested that small exhibitors who insist on filing arbitration complaints rather than accepting settlements negotiated without resort to the decree machinery, may be subjected to reprisals in connection with future negotiations with the consenting defendants. The Department believes that these fears are unfounded but is prepared to prosecute for contempt any person who attempts to prevent an exhibitor from exercising any of his rights under the decree, by economic coercion or otherwise.

The suggestion has also been made that exhibitors fear that complaints which are made to the Department and referred to distributors will bring reprisals from them. The Department believes that these fears are not well founded, but is also prepared to take whatever steps are necessary to punish such conduct. It can obviously do nothing about the cases of those exhibitors who may let such fears prevent them from making complaints to it.

The questions which will be up for decision on November 20, 1943, must inevitably be largely determined by the data collected by the Department during the preceding three-year period. Unless exhibitors make full use of the arbitration procedure set up by the decree and supply full information with respect to the effect of the decree on their business to the decree unit, that data will be woefully incomplete. Without such exhibitor cooperation on a substantial scale, these questions are certain to be erroneously decided, to the detriment of exhibitors and the industry as a whole.

—

$378,000 Damage Suit Brought in Philadelphia

Milton Rogasner, trading as the Milton Amusement Corporation, operating the Iris theatre, key neighborhood house in Philadelphia, on Thursday of last week filed in United States District Court for Eastern Pennsylvania a suit seeking triple damages of $378,000 on anti-trust charges against the Warner Brothers theatre circuit in the territory and against six major distributors, including Warner Brothers, Metro-Goldwyn-Mayer, Universal, United Artists, R.K.O. and Paramount.

Charging that a monopoly existing among those joined as defendants affected the availability of product for his theatre, Mr. Rogasner contended that his grosses dropped to such an extent that his profits decreased by $21,000 a year for the past six years. He seeks the $126,000 loss in profits, asking for triple damages as provided by the Sherman act and an injunction to restrain the defendants from engaging in the alleged monopolistic practices. Contention is also made that lack of product because of the alleged monopoly necessitated his keeping his Lafayette theatre, in the same neighborhood, closed.

The bill of complaint alleges that the monopoly enabled Warners' Midway theatre, although using only approximately 90 pictures a year, to tie up all the product of the defendant companies so that he could not play them until they passed all the Warner houses in his zone. The Iris theatre was at one time operated by the Warner circuit, its lease expiring in September, 1930, at which time Mr. Rogasner took back the house.

The major argument in the monopoly charges revolves around the recent dispute between Warner theatres here and Paramount in buying the current season's product, which resulted in the picture company threatening to sell away from the chain. Mr. Rogasner, in the bill, claims that when the Warner theatre-Paramount dispute reached a stalemate, Earle W. Sweigert, Paramount branch manager in Philadelphia, sold away from the circuit to him. He entered into a contract with the local exchange on October 7, 1940. However, when the home offices of both companies settled the local differences, Paramount's home office returned his picture contract unsigned. The Paramount contract, the bill states, provided that he get all of the company's product one day after the independent Carman theatre in a nearby zone and have seven days' clearance over all other houses in his own area.

Interstate Wins Anti-Trust Suit

The Interstate Circuit on Monday won a $25,000 anti-trust suit brought against it by R. Z. Glass, Houston, in the U. S. District Court in Dallas. Federal Judge William H. Atwell ruled that the alleged damages were so uncertain and speculative that there could be no recovery and sustained the Interstate motion to dismiss the case after the testimony of the plaintiff had been taken. Mr. Glass, formerly of Dallas, had sold his Knox and Fair theatres to the circuit for $40,000.

The suit was the third of a similar nature against Interstate. One, that of Sam Kirscheimer, Houston, was settled out of court. The other, brought by H. N. Jorgensen, resulted in a jury verdict of $1,500 damages against the circuit. George S. Wright, attorney for Interstate, said that a new trial would be requested in the Jorgensen action.

Colcatta - Fox West Coast Trust Case Postponed

Colcatta Corporation's conspiracy suit against Fox West Coast has been put over on the calendar of the Los Angeles United States district court to March 18 by Judge Leon Yankwich.

Postponement came about through stipulation by attorneys. The case is an outgrowth of Mr. Colcatta's charges that Fox West Coast entered into a deal with major distributors to deprive the Bard's theatre, Pasadena, of suitable product.

"Flu" Keeps Hays From Inauguration

Confined to bed with a persistent attack of influenza, Will H. Hays had to abandon his intention of leaving New York Monday night for Washington and the West Coast.

Mr. Hays had planned to be present at the inaugural ceremonies and to leave for California after attending the Roosevelt family dinner at the White House Monday evening.

Mr. and Mrs. Hays now plan to leave for Hollywood the last of this week.

NORTHWEST ALLIED VOTES TO PRESS ANTI-DECREE LEGISLATION IN STATES

Urban Exhibitors Lead Protests on Blocks-of-Five, Others Ask Trial Period; Samuelson Is Reelected in Pennsylvania

Allied of the Northwest on Wednesday voted to lead the legislative assault on the blocks-of-five clause of the consent decree by supporting a bill in the Minnesota legislature contravening the clause by specifically allowing the sale within the state of films in blocks of any size. The same bill will be submitted to the legislatures of North and South Dakota and Wisconsin. Approval of the action came after the issue threatened to split the ranks of the organization at the convention in Minneapolis Monday, Tuesday and Wednesday.

On the west coast a meeting of the Pacific Coast Conference of Independent Theatre Owners was held Monday in Los Angeles and Albert J. Law, general counsel, explained the consent decree to the members present. Robert H. Poole, executive secretary, urged members to study the arbitration system set up by the decree and to confer with Mr. Law on procedure before taking action.

Other exhibitor organization activity included the reelection of Sidney E. Samuelson to the post of business manager of Allied Independent Theatre Owners of Eastern Pennsylvania and the appointment of other officers; preparations of National Allied for the annual directors' meeting in Washington Sunday and Monday and the reelection of all officers of New Jersey Allied.

Decree Debate Splits Minneapolis Session

by ROBERT E. MURPHY
in Minneapolis

The debate which preceded passage of the resolution authorizing support of state anti-decree legislation occupied the Northwest Allied meeting in Minneapolis all of Tuesday and most of Wednesday. In its final form the bill to be proposed will provide 20 per cent cancellation for unsuitability, curtailment of circuit expansion and requirement of a certificate of convenience and necessity for construction of new theatres.

Urban exhibitors appeared opposed to the blocks-of-five clause and those from the smaller towns appeared to favor at least trying it out before taking any action. Representatives from smaller towns argued that the state legislatures will not give careful and favorable consideration to any bill directed against the decree unless unfavorable results suffered on account of the decree are on the record.

Ben Friedman of Minneapolis headed the faction favoring an anti-decree bill, pointing out that distributors may establish dangerous precedents in the sale and grouping of the first blocks under the decree unless prevented by a State law.

Allied leaders reported that the convention was the most successful in the history of the organization.

Other resolutions were to seek an amendment on the Minnesota law governing theatre jurisdiction of rural 16mm tent shows designed to attract small town patronage, and one assailing the ruling for a tax on student admission tickets and protested the distribution of feature films to high schools and colleges. Resistance was voted to the 50 per cent film deals and all deals calling for advanced prices and extended playing time.

Claude Lee, of the Paramount home office, outlined the consent decree in the opening talk of the session. E. L. Peaslee, president, put off all other business until Wednesday so that all of Tuesday could be devoted to a study of the decree and proposed legislative attacks against it.

A dinner of 200 members and guests closed the convention.

COAST EXHIBITORS ATTACK CIRCUITS

Apparently brought to a head by charges against Fox West Coast Theatres and Warner Theatres, charging lesser admissions for juniors, of age 12 to 16, independent theatre owners in Los Angeles were called to a luncheon meeting, Monday, at the Elks Club, there to discuss so-called industry abuses which confront unaffiliated theatres.

In a bulletin issued to independents, the Independent Theatre Owners of Southern California and Arizona called attention to the consent decree's "discriminatory clauses," also the controversy of the American Society of Composers, Authors, and Publishers and Broadcast Music, Inc., which allegedly may affect theatres; and the new price system of the Fox and Warner circuits.

Milton Arthur, head of Cabart Theatres and broker for the Fanchon and Marco Paramount Theatre, was chairman.

Pacific Group Studies Decree

by NAT TANCHUCK
in Los Angeles

The Federal Government has power under the consent decree to clamp down whenever it sees fit, Albert J. Law, general counsel of the Pacific Coast Conference of Independent Theatre Owners, told a meeting of the organization in Los Angeles on Monday. Mr. Law recommended that independent exhibitors adopt a program of education on the arbitration system and that the decree be "policed."

Pertinently, the Department of Justice has announced the formation of a unit to patrol the decree lanes. See page 12.

Robert H. Poole, executive secretary, outlined the future program of the West Coast exhibitor organization which is to be pivoted around Mr. Law. Exhibitors were urged to clear arbitration matters through conferences on a confidential procedure given to them. Mr. Law's legal advice was made available to the independent exhibitors.

Assailing ASCAP music charges, conference officers planned a battle for a reduction to theatres, indirectly tying in with the stand of the National Association of Broadcasters.

Exhibitors were asked to join in the fight against the consent decree in every way possible, including the contribution of money to help finance the battle.

Little consideration was given at the meeting to the new lower junior admission price policy adopted by the Fox West Coast and Warner theatres but antagonism to this policy was noted.

The meeting Monday, January 20th, attended by about 100 exhibitors, was an outgrowth of a Portland meeting of exhibitors the week before. A general meeting was also held recently in Portland at which the consent decree was the chief topic of discussion. Consideration, however, was given to the ASCAP-BMI situation and local zoning and clearance problems. Mr. Law analyzed the decree. Exhibitor opposition to the decree, as almost everywhere, centered on the blocks-of-five clause. Many of the Conference's 800 members have not yet taken an active stand in the matter.

In Portland R. H. Poole, executive secretary, said, "Trustees of the Pacific Coast Conference are absolutely opposed to the New York consent decree."

Samuelson Reelected In Pennsylvania

by M. H. ORODENKER
in Philadelphia

Sidney E. Samuelson was re-elected for the fourth consecutive year as business manager of Eastern Pennsylvania Allied. The newly-elected board of governors, meeting in Philadelphia on Friday of last week, also re-elected E. E. Gregory as secretary. Sally Fisher as assistant secretary with Ben Fertel holding over as treasurer. Joseph Conway was named national director, David E. Milgram the alternate director. The finance committee selected for the new year includes Joseph Conway, Harry Chertcoff, David E. Milgram, Milton Rogasner, Charles Stiefel and Messrs. Gregory and Fertel as ex-officio members.

Members of the board of governors are David E. Milgram, Thomas Lazarick, Columbus Stamper, George J. Riester, Henry Sork, David Brodstein, Melvin Koff, William Siegel and Harry Fried.

Lee Newburg, president, and the other officers of New Jersey Allied were reelected at a meeting held Tuesday at the Stacey-Trent Hotel in Trenton. Other officers are Murray Miller, vice-president of the North unit; Ralph Wilkins, vice-president of the South unit; Harry H. Lowenstein, secretary, and David Snaper, treasurer.

The following were appointed to the board of directors: Louis Gold, Frank Gravatt, Mrs. Helen Hildinger, Marge Rose, Jack Waxman, Morris Spewack, Herbert A. Hill, Sam Frank and Jacob Unger. Former presidents of the organization Sidney Samuelson, Irving Dolling and George Gold were named ex-officio members of the board. Mr. Samuelson was the chief speaker.

It was reported that the convention of National Allied would be held some time in September in Philadelphia. The decree was discussed at length. No arbitration cases have been prepared by the unit, it was said. George Gold, head of the legislative committee, was authorized to begin work on drafting a law which would outlaw unfair 16mm competition. In the evening a reception was held for the members at the home of Mrs. Helen Hildinger, in Trenton.

PARAMOUNT STREAMLINES SALES, SETS POLICIES, HONORS BALABAN

Three-Day Meeting Preceding Dinner to Company Head Considers Changes; Sales Territories Are Realigned

Paramount sales heads assembled this week in Chicago for a three-day sales meeting at which special attention was given to changes in sales policies and procedures—these will be announced in New York on Monday—as required by the selling provisions of the consent decree as well as plans for forthcoming product for the current season. Changes in the sales force to streamline operations under the decree were announced Wednesday.

Dinner for Balaban

A highlight of the Chicago sales meeting was to be Thursday night's dinner given by the corporation, its affiliates and partners, to Barney Balaban, company president, on the occasion of his fifth anniversary as president of Paramount. Winners of the Balaban & Katz Barney Balaban Drive also were to be honored.

About 400 persons had accepted invitations to attend and A. M. Botsford, producer, Paramount Studio, was to be toastmaster. Those scheduled to speak included A. H. Blank, president of Tri-States Theatres; Y. Frank Freeman, vice-president and general manager of the studio; Adolph Zukor, chairman of the board of Paramount; Leo Spitz, attorney; Neil Agnew, vice-president and general sales manager; Hugo Sonnenschein, attorney; John Balaban, secretary and treasurer of Balaban & Katz Corporation; E. V. Richards, Paramount-Richards Theatres, Inc., and Barney Balaban.

A special entertainment program has been arranged for the dinner. Lou Holtz was to be master of ceremonies. The show was to include a tableau, "To the Stars and Stripes," presented by the Chicago theatre ballet and chorus; "Balabanteer," a featurette with Jack Benny and a special anniversary issue of Paramount News and other attractions.

Sales Staff Reorganized

In anticipation of the changed selling conditions under the consent decree, Neil Agnew, Paramount's vice-president in charge of sales, announced at the meeting in Chicago, Wednesday, the promotion and realignment of a number of the company's sales executives and the streamlining of the entire organization to meet the new problems.

The telescoping of the company's present three sales divisions into two groups and the creation of ten instead of the former eight sales districts, were the highlights of the organizational changes.

In the realignment of manpower Mr. Agnew announced the promotion of Charles M. Reagan, former western division sales manager, to the newly created post of assistant general sales manager; the appointment of Oscar A. Morgan, former southern division sales manager, as short subjects and Paramount Newsreel sales manager, and the advancement of George A. Smith, former Pacific coast district manager, to head the new western division.

J. J. Unger, present eastern and Canadian division manager, will head the eastern sales group and C. J. (Pat) Scollard will function as Mr. Agnew's executive assistant, as previously announced.

Del Goodman, formerly general manger of the Orient for Twentieth Century-Fox, will become general manager for Canada, succeeding Morris A. Milligan, resigned.



Barney Balaban, eldest of eight children who had their beginnings in Chicago, is now 53 years old. In Chicago he worked as a Western Union messenger and as a clerk in a cold storage firm. Later he operated, with his brothers and his sister, Ida, the Kedzie Avenue nickelodeon and the Circle theatre. This led to partnership in several Chicago houses with Sam Katz and the founding of the Balaban & Katz chain, later bought by Paramount-Publix. He became president of Paramount Pictures five years ago.

Hugh Owen, former United Artists sales executive, will join Paramount to head the district which includes Dallas, Oklahoma City and Memphis, succeeding Hugh Braly, who is being transferred to the Pacific coast district.

John F. Kirby, formerly branch manager at Atlanta, becomes district manager of the southeastern district, which includes the Atlanta, New Orleans and Charlotte exchanges, succeeding Harold Wilkes, whose temporary retirement has been necessitated by illness.

Earle W. Sweigert, formerly branch manager of the Philadelphia exchange, will head a new district comprising the Philadelphia, Washington and Pittsburgh territories.

Another new district is being set up to include the territory served by the Denver, Salt Lake City and Omaha offices, with district headquarters in Denver.

Under the new set-up the eastern division, under division manager Unger, will include the New England territory headed by district manager William Erbb which in the future will include the Boston, New Haven, Albany and Buffalo exchanges; the New York territory, headed by district manager M. S. Kusell and comprising the New York, New Jersey and Brooklyn exchanges; the new district headed by Mr. Sweigert, including Philadelphia, Washington and Pittsburgh, and a fourth district headed by district manager Harry Goldstein and consisting of the Cleveland, Detroit, Cincinnati and Indianapolis offices.

In the western division, under George A. Smith, will be the Chicago district, headed by Allen Usher and consisting of the Chicago, Milwaukee and Minneapolis offices; the district headed by Hugh Owen, containing Dallas, Oklahoma City and Memphis; John Kirby's district of Atlanta, Charlotte and New Orleans; the Kansas City district under the leadership of R. C. LiBeau, consisting of Kansas City, St. Louis and Des Moines; the new district of Denver, Salt Lake City and Omaha, and the Pacific coast district, headed by Hugh Braly, which will include Los Angeles, San Francisco, Portland and Seattle.

Succeeding John Kirby as branch manager at Atlanta is E. B. Price, formerly branch manager at New Orleans, who in turn is succeeded at New Orleans by Saul Frifield, formerly salesman in the Charlotte territory.

Although the creation of the two sales divisions gives the western group the greater number of exchanges, quotas will be about evenly balanced, Mr. Agnew pointed out, because of the denser population and correspondingly greater number of accounts in the Eastern territory.

All promotions and shifts become effective between February 1st and March 1st.

Balaban Guests

Guests from the home office at the Balaban in addition to the speakers, were to include: Robert Gillham, Oscar Morgan, G. B. J. Frawley, Leonard H. Goldenson, Dell Goodman, M. R. Goodman, J. J. Unger, Herman Lober, Charles Reagan, Alec Moss, Monroe Goodman, Edwin L. Weisl, Harry Kalcheim, Stanton Griffis, Austin Keough, Claude Lee, Leon Netter, Paul Raibourn, C. J. Scollard and Al Wilkie.

Among other guests were the following: Karl Hoblitzelle, Interstate Circuit; John J. Fitzgibbons, Famous Players Canadian Theatres; E. J. Hudson, United Detroit Theatres; John Nolan, Comerford-Publix; M. A. Lichtman, Malco Theatres; M. J. Mullin, M & P Theatres; N. L. Nathanson, Famous Players Canadian; E. V. Richards, Paramount-Richards Theatres; Samuel Pinanski, M & P Theatres; J. J. O'Leary, Comerford-Publix Theatres; Elmer and Harry Balaban of H & E Balaban Circuit; A. H. Blank, Tri-States Theatres; Carl Bamford, Publix-Bamford; E. C. Beatty, W. S. Butterfield Theatres; David Balaban, Balaban & Katz; Robert J. O'Donnell, Interstate Circuit; R. B. Wilby, Wilby-Kincey Theatres.

Drive Winners Announced

The following 55 men were announced as winners in the Barney Balaban Drive. Most of the men were present to receive their awards. In a few cases heads of the circuits accepted awards for men who could not attend.

The winners in the various Paramount-affiliated circuits: Comerford-Publix Theatres, S. A. Ammerman, Gregory Beck, Joseph Farrell and Carl Herman; United Detroit Theatres, Clark Field, Grant Hawkins and Frank Upton; Intermountain Theatres, Inc., Jack Braunagel and Chester Price; M & P Theatres Corp., Harry Botwick, James Dempsey, Jack Goodwin, Albert Hamilton, William Hartnett, George Moffitt and Morris Simms; Tri-States Theatre Corp., Harold D. Barnes, Edward Dunn, William Miskell and Lorenz Wegener.

Also: Balaban & Katz Corp., A. H. Bachman, S. R. Claggett, Kenneth Edgerly, William B. Holden, Walter Lyons and Harry Odendhal; Dominion Theatres, Inc., Willis W. Grist, Jr., and Harl A. Wolever; Great States

(*Continued on following page*)

Sales Districts, Staffs Realigned

(*Continued from preceding page*)

Theatres, Frank Staley and Mortimer E. Berman; Malco Theatres, Remmel Young, J. R. McEachron and Henry Brownlee; Jefferson Amusement Co., S. E. Tanner, W. L. Gelling and Jack Dahmer; Interstate Circuit, E. J. Sullivan, Jack King, John T. Floore and A. D. Deason; Minnesota Amusement Co., Everett Olsen, Ralph E. Phillips, Woodrow Praught and Charles Zinn.

Also: Western Massachusetts Theatres, George Laby, Louis Marcks, David F. Perkins, Edward A. Smith and Charles R. Smith; Publix-Bamford Theatres, Frank Labar and William Keith; Publix-Great States, Walter F. Grometer; Publix-Indiana, Guy W. Martin; Publix-Rickards-Nace, A. C. Pickett.

At a buffet luncheon on Thursday the new Balaban and Katz television station, managed by William C. Eddy, was scheduled to give a special television demonstration to the Paramount executives in town for the sales meeting and the circuit heads arriving for the Barney Balaban dinner. A portable television set-up with the call letters W9XBK was used for the show.

The sales meeting, under the direction of Neil Agnew, opened Tuesday morning at the Edgewater Beach Hotel. That afternoon the delegates attended screenings of two forthcoming feature releases and several new short subjects. On Wednesday and Thursday road show possibilities for "I Wanted Wings" were discussed. Sales and promotion plans for "Virginia" and "The Lady Eve" were also considered.

In New York Wall Street sources estimated that Paramount would report a net profit of about $7,300,000 for 1940 which would be the best report of the company in about ten years, it was said. In 1939 Paramount earned $2,757,-944. The profit for the fourth quarter of 1940 is expected to be reported at about $2,500,000. The substantial increase for the fourth quarter was said to be due to better business during the period of the Barney Balaban Drive.

Louis Phillips, Paramount home office attorney, has completed a part of his tour of exchanges in connection with the consent decree and after representing the company at a plagiarism trial in Chicago he will continue the trip. The Midwest will be covered during the next few weeks. After the La Crosse trial scheduled for February 17th Mr. Phillips will visit branches in the Far West.

Circuit Buying Not Altered by Decree

New York, Chicago and other important centers for theatre circuit buying are expected to maintain their importance under the decree, according to opinion in New York.

The American Arbitration Association announced the names of the first group of local board managers and the location of 18 of the arbitration board offices. See page 13. The Department of Justice this week formally established a unit to supervise the industry under the decree. See page 12.

Under the decree sales to theatres in one exchange district can not be conditioned on sales to theatres in any other exchange district. This "local buying", however, does not mean that the films must be leased within the particular territory. Circuit heads may buy, as formerly, in the large centers for other districts but separate contracts must be negotiated for theatres in each exchange area.

The decree states on this point (part of section V): "No license for features to be exhibited in theatres located in one exchange district shall include theatres located in another exchange district, nor shall the licensing of features for exhibition in theatres located in one exchange district be conditioned upon the licensing of a feature or group of features for exhibition in theatres located in another exchange district."

PRODUCT DIGEST

"For theatres like ourselves who play pictures right on release date we believe the Product Digest has many fine points. It proves mighty handy as a "ready reference" and with a flick of the finger necessary material can be located. It is especially convenient when press sheets are late arriving. Following the playing of pictures we make personal notations in the Digest column pertaining to the picture in question. Such notations are many times used for reference. . . . "

—FRANK K. ELDRIDGE, Manager, Capitol Theatre, Concord, N. H.

Twentieth Century-Fox Continues Decree Meetings

Conferences of Twentieth Century-Fox executives on the West Coast continued this week. Selling and production plans for the 1941-42 season were discussed as well as the pictures on the current schedule. Those participating in the meetings this week included Sidney R. Kent, president; Herman Wobber, general sales manager and Darryl F. Zanuck, vice-president in charge of production, and other officials and executives.

Felix A. Jenkins, general counsel, is scheduled to begin next week the first of a series of instructions in sales activities under the decree which will ultimately be given at all the company's exchanges. Hollywood is the first branch on the list. Other points on the schedule include: Portland, January 28th; Seattle, January 29th; Salt Lake City, Denver, Omaha, Des Moines, Minneapolis, and Chicago, sometime in February. Mr. Jenkins has prepared a handbook for the sales force covering procedure under the decree.

Last week a Central division sales meeting was held in Chicago with William C. Gehring, Central division manager, presiding. Those attending included M. A. Levy, Minneapolis district manager; and branch managers Clyde Eckhardt, Chicago; Lester Sturm, Detroit; George T. Landis, Indianapolis; Jack Lorentz, Lorentz, Milwaukee and Ted A. Shaw, assistant to Mr. Gehring.

Mr. Wobber is scheduled to return to the home office next week. Charles E. McCarthy, publicity and advertising director, arirved back in New York this week. It was reported that Mr. Kent would return from the Coast conferences about the first of February.

Warner Borthers Plan Coast Meeting

The annual general production meeting of Warner Brothers is scheduled for some time in February on the West Coast. Preliminary plans for the 1941-42 season with its consent decree problems will be considered. Special handling for features to be released within the next few months also will be discussed.

The group from the home office attending the meeting will include the following: Gradwell Sears, general sales manager; Carl Lesserman, assistant general sales manager; Mort Blumenstock, publicity and advertising manager in the East and others.

The Coast executives participating in the conferences will be headed by Harry and Jack Warner, Hal Wallis and Charles Einfeld.

M. P. Associates Induct Officers

Joseph Lee, sales manager of the Twentieth Century-Fox New York exchange, and new president of the Motion Picture Associates, New York City, was inducted, with other new officers, at a luncheon meeting of the organization at the Astor Hotel, that city, Tuesday.

Other officers are James Frank, first vice-president; Matthew Cahan, second vice-president; Saul Trauner, treasurer; Moe Fraum, recording secretary; Louis Kutinsky, sergeant-at-arms; Ben Abner and Seymour Schussel, trustees; and Charles Penser, financial secretary.

The unit's plans to acquire a clubroom were discussed by Mr. Lee. Other speakers were J. J. Thompson, guest of honor; Harry Brandt, Sam Rinzler, Harry Buxbaum, Jack Ellis, Jack Bowen, and Mr. Frank. Mr. Bowen presented to the unit a check for $600, proceeds of a recent luncheon given him and E. K. O'Shea, also of MGM.

On the board are Mr. Ellis, David Levy, Adolph Hass, Jack Hattem, and Nat Beier.

RKO Theatres List Personnel Changes

John J. O'Connor, RKO vice-president and general manager of theatres, announced Wednesday several promotions and new assignments among the personnel in the New York metropolitan district.

Edward Sniderman, director of exploitation for RKO Bronx and east side Manhattan theatres, was advanced to manager of RKO's Proctor, Newark, N. J., replacing Robert Ungerfeld, resigned; Stanley Wilcheff, assistant to John A. Cassidy of the home office publicity staff, takes over Mr. Sniderman's duties and Raymond Malone takes the position held by Mr. Wilcheff. The following assistant managers have been transferred to other RKO theatres to serve in the same capacity: Philip Nemirow from the RKO Empire to the RKO Alhambra; John Conhaim from the Alhambra to the RKO Regent, and Rodney White from the Regent to the Empire theatre.

Report Grierson May Not Resign His Post

John Grierson, previously reported resigning as Dominion Film Commissioner of the Canadian National Film Board, may continue in that post, he intimated in a statement early this week at Toronto. A report published in that city this week, and treating of the proposed chage, remarked. "There would seem to be some difficulty in replacing Mr. Grierson at this time, as it is hard to duplicate his experience in the production of documentary films in this country."

Suit Against MGM Dismissed

The $1,000,000 plagiarism suit of Dolores Lacy Collins, against MGM, Loew's, and the Culvert Export Company, was dismissed by Federal Judge John C. Knox in New York City Federal Court this week, for failure to prosecute. The complaint alleged the MGM picture "Test Pilot" was based on the book of the same name by James H. Collins, for whom Miss Collins is administratrix.

MOTION PICTURE HERALD

Says

"RKO was the distributor which ranked highest in the short subjects poll" (for 1940)*

* Voted by all the showmen of the nation, who were asked to list, from all companies' products, their ten best money makers (features), their ten best western stars, and their "TEN BEST MONEY-MAKING SHORTS SERIES."

Thanks!

to the thousands of exhibitors who took part in the M. P. Herald poll and who, by their big majority vote, prove again the box-office value of an RKO RADIO short subject contract. To them—and to those few others who have not yet taken advantage of it—we repeat: For the best in short subject entertainment—for those special added attractions that so often mean the difference between a so-so show and a PROFIT show—RKO RADIO DELIVERS THE TOPS . . . week in, week out!

and now we're selling for 1941-42!

"THE TOP HONORS for the money-making short series, according to the voice of exhibitors registering the mandate of the public's box-office dollar, went to Walt Disney by a substantial margin".—(M. P. Herald)

WALT DISNEY PRODUCTIONS in Technicolor



for 1941-42

18

SINGLE-REEL FEATURES

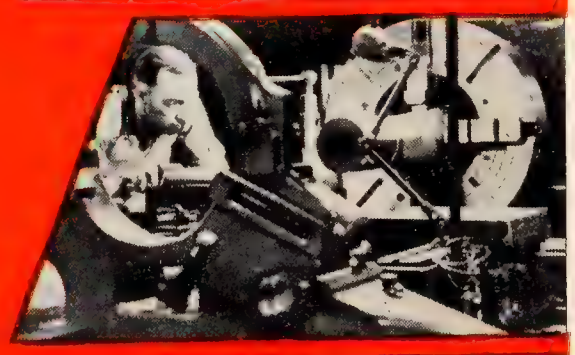
FIRST OF ALL TWO REEL SUBJECTS (M. P. Herald Poll)

THE MARCH OF TIME

R K O RADIO

PRODUCED BY THE EDITORS OF TIME







Current Releases

"ARMS AND THE MEN – U.S.A." The full and dramatic story of the first peace-time conscription in U. S. history.

"LABOR AND DEFENSE"
Every man a vital cog in the wheels of industry as the U. S. girds for total defense.

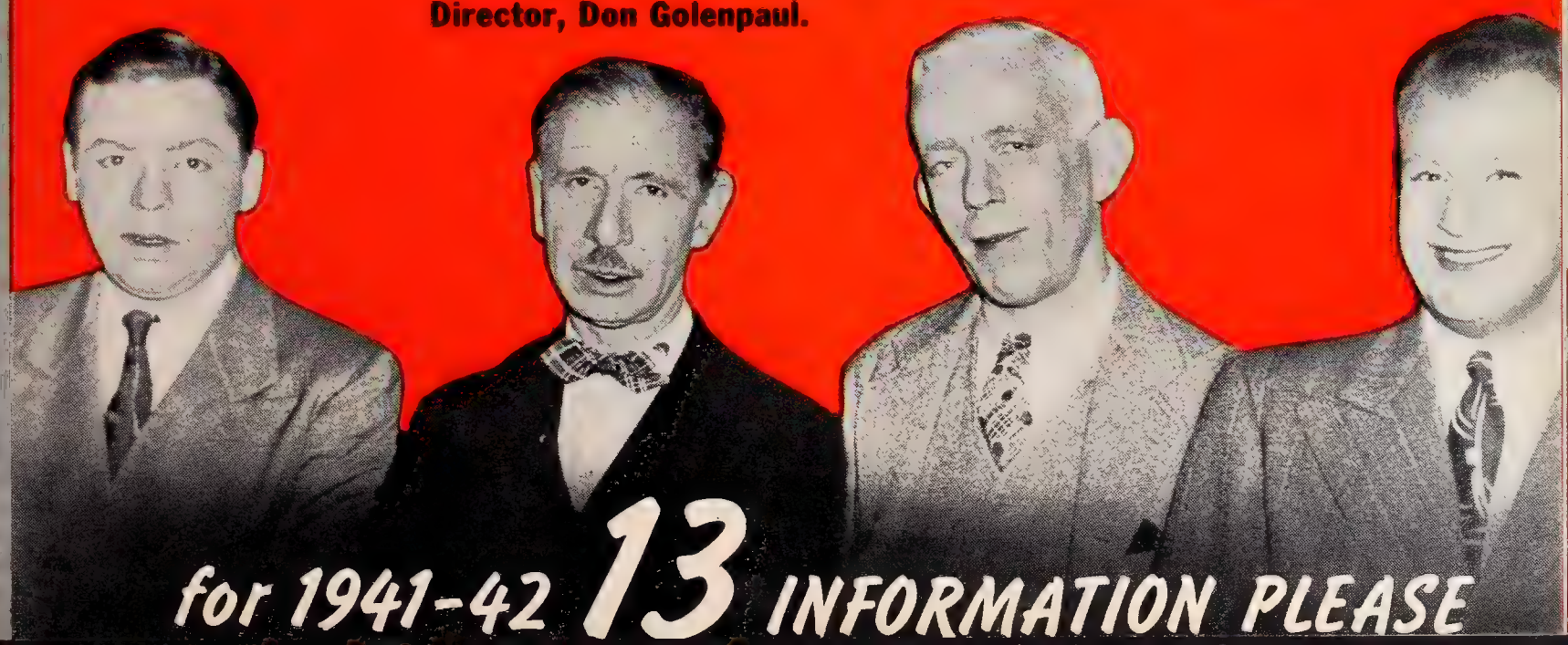
"UNCLE SAM: THE NON-BELLIGERENT"
Contrasting the threatened peace and security of this nation with Britain under fire.

for 1941-1942 – 13 ISSUES OF THE MARCH OF TIME

Up among the
FIRST TEN in
its FIRST YEAR!

Information Please

Presenting the famous experts—OSCAR LEVANT, FRANKLIN P. ADAMS, JOHN KIERAN and CLIFTON FADIMAN, together with a different GUEST STAR in each issue—with this series growing tremendously in popularity with every release. Produced by Frank Donovan. Program Director, Don Golenpaul.



for 1941-42 **13** *INFORMATION PLEASE*

6 Edgar KENNEDYS



"Slow-burn" Edgar in fast-burning laugh shows. Half a dozen snicker specials of an even higher quality than anything heretofore produced.



6 Leon ERROLS

"Rubber-Legs" Leon, loonier than ever in a series of comedies planned to make the best show better. A big laugh name in big-time releases.

4 Ray WHITLEYS



One of the most popular series in the world of short subjects. Western buckaroos swinging 'em high, wide and handsome with music, songs and action.

for 1941-42

16 RKO-RADIO TWO-REEL SUBJECTS



AS USUAL . . . Twice weekly! For more than a quarter of a century THE newsreel of newsreels, TODAY practically a MUST for the marquees of theatres everywhere.



Exciting events for all sports fans—and that includes every movie fan . . . For Summer, Winter, Fall and Spring—always the seasonable release to meet peak popular appeal.



"The Fan Magazine of the Screen"...Feature news, intimate gossip, behind-the-scenes glimpses into the lives of the Hollywood great and near great.

RKO PATHE SUBJECTS
Produced by FRANK DONOVAN

For 1941-42—

104 *ISSUES OF RKO PATHE NEWS*

13 *SPORTSCOPES*

13 *PICTURE PEOPLE*

FOR 1941-42

18 Walt Disney Technicolor Productions
13 Issues of The March of Time
13 Information Please
16 RKO RADIO Two-Reel Subjects
104 Issues of RKO-Pathe News
13 Sportscopes
13 Picture People

We are proud of the 1941-42 short subject program described in this announcement. Proud because it is made in keeping with our policy to distribute the NUMBER ONE short product in the industry ---- proud because this showmanship group of short subjects carries out the joint responsibility of producer and exhibitor to maintain and present the highest level of box-office quality.

The utmost in effort and production costs will be expended in the making of this product in our sincere desire to maintain our leadership in the short subject field.

Ned E. Depinet

Ned E. Depinet

RKO RADIO PICTURES

SPECIAL HANDLING FOR 'BACKSTREET', 'MR. SMITH', 'KANE', 'WINGS', 'VIRGINIA'

Universal Plans Miami Party; RKO To Open "Smith" in 32 Cities; Roadshow Dates Set by Disney for "Fantasia"

In these days of major efforts to take large orders of showmanship direct to the field in concentrations on localized premieres far from Broadway or Hollywood Boulevard, more and more new product is being subject to these special treatments. Universal, on February 4th, will turn its showmanship spotlights on Charles Boyer's new "Back Street," at Miami, and will then send its leading romantic star into the field to meet "U" customers at first hand, for the first time in some while.

RKO Radio has designated a 32-city preview of "Mr. and Mrs. Smith," for exhibitors, starting this week, and next will turn its heavy campaign guns on Orson Welles "Citizen Kane," about which Publisher William Randolph Hearst has been objecting because of the alleged similarity of the story to parts of his own life.

Walt Disney has finally set road-show dates for his "Fantasia," the while MGM, this week, started "Gone With the Wind" off to general release, after more than a year of pre-release road showing.

Paramount has special plans for its new "I Wanted Wings" and "Virginia," which are reported from sales and product conferences being held this week in Chicago.

At Twentieth Century-Fox, special attention is to be given to "Western Union," opening in New York on January 31st.

"Back Street" Miami Premiere

A week of entertainment in and about Miami, Fla., has been planned for the 150 newspaper critics, trade paper representatives, Hollywood stars and executives who will attend the world premiere of Universal's "Back Street" when it opens at the Lincoln theatre at Miami Beach on February 4th. Deanna Durbin, Universal star, will be present at the opening.

Among the events listed is a banquet on the night of the premiere at the Miami Biltmore Hotel; an evening at the dog races in Hollywood, Fla., and a day at Hialeah race track; a dinner party at Monte Proser's Beachcomber; another dinner at Ben Marden's; a deep sea fishing trip and other divertissements.

Miss Durbin, before attending the opening of "Back Street," was to leave Hollywood Friday to visit a number of exchanges throughout the country. On tour she will be one of the film colony's representatives at President Roosevelt's Birthday Ball in Washington and will be the guest of honor at the Atlanta Variety club's annual dinner.

"Smith" at Buffalo

The first preview of RKO's "Mr. and Mrs. Smith" was held in Buffalo, N. Y., on Friday, January 17th, at the Century theatre, with local exhibitors from that territory and newspapermen as guests.

Thirty-one other preview engagements have been held in key cities or will be held shortly.

Gus Schaefer, Northestern district manager for RKO; Terry Turner, head of the field exploitation staff, and Harry Reiners and George Degnon, field representatives, attended the Buffalo showing.

The cities, theatres and dates of the preview engagements that have been held or will be held shortly include:

January 20: the College theatre, New Haven, Conn.; Colony theatre, Cleveland; Orpheum, Kansas City; Brandies, Omaha; Rialto, Salt Lake City, and the Fifth Ave. theatre, Seattle. January 21: Memorial theatre, Boston; Rialto, Pittsburgh; Palace, Cincinnati; State, Oklahoma City; Astor, New York. January 22: Keith's theatre, Washington, D. C.; Fox Atlanta; Warner's, Milwaukee. January 23: Orpheum Philadelphia; State, Memphis; Palace, Dallas; State, Minneapolis; Orpheum, Denver; Paramount Portland; Alhambra, San Francisco. January 27: Palace, Albany; Circle, Indianapolis; Orpheum, Des Moines. January 28: Ambassador, St. Louis. January 29: Hollywood theatre, Sioux Falls.

Ad Plans for "Kane"

An extensive national advertising campaign has been planned by RKO for the forthcoming Orson Welles' production "Citizen Kane" to be released at the end of February.

The special advertising is being handled by the Donohue and Coe advertising agency and will be inserted in full-page, two-color advertisements in weekly national magazines reaching an estimated 50,000,000 readers. Large space, two-color newspaper copy is also scheduled for a number of key cities throughout the country where the picture will have its initial showings.

Hal Horne in charge of distribution for Walt Disney productions, has announced the first three out of town road-show engagements for "Fantasia." The first will be at the Majestic theatre in Boston on January 28th, to be followed by an opening at the Carthay Circle in Los Angeles, January 29th. The third opening will be at the Aldine theatre in Philadelphia, February 12th. The Aldine opening had been scheduled for a previous date, but equipment installation difficulties necessitated a postponement.

It was also announced at the same time that "Fantasia" would be shown at these theatres on the regular road show basis with an evening top price of $1.50 and the matinees at $1.10. The evening before the regular premiere, each city will have a special press preview for the local newspaper and magazine representatives. The Boston premiere is sponsored by the New England Town Hall and the institute of Modern Art. The Philadelphia engagement by the Junior League of that city.

Metro-Goldwyn-Mayer has announced the 136 additional playdates have been set throughout the country for "Gone With the Wind." These bookings for the Selznick-International Technicolor production are in seventeen states, with a number of engagements already started and some set for early March.

The picture was to have opened at the Capitol theatre in New York, Thursday, following the run of "Flight Command." The return engagement at that theatre was to be at popular prices and is expected to run two or three weeks with a possible fourth week if business warrants.

"Wind" Held Over

MGM also announced this week that twelve popular-price engagements launched the general release of "Gone With the Wind" to exceptional business over last weekend. And all twelve engagements have announced holdover playing time. The cities in which the picture has already opened are: Boston, Buffalo, Cleveland, Bridgeport, New Haven, Pittsburgh, Washington, Worcester, Hartford, St. Louis, Tulsa and Oklahoma City.

The attendance figure the company said far exceed those of the original road show openings of a year ago. Washington D. C., reported matinee attendance of 1,700 to 2,400 in excess of the original weekday and weekend matinee of the road show. In all engagements matinee attendance was running 35 per cent and more ahead of last year's road show engagements.

MGM last Monday night screened the picture for the New York newspaper critics at a special anniversary party. In addition to reviewing the production, the critics also were shown the screen tests which won for Vivien Leigh the leading role in the picture. These tests were sent to New York by David O. Selznick for the occasion and will not be released for public exhibition it was announced by the company.

Paramount and the Interstate Theatre circuit of San Antonio are planning to hold the world premiere of "I Wanted Wings" in that city sometime in March. Ray Milland, Constance Moore, Wayne Morris and Brian Donlevy are expected to be present for the opening. The San Antonio locale was chosen for the premiere because part of the picture was filmed there.

The possibility of road-showing the picture at advanced prices will be discussed by the company's home office sales executives and district managers when they confer in Chicago on January 21, 22 and 23. The picture has been drawn from the regular release schedule.

"Virginia" Plans Continue

Raymond Massey will be the master of ceremonies at the premiere of "Virginia" when the picture opens in New York, January 28th, under the sponsorship of the Maple Leaf Fund, a Canadian organization for British war relief.

On January 27th, the company has arranged a special press preview at the theatre thus releasing a large block of tickets, hitherto reserved, which can be turned over to the Maple Leaf Fund. Proceeds from the advance sale of tickets are to go to war relief.

It was announced by Paramount that the first visit of the Dionne Quintuplets to the United States and their appearance at the premiere of "Virginia" at the Paramount theatre was a

(*Continued on following page, column* 1)

SAYS PRODUCERS GOVERN FUTURE

The future of the motion picture business is in the hands of Hollywood producers, according to Harry C. Arthur, Jr., president and general manager of Fanchon & Marco, who added that more money is now available for amusements than at any time in the last decade, "but the people aren't going to come unless the program is good."

Mr. Arthur explained that the motion picture business is seriously threatened by bowling, basketball and radio which have made definite inroads on the amusement business.

Mr. Arthur also pointed out such films as "Gone With the Wind," "North West Mounted Police," and "Philadelphia Story" resulted in good box office grosses because they were excellent pictures, and said that Hollywood must produce such films consistantly.

Special Handling for New Product

(*Continued from preceding page*)

possibility. Efforts to get the children to leave their Canadian home for a visit to New York got under way as officials of the Fund opened negotiations with Dr. Allan Roy Dafoe, the quin's physician and guardian. Dr. Dafoe, who has been in New York for nearly two weeks for radio appearances and special work with the Fund, received Paramount's invitation on behalf of the Dionne children.

Loring Christie, the Canadian Minister to the United States, and Mrs. Christie will come to New York from Washington, D. C., to attend the premiere.

The theatrical notables who have affiliated themselves with the benefit opening for the Fund are Mary Pickford, Gertrude Lawrence, Peggy Wood, Constance Collier, Diana Barrymore, Jill Esmond, Jessica Tandy, Maurice Evans, Michael Bartlett, Ann Andrews, Mr. and Mrs. Gilbert Miller, Hassard Short, Margaret Webster, Auriol Lee, Anne Francine, Alicia Markova, Tosca Brissing and Marguerite d'Alverez.

Loew-Lewin Opening

The world premiere of the David L. Loew-Albert Lewin production "So Ends Our Night," will be attended by Glenn Ford, featured in the picture, and many other notables, when the picture opens at the Lincoln and Surf theatres in Miami, Fla., on Friday.

Among those who will attend the opening are Sinclair Lewis, George Ade, Paul Draper, Jack Dempsey, Sophie Tucker, Paul Whiteman, Harry Richman, Desi Arnaz, Maxie Rosenbloom, Abe Lyman, Lucille Ball, Carlyle Blackwell, Jan Pearce, Terry Lawlor.

Also Gladys Swarthout, Grace George, William A. Brady, Walter Winchell, Danton Walker, Rita Johnson, Stanley Kahn, Max Fleischer, Lee Shubert, Major Albert Warner, N. B. Shanberg and E. J. Sparks.

Fredric March, Margaret Sullavan and Frances Dee are starred in "So Ends Our Night," in addition to Glenn Ford. Others in the cast are Anna Sten, Erich von Stroheim, Joseph Hawthorn, Roman Bohnen, Leonid Kinskey and Sig Rumann. The production was directed by John Cromwell from the screenplay by Talbot Jennings. It is based on the Erich Maria Ramarque novel, "Flotsam."

"Western Union" Premiere Set

The world premiere of Twentieth Century-Fox's "Western Union" is scheduled to open at the Roxy theatre in New York January 31st. Pre-release engagements in major cities will be set after the "Western Union" broadcast on the Kate Smith Hour over the Columbia Broadcasting System the evening of the New York opening. The broadcast will originate in Washington, D. C., and will feature several Twentieth Century-Fox players who will be in the capitol to attend the President's Birthday Ball.

United Artists Takes Up Rowland Options

Richard A. Rowland Productions, and Mr. Rowland, veteran producer, will remain with United Artists for two more years, the company announced this week in Hollywood. United Artists took up Mr. Rowland's options and have contracted with him for three pictures to be released through United Artists during the next two years. "Cheers for Miss Bishop," Mr. Rowland's first production for United Artists, opened at Lincoln, Nebraska, on January 14, with a triple premiere. It was reviewed in Motion Picture Herald on January 18 on page 36.

Academy Groups Consider Nominations for Awards

The various branches of the Academy of Motion Picture Arts and Sciences are currently considering the nominations submitted for the awards to be made shortly.

The short subjects branch, of which Pete Smith is chairman, held a dinner meeting in Hollywood Monday night of all short subject producers to discuss the selection of nominations, judging committees, and classification of short subject entries for academy award honors, and other details incidental to awards activities as related to short subjects.

Film editors' activity also started when all received ballots for voting to nominate the ten best edited pictures of 1940, while nominating ballots have been sent to all directors of photography for the election of motion picture photograph achievements. Ten black and white films and six color films will be named for the final consideration.

W. J. "Pat" Garyn Dies at Dallas

W. J. "Pat" Garyn, early motion picture executive died Wednesday morning in St. Paul's Hospital, Dallas, of heart disease. Mr. Garyn was 50 years old.

For the past several years Mr. Garyn had been engaged in independent states rights film distribution throughout the Southwest, operating from Dallas. He was a former general sales manager of National Screen Service in New York and had been Western division manager for the March of Time. He entered the motion picture industry with Fox Film Corporation and was later assistant to Winfield Sheehan, former Fox general manager. Subsequently he served as assistant general sales manager and central division manager for Metro-Goldwyn-Mayer. In 1935 he distributed the short picture "O'Mahoney-George Bout" for the Ambuder Company.

He leaves a widow, a sister and a nephew.

To Investigate Licenses

A special committe has been named by the Freeland, Pa., Borough Council to investigate the case of theatre licenses. The action was taken after one councilman asked for impartial justice in the ordinance governing theatre licenses. He said the Refowich theatre was currently paying $25 a month as the law required while the Auditorium theatre was not making any payment at all. It was reported the Auditorium management felt the monthly fee excessive. The councilman added that the Refowich theatre threatened to quit payment also, unless the inequality was adjusted.

Film Home Site Selected

San Fernando Valley, north of Hollywood, has been selected as the site for the Motion Picture Relief Fund home for indigent film workers with $800,000 currently on hand for building expenses. The construction of the home will start as soon as the various titles to the land have been cleared and an architectural layout is completed.

Woolfenden Joins Paramount

John Woolfenden, formerly of the Metro-Goldwyn-Mayer publicity department in Hollywood, has joined Paramount in the same capacity.

Sound Technicians Demand Increase

Fifty-four hours pay for a 42-hour work week was demanded this week by Sound Technicians Local No. 695, IATSE of major producers at the Hollywood studios.

In addition to pay raises for an increased work week, the technicians also asked jurisdiction over all studio sound work, including divisions now held by the Studio Electricians Local 40, I.B.E.W., and improvement of working conditions.

Harold V. Smith, business representative for the sound local presented the demands to Pat Casey, producers' labor representative and asked that negotiations start immediately.

The union proposals are similar to those presented to 46 independent producers and sound companies last summer. According to Mr. Smith, all the independents, except Republic have signed agreements. William Bioff, who halted last summer's sound strike, is still negotiating with Republic.

Rochester Houses Unionize

More than 200 workers in Rochester downtown theatres this week received wage increases and a 40-hour-week guarantee under a contract signed between management and Local B90 of the IATSE, Loew's Rochester, RKO Palace and the Century, first run houses, and the Capitol, Regent, and RKO Temple are included in the pact. The contract raises wages from five to 23 per cent and sets working condition standards.

In Louisville, Ky. 100 ushers and doormen on strike since December 23 were adjudged to be within jurisdiction of the IATSE rather than the Building Service Employes union by William Green, AFL president. An Alliance local will be started and negotiations opened with theatre managers.

Picketing of three downtown Detroit houses operated by the United Detroit Theatres continued this week as the Building Service Employes Local 79 sought recognition. The lines were formed on New Year's Eve. Pickets also covered the Adams, an independent house, and the Cinderella and Riviera, neighborhood theatres controlled by the United Theatres. The building service workers seek union recognition, a 48-hour, six-day week and $5 per day minimum wage.

Field Unions Elect

At Wilmington, Del., Frank J. Pappa of Local B-94 was reelected president of the Central Labor Union this week and Albert Williams of the operators' union was named to the central executive board. Discussions were opened in conjunction with the American Federation of Musicians with management of two picture houses seeking to institute stage shows twice weekly.

Four hundred members of the Wilkes-Barre Local 140, American Federation of Musicians reelected Philip Cusick to his third term as president. Other officers elected were: Charles E. Tite, recording secretary (reelected); Charles E. Williams, financial secretary (reelected); Robert Knecht, vice-president; Peter J. Kleinkauf, treasurer; Frank Magalski, business agent; William Christian, Heinie Kleinkauf, Delmar Hufsmith, Joseph Bunyak, executive board.

Fortieth anniversary of the organization of the Carbondale, Pa. Local 140, American Federation of Musicians was marked by a lunch and smoker on January 12. Among the surviving charter members are: Frank Roemmelmeyer, William P. Lynott, Leon L. Bly, John B. Evans and Frank P. States. Donald Frazer was chairman of the celebration assisted by Charles Cerra, James Craparo and John Schaff.

VARIETY CLUBS GAVE $300,000 TO LOCAL CHARITIES DURING THE YEAR

22 Tents Set New Record for Philanthropics; Adoptions, Hospital Aid, Free Shows Chief Among Charity Projects

The 22 local Variety Clubs of America—growing philanthropic, social and community media of local expression of the motion picture industry and allied theatrical groups, turned the new year this week with an all-time record, having contributed well over $300,000 in 1940 for the aid of sick and needy, for the most part persons not connected with the industry. At the beginning of the new year exhibitors and other members of the industry in several key cities which do not have clubs were discussing the advisability of setting up such organizations.

Variety club charity highlights during the year 1940 included the following:

Over $50,000 was donated by the original club in Pittsburgh, Tent No. One.

Philadelphia alloted about $20,000 to infantile paralysis care.

The Detroit Variety club raised nearly $30,000 at its annual Tag Day last Fall.

Gifts of Washington's unit have averaged about $10,000 a year since it was founded.

Atlanta, one of the youngest clubs pledged and exceeded a sum of $6,500 for charity in 1940.

The program of the Milwaukee group totalled $20,000.

The goal of the Kansas City unit for 1940 was $10,000.

Oklahoma's Variety Club sponsored a $30,000 health center.

A total of $3,000 was contributed to a local hospital by the Denver Screen Club.

$30,000 Health Center Built in Oklahoma City

The Oklahoma City Variety club, Tent No. 22, was organized in August, 1939. Presentation of the national charter was made June 3, 1940. The club now has a total of 122 members which are classed as follows: 67 non-resident members; 44 resident members, and 11 honorary members. Founders of the club were L. C. Griffith, president of the Griffith Amusement Company, H. R. Falls, general manager of the same company, Morris Loewestein, president of the Theatre Owners of Oklahoma, Inc., and national secretary of the MPTOA; Max Brock, Lawton, Okla.; Leonard E. White, Weatherford, Okla.; Carl Burton, Cordell, Okla., and Ralph Talbot and J. C. Hunter, both of Ralph Talbot Theatres, Inc., Tulsa, Okla.

Construction was begun in December on a $30,000 Variety Club health center at the corner of South Hudson and Pottawatomie streets in Oklahoma City. The building is expected to be completed by February 1st. This is the first big charity the tent has participated in. To aid in the support of this health center penny weighing machines have been placed in the lobbies of all Griffith circuit theatres located in the state, in Ralph Talbot Theatres in Tulsa, Okla., and in the theatres of many exhibitors who are Variety club members. Fifty per cent of the revenue from these scales goes to the club's charity fund.

From one to three shows a week are given regularly with the aid of the club's portable projection equipment for inmates of orphanages, crippled children's hospitals, tubercular institutions, homes for unfortunate girls, penitentiaries, and Negro institutions. Licensed projectionists give their services free to put on these shows. The Variety club last year bought a truck to carry the equipment at a cost of $1,500 and additional projection equipment installed in the truck brought the total cost to $3,500.

GIRLS REPLACE USHERS, DOORMEN

With national defense measures and factories jammed with huge war orders taking many eligible young men from theatre service jobs in Milwaukee, Fox theatres in that district have resorted to employing young women to fill the vacancies as usherettes and doorwomen.

Usherettes are of uniform height—5 feet 6 inches—and are selected for their beauty, while the doorwomen must be 5 feet 11 inches tall and possess personality plus. The patrons seem to like it.

$3,000 Contributed By Denver Screen Club

The Rocky Mountain Screen Club in Denver, has donated $3,000 to the Speer Memorial hospital, a city owned institution, used in purchasing furniture for a number of rooms for children. The ladies of the club have adopted three orphans, and with Mrs. Henry Friedel as chairman, a committee will see to it the youngsters are clothed, cared for and sent through school. Other charity work of an anonymous nature has been done by the club in its four years of existence.

The Rocky Mountain Screen Club in Denver is the official club of the motion picture industry for the region, and boasts a large membership. The club, organized four years ago, was headed for the first year by Harry Golub, then manager of the Orpheum theatre.

$10,000 Goal for Kansas City Club

The Kansas City Variety club, Tent No. 8, just about doubled its quota in 1940 for charitable activities. The goal was $10,000. For several years past it has been about half of that. One of the big items is the milk fund which is raised via the annual December bowling tournament sponsored by the club and the *Kansas City Star,* which for the most part has been in the hands of Mr. Hensler since it originated. Last year the equivalent of $3,000 worth of milk for undernourished school children was raised in the bowling tournament.

Via the annual Charity Ball, sponsored by Variety, the club raises a substantial charitable fund each year to take care of charitable work within the industry and some work outside through various organizations. Each Christmas Variety adopts a number "Christmas families." The club also is providing medical care for a crippled child, and the year around it furnishes movies for shut-ins, free of charge.

The club was organized in 1934 with 65 members and now has over 100. Originally the membership was limited to the century mark but last year the board of directors voted to expand the organization.

Frank Hensler, Metro-Goldwyn-Mayer branch manager, was chief barker the first year, and was re-elected to the post. Mr. Hensler was one of the founders. A number of other men were active in initiating the organization. Among them were Charley Shafer, Arthur Cole, Finton Jones, R. R. Biechele, Irv Dubinsky, George and Peck Baker, C. A. Schultz, Ed Shanberg, Bob Withers, Martin Finkelstein, E. C. Rhoden, Leo McCarthy, Gus Kubitzki, Jim States, Jack Gregory, Harry Taylor, Earl Jameson, John Muchmore, Sam Abend, and William Warner.

Free Shows Given By Buffalo Club

Over a period of five years the Buffalo Variety Club, Tent No. 7, has given movie shows for shut-ins and has visited almost every orphan asylum and home for the aged in several Western New York counties. It averages between 100 and 120 shows of this kind a year, as high as three a week. Entertainment crews have visitied Genesee County Hospital and institutions in Chautauqua, Cattaraugus and Erie counties that care for under-privileged children.

Most outstanding achievement of the Buffalo Variety Club was the raising in six hours of $5,100 three years ago for sufferers in the great Ohio Valley flood. This was accomplished during a single Sunday afternoon. Perhaps of next importance in the club's philanthropies was the raising of $3,000 two years ago for tiny victims of an infantile paralysis epidemic.

The Buffalo Variety Club is a life member of the Buffalo Crippled Children's Guild, having endowed the institution with a bed. It also maintains a Secret Charity Fund, under jurisdiction of a committee known as "The Heart." This fund cares for "stranded" members, buys gifts for the sick and offers aid to the financially depressed.

The club has 102 members today and was organized in March, 1934, and incorporated in April, 1934. First president was Dave Miller, now Universal's district manager with headquarters in Cleveland.

Its founders—those who were instrumental in obtaining the charter—were Murray Whiteman, who now runs a song novelty shop in Main Street, once Irving Berlin's No. 1 song plugger; Mr. Millar, E. K. O'Shea, Vincent R. McFaul, president and general manager of Buffalo Theatres, Inc.; W. E. J. Martin, drama editor of *The Buffalo Courier-Express;* Sydney Samson, now dean of branch managers in Buffalo in point of service; Al Becker, of Becker Theatre Equipment, Inc.; Herbert T. Silverberg, the first secretary, now an attorney in the film field in Hollywood; A. C. Hayman of Buffalo and Niagara Falls, managing director of the Lafayette Theatre in Buffalo and owner of the Strand and Cataract Theatres at the Falls; Sidney B. Pfeifer, attorney, and Issac R. Lounsberry, vice-president of Buffalo Broadcasting Corporation.

1940 Quota Was $26,000 For Philadelphia Unit

The 1940 goal for philanthropies set by the members of the Philadelphia Variety Club (Tent No. 13) was $26,000. Including that sum the Philadelphia tent has spent approximately $60,000 since its inception in 1934 for various charitable endeavors. At least half of that money has gone toward the tent's infantile paralysis fund, the club's pet charity, and in 1940, about $20,000 of the $26,000 went to

(*Continued on page* 32)

THE LAUGH EVENT OF THE YEAR!

SPECTACULAR 32-CITY "HOLLYWOOD" PREVIEW AS PRESS, TRADE AND PUBLIC GET ADVANCE LOOK AT ALFRED HITCHCOCK'S BIG COMEDY HIT!

Another big show on the heels of sensational "Kitty Foyle," heralded with pride by RKO RADIO and hailed with joy by all who see it! . . . The first picture for 1941 directed by the man honored for his direction of TWO of the TEN BEST PICTURES OF 1940 — "Rebecca" (topping the list) and "Foreign Correspondent." . . . Opening soon in key cities from Coast to Coast.

CAROLE *Lombard* ★ ROBERT *Montgomery*

RKO RADIO PICTURES

Mr. & Mrs. Smith

WITH

GENE RAYMOND

JACK CARSON - PHILIP MERIVALE

LUCILE WATSON

Directed by

ALFRED HITCHCOCK

STORY AND SCREEN PLAY BY NORMAN KRASNA

CLUBS PRESENT CHARITY SHOWS

(*Continued from page 29*)

infantile paralysis work. The tent's partiality toward this charity was manifest from the very beginning when the club first assumed the responsibility for four children victims of infantile paralysis. In 1940, the club co-operated in sponsoring the local President's Birthday Ball in January, and this year, the birthday ball will be promoted entirely by the Philadelphia Variety Club.

The charites are not limited to the infantile paralysis. Through the ladies' auxiliary of the club, a complete oxygen tank and equipment for assistance in obstetric cases was contributed to the Philadelphia General Hospital in 1936. The same year, the club was instrumental in having sound-projection equipment donated to the same hospital so that the shut-in patients can see and hear all the latest motion pictures.

Two years ago, the club bought a mobile projection unit mounted on a truck for the showing of the latest pictures to shut-ins at other institutions in the city. Still another charity of the group is the annual Christmas basket distribution, started four years ago, 500 to 1,000 baskets of food distributed to needy families suggested by club members. Apart from these regular charities, has always responded to the needs of needy in the amusement industry, be they executive or performer.

It was in October, 1934, that a group of 11 Philadelphia amusement men met, headed by Earle W. Sweigert, Paramount branch manager, and James P. Clark, president of Horlacher Film Delivery Service, and formed the Philadelphia Variety Club, Tent No. 13. Today, the club boasts 140 members. Mr. Sweigert became the first Chief Barker of the Philadelphia tent, succeeded the following year by Mr. Clark.

St. Louis Unit Has Spent $25,000

The St. Louis chapter of the Variety Club, Tent Number 4, has been in existence for eight years, during which time nearly $25,000 has been raised for distribution among underprivileged children.

The club's most recent effort, a $4 top midnight vaudeville show, netted $3,300, which will be used to purchase sound equipment for motion pictures to be shown to shut-ins. Negotiations are under way, too, between the club and a camp to provide care for 200 boys during the coming summer.

The membership now numbers about 100. The club's first chief barker, or president, was Harold "Chick" Evens, manager of the Loew's State, who has been active in it ever since.

Pittsburgh Club Gives Over $50,000 in 1940

Variety club, Tent No. One, in Pittsburgh, led the way in charity during 1940 by contributing over $50,000 to various kinds of institutions and activities. Since the club was founded in 1927, about $350,000 has been given to charity.

Biggest recipient has been the Milk Fund, whose $250,000 raised through solicitations in person, over the radio, and with newspaper cooperation, has been distributed to institutions throughout western Pennsylvania. Other beneficiaries include: boys' camp, $20,000; boys' funds, $20,000; aid to individuals, $15,000; girls' camp, $10,000; hospital aid, $10,000; explosion sufferers, $6,000; rebuilt church, $5,000; Community Fund, $5,000. Other gifts include money for the maintenance of a baby at a foundling home and free motion picture shows for shut-ins.

The original Variety club was founded by the following as a private, social organization:

Founders and first president: John H. Harris, 1st chief barker, James G. Balmer, David Brown, Harold Dunn, Eddie Fontaine, Ralph Harrison, George Lai, John J. Maloney, John G. McGreevey, and Jack White.

About a year after the club was founded it adopted a girl baby left in the Sheridan Square Theatre in Pittsburgh, thereby launching the philanthropic policy of all Variety clubs.

At present the Tent No. One has 150 active members, 20 honorary, 52 non-resident, 206 associate and 9 press associate members.

Tag Day Raises Funds For Detroit Group

The principal source of funds to maintain the charities of the Detroit Variety Club (Tent No. 5) is an annual Tag Day, held in the fall. Nearly $30,000 was contributed at the 1940 Tag Day by the citizens of Detroit to raise money for clothes for poor school children.

The Detroit Variety Club was started on February 17, 1930, with one of its founders, J. E. Flynn, as Chief Barker. The Tent now has a total of 250 members. The first officers of the local club, in addition to Mr. Flynn were, J. L. Saxe, J. O. Brooks and Frank Downey.

Washington Gifts Average $10,000

Since 1934 when the Washington Variety club, Tent No. 11, was founded the club has donated about $10,000 each year to various charities. Outstanding charities have been an ambulance to Emergency Hospital and baby incubator units to Sibley Hosptial in 1938 which reduced the mortality rate on prematurely born babies from about 60 per cent to 27 per cent.

The club has a membership of about 235 with rooms in the Willard Hotel. The organization was started in the Spring of 1934 with J. J. Payette, first chief barker. Other club leaders have been Rudolph Berger, Louis P. Rome, A. J. Brylawski, Carter T. Barron, Abe Lichtman and S. B. Lust.

Atlanta Pledged $6,500 in 1940

The charity pledge of $6,500 made by the Atlanta Variety Club, Tent No. 21, was topped by several thousand during the year. Well over ten thousand dollars was raised for the Red Cross in special midnight shows sponsored by the Club.

William K. Jenkins conceived the idea of establishing the Atlanta tent two years ago, and made the first pledge of the Atlanta group—$5,000 to charity—at the national convention before the Atlantans organized their club officially. The quota was met.

First charity enterprise of the Atlanta tent after organizing in the summer of 1939 was to purchase a sound truck equipped for portable movies which they use to show films to shut-ins. Membership now totals 175.

New Clubs Considered In Several Key Cities

New Haven exhibitors, according to reports, will again attempt to organize a local Variety club this Winter. A similar attempt five years ago was not successful. There has been no social theatrical group in New Haven since the first World War.

At present there is no Variety club in Providence but first run managers who meet occasionally to discuss matters of importance to the trade and others have been considering the advisability of starting such an organization this Winter.

Frank Murphy, of Loew's State, Syracuse; Harry Unterfort, Keith's and Harvey Cocks, RKO-Schine-Strand, were said to be interested in organizing a Variety club in Syracuse.

The Utah and Idaho territory, until January 8, 1940, was unorganized as far as a screen club was concerned. On that day exchange and theatre bookers formed an exclusively social organization called the "Motion Picture Club" with 23 members. Monthly meetings have been held and two major social events staged. The success of these events has led to a plan for reorganization to include all exchange and theatre managers. If this is carried out, a "Variety Club" will be formed and plans will include a certain amount of charitable work. The original officers of the Motion Picture Club of Salt Lake City are: president, Harold Chesler, Intermountain Theatres, Inc.; vice-president, Clyde Blasius, Twentieth Century-Fox Pictures; treasurer, Joe Madsen, United Artists Corp., and secretary, Dan Driscoll, Fox Intermountain Theatres.

Indianapolis Club Holds Charity Party

Each Christmas time, the Indianapolis Variety club, Tent No. 10, fills a bus with entertainers for a "shut-in tour," visiting orphans' homes, hospitals and other institutions. Motion picture projectors have been donated to the Indianapolis Orphans Home and the Marion County Tuberculosis Sanitorium.

The tent gave generously to the American Red Cross at the time of the Ohio river flood of 1937. It has been regularly represented in gifts to Christmas and other charities of newspapers and organizations, in amount ranging from $25 to $100. Indianapolis tent's philanthropies total several thousand dollars each year.

Activities of the club have grown slowly but strongly, as the membership has. The tent currently is engaged in its most ambitious philanthropy, operation of a "blood bank" in the Indiana University medical center in Indianapolis. This bank was begun last Summer and will be enlarged. At the same time the tent donated equipment for special training work in the city's public school system.

The Tent was formed in January, 1935, with Joe Cantor, then UA branch head and now head of his own circuit of neighborhoods, as the first chief barker. Charter members included Mr. Cantor, Carl Niesse, Kenneth Collins, A. C. Zaring, Earl Cunningham, Indianapolis; Bob Hudson, circuit head in Richmond, Ind., and Jack Flex, now with Loew's in Akron, O. The club now has 160 members.

Milwaukee Club's Program Totals $20,000

Tent No. 14, Milwaukee Variety club's philanthropies to date include a free eye clinic for children, whereby those needing glasses and unable to pay for them, are provided with them as well as necessary operations where required; a summer camp fund for indigent girls whose families are unable to provide them with vacation outings; the servicing of movies gratis to shut-ins throughout Wisconsin, and financial aid to former theatre men who are unemployed or in financial distress.

The club has been provided with an attractive cream-colored truck for the transportation of film and projection equipment for the showing of movies to sut-ins. The club's entire philanthropic program calls for an expenditure of about $25,000. It was organized in January, 1935, and now has 170 members.

U.S. EYES TELEVISION PROGRESS ON EVE OF REPORT ON STANDARDIZATION

Commission Members View Latest Developments Before National Committee Submits Standards Recommendations

The commercial future of television was on trial this week with members of the Federal Communications Commission scheduled, Friday and Saturday, to inspect the latest developments, including large screen, theatre television, in New York in preparation for the television meeting in Washington on Monday at which the National Television Systems Committee of telecasters will recommend definite standards in the hope that the Government will grant full commercial standing.

Film interests in television, represented by Paramount and several of its affiliates, were doing their part to inform the FCC on the present status of the television art. The Allen B. DuMont Laboratories, Paramount affiliate, was to participate this week in the demonstrations for the benefit of the commission. It was reported that DuMont probably would show an improved television tube and other developments. Edward Buddy, general manager of the television station to be erected in Hollywood by Television Productions, Paramount subsidiary, left this week to take up his post on the Coast.

RCA Shows Large Screen

On Friday, January 24th the Radio Corporation of America was to show its large screen television projector at the New Yorker theatre in New York City. The equipment, similar in principle to that used last Spring to show a 4½ by 6 foot picture, was developed by RCA in Camden, N. J. The RCA theatre television equipment, according to reports, can project a satisfactory picture up to 15 by 20 feet. But for the demonstrations a 9 by 12 image might be used.

Scophony which showed its theatre equipment for the first time in this country on Wednesday of last week in New York City also will hold a special demonstration for the FCC. Projectors of the English company use a carbon arc unit identical with that used in motion picture machines and a system of revolving mirrors to throw the image on a translucent screen. Scophony machines were in use in several London theatres before the war. The theatre projector gives a 9 by 12 foot image, as demonstrated, but was said to be capable of throwing a considerably larger picture.

An American Scophony company, headed by Arthur Levey, last Summer filed applications with the FCC for television stations in New York, Los Angeles and Chicago. Financial arrangements are pending. Sol Sagall is managing director of Scophony. Announcement of definite plans for Scophony television in the American market has been delayed until the FCC sets standards. At the demonstration last week Mr. Sagall said the military reasons which caused the Government to shut down television in England for "the duration" had no application in the United States and expressed the hope that the FCC would permit commercial operations, despite the defense program.

The Columbia Broadcasting System was expected to show the Government representatives the latest refinements in its color television system, developed by Peter C. Goldmark, chief television engineer. When first shown the color system used motion picture film exclusively but in a recent test "live pickups" were also included.

The Bell Telephone Company was scheduled to show television pictures carried on a 190 mile loop to Philadelphia and back. As in the case of the demonstration for the Institute of Radio Engineers two weeks ago spectators will be able to compare the quality of pictures carried the 190 miles with those sent but a few miles.

Details of the FCC tour were handled by the National Television Systems Committee, the all industry group formed last Summer to draw up a set of standards acceptable to the majority of the companies working on television. L. C. F. Horle was in charge of the tour schedule.

DuMont at Paramount Studio

As previously reported the studio and offices of Television Productions, Paramount subsidiary, will be located on the motion picture studio lot in Hollywood. Edward Buddy, general manager, said before leaving New York to take up his duties on the West Coast that all the necessary equipment had been ordered and that a survey of possible transmitter sites had been conducted. Allen B. DuMont Laboratories have been at work on parts of the equipment for the transmitter for some months. In addition to the technical phases attention already has been given to possible program material. In a couple of months the company hopes to have the first test signals and programs on the air. Beginning of program operations, however, will depend on the stand taken by the FCC following the hearing on Monday.

Balaban and Katz, with a television station under construction in Chicago, has filed applications with the FCC for two relay television stations to operate in conjunction with the main transmitters. The two small transmitters, using only 10 watts, would operate on the 384-396 mc band. One of the transmitters would be used for mobile work and the other, situated at the main studios, would be used to maintain contact with the mobile unit and also for emergency use.

The FCC last week allowed CBS to withdraw its motions for rehearings on the television permits granted Earle C. Anthony, Inc. and Hughes Tool Company for stations in Los Angeles. CBS also withdrew its motion for a hearing on its request to operate its station in Los Angeles on a channel other than the one assigned by the commission.

Commercial television will be considerably nearer, according to reports, after the report of the National Television Systems Committee is made on Monday. After much discussion and argument which at times threatened to disrupt the work of the group the committee came to agreement and a report was drawn up last week. If adopted by the FCC commercial television could begin almost immediately, it was said.

Offer Television Standards

The committee will recommend definite standards, somewhat similar to the present standards of the Radio Manufacturers Association (30 frames and 441 lines). Standards will not be recommended for color television because a majority of the committee decided that development of black and white television should be standardized first for a number of reasons.

The FCC, of course, may accept or reject or modify the recommendations made by the committee. But since the group was established for the expressed purpose of determining the best possible standards the FCC may be expected to adopt the suggestions, unless some other factor, such as national defense, intervenes. Some have expressed the opinion that this would be a poor time to introduce commercial television because many manufacturing plants are engaged in manufacturing war material for the Government.

At the hearing on Monday the committee is expected to make a "progress report" and will not be required to recommend definite standards. But the majority of members of the committee agreed that definite suggestions should be made at this time. The FCC has announced that the meeting will not be a "hearing" but a "conference". Chairmen of the eight sub-committees will each report the findings of the particular group, indicating majority and minority viewpoints. The report of the main committee, acting as a unit will also be presented, probably by Dr. W. R. G. Baker, manager of the radio and television department of the General Electric Company and chairman of the NTSC. The conference will be held in Hearing Room A of the Interstate Commerce Commission Building, beginning at 10:00 A.M. The meeting will be open to the public.

RADIO GOING STALE DU MONT CHARGES

Allen B. DuMont, president of the Allen B. DuMont Laboratories, Paramount television affiliate, commenting this week on the dispute between broadcasters and the American Society of Composers, Authors and Publishers said, "It must hasten the final debut of commercial television entertainment because sound broadcasting alone is fast losing its appeal.

"Broadcasting, in my humble opinion, is reaching the saturation point of entertainment. Of course I'm picture minded. To me television is long overdue in the broadcasting field. We now have the technical means to show you everything that happens as it happens.

"While present-day broadcasting continues to earn large profits for station owners, television will have to wait. Yet squabbles like the ASCAP one, show cracks in the armor of the intrenched sound reproducers. Programs have become too stereotyped." A parallel to the situation in the motion picture industry just prior to the advent of sound was drawn.

Weeks Changes Firm Name

President George W. Weeks announced this week in Hollywood that the name of Phoenix Productions, Inc., had been changed to Range Busters, Inc. Five of the eight pictures in the present series for Monogram distribution have been completed, the last being "Trail of the Silver Spurs." The next picture to go into production by the company will be "Tumbledown Ranch in Arizona," to go before the camera late in February.

Hays, Wheeler, Industry Argue On 'Propoganda'

Congressmen and the motion picture industry blasted at each other in New York and Washington this week as spokesmen for anti-interventionist groups tossed additional charges of propagandizing at the motion pictures as a whole, and at the March of Time, specifically. Film spokesmen denied any partisanship.

The debate began in Washington last week when Senator Burton K. Wheeler, Montana isolationist, accused the films generally of inciting the American people to war.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., in a six-page letter, replied to the Senator itemizing newsreel and feature pictures on national defense to prove their lack of bias.

Both Senator Wheeler and Verne Marshall, spokesman for the No Foreign War Committee, accused the March of Time of editing their statements before the camera to distort their pleas for peace. Both demanded omission of the sequences from the current release, "Uncle Sam—the Non-Belligerent." Louis de Rochemont, producer, refused.

"Propaganda Films Doomed"

Meanwhile a strange item came over United Press wires from Hollywood, written by Fred Othman, UP Hollywood correspondent, headed "Propaganda Films Seen Doomed." The dispatch said that producers indicated there will be few propaganda pictures in the future because theatre-goers will not pay for them.

In the New York Legislature an effort to combat attacks against people by reason of their race, color, religion, or manner of worship was launched in a bill introduced by Senator Phelps Phelps. It specifically precludes the dissemination of "hatred" by motion pictures. Certain films of comparatively recent date coming from outside the organized industry, have been so accused.

Senator Phelps cites the freedom of conscience and equality in protection of life, liberty and property granted by the Constitution and makes broadcast or dissemination of propaganda creating, or tending to create hatred, violence or hostility due to race, color, religion or manner of worship a misdemeanor.

Applied to radio broadcasting the measure makes owners of stations whose equipment and microphones are in New York, guilty of a misdemeanor if they knowingly permit the use of their facilities for such purpose.

Senator Wheeler threatening to institute a Congressional bill to regulate the motion picture industry charged, "the motion picture industry is carrying on a violent propaganda campaign intending to incite the American people to the point where they will become involved in war."

Mr. Hays, replying to the Senator, declared that only a small percentage of films handled by major companies had any relation, direct or indirect, to European politics and that no appreciable fraction of this small percentage can be said to show an intention to incite to war.

Summarizing in detail the output of American producers Mr. Hays said:

"The record thus indicates that 16 per cent of the newsreel clips dealt with a variety of people and current events related to national defense; only 2.4 per cent of the short subjects and 5 per cent of the features approved during 1940 had any relation, direct or indirect, to European politics or the European war, and no appreciable fraction of even these small percentages of the total can be said to show an intention to incite war.

"With these facts established we would both have to conclude that they are greatly mistaken who have claimed to you that the American motion picture industry is carrying on any violent campaign intending to incite to war. Surely the charge cannot lie that patriotic pictures emphasizing the American way of life are war propaganda; that vital portrayals of the horror and tragedy of the European war glorify such conflict; that the relatively large number of newsreel clips showing our defense activities tend to raise a war fever or that the industry is doing a disservice in portraying the effort to achieve adequate preparedness.

"The American motion picture industry, as a child of democracy, recognizes its obligation to aid the nation in the present emergency and expects to do its full duty. But motion picture cameras have caught and recorded far too much of the tragedy and horror of modern war for this industry's leaders to disregard the consequences of American belligerency, much less deliberately use the screen for war propaganda," Mr. Hays wrote Senator Wheeler.

Mr. de Rochemont, in refusing to cut Senator Wheeler's quotation from the March of Time held that the newsreel fulfilled an essential function of journalism to "let the public see and hear the men who oppose the policies of those of our leaders who wish to keep the war away from this hemisphere by giving unstinted aid to the British."

WAR-ZONE OFFICES RECEIVE AWARDS

The company offices in England and China have received special awards from W. J. Hutchinson, director of foreign distribution for Twentieth Century-Fox, for their work under "extremely hazardous conditions" during the year.

Joseph O'Sullivan PRC Ad Director

O. Henry Briggs, president of Producers Releasing Corporation, announced the appointment, Wednesday, of Joseph O'Sullivan as director of advertising and publicity, in New York.

Prior to entering the industry, Mr. O'Sullivan was dramatic and music critic of the Louisville *Courier-Journal* and Louisville *Times,* and left the newspaper field to manage legitimate stage shows touring the United States and Canada. He was later associated with Terry Ramsaye in Pathe Films in the production of short subjects for that company. Several years before sound Mr. O'Sullivan went to Mexico City as general director of the Granat Circuit, where he inaugurated American showmanship methods in the 26 theatres of Granat S. A. Upon his return to New York he again became associated with Pathe, and handled publicity and sales promotion for that company for eight years.

For many years Mr. O'Sullivan was a contributor of special articles to the MOTION PICTURE HERALD on the arts of music and screen narration.

Receives Universal Pension

Morris Joseph, Universal Film Exchange manager at New Haven, has retired on account of ill health after 29-years in the industry, and will receive a life pension from Universal Pictures Corporation. John Pavone will succeed Mr. Joseph.

Hollywood Marks Carothers' Fifty Years in Unions

Hollywood production and labor, last Thursday (January 16th) honored Francis K. (Frank) Carothers, secretary of the Motion Picture Internationals' committee on the Studio Basic Labor Agreement, on his 50th anniversary in the American Federation of Labor.

A luncheon, called ostensibly to launch the labor organizations' division of the infantile paralysis campaign, was a surprise to Mr. Carothers, who as a youth of 22 and a trumpet player, joined the American Federation of Musicians 50 years ago, became president in 1914-15, and held numerous other posts in union labor circles.

He was presented with a pin, a wrist watch and a plaque commemorating the event on behalf of the labor men by C. J. ("Neil") Haggerty, president of the State Federation of Labor.

All Groups Represented

Every studio and every labor group in Hollywood was represented at the gathering, held in Levy's Tavern. Delegates from San Pedro, Long Beach and Pasadena also attended.

The "theme" of the meeting was Mr. Carother's service to the industry and labor, Mr. Haggerty stressing the guest of honor's work in attempting to stabilize a program of peace and harmony in film employe-employer relations.

It was recalled that all labor matters passed upon by Mr. Carothers had neither resulted in strikes nor impasses, but were settled amicably.

The committee in charge of the arrangements for the luncheon consisted of: Aubrey Blair, AFL organizer in Hollywood; L. C. Helm, business representative of Studio Utility Employes 724; Joseph P. Touhy, business representative, and Nathan Saper, financial secretary, of Studio Transportation Drivers Local 399; Al Speede, business representative of Local 40, I.B.E.W.

Others present were: Sidney R. Kent, president of 20th Century-Fox; Pat Casey, producer labor contact; Joseph Weber, past president of the American Federation of Musicians and life-long friend of Carothers; J. W. Gillette, international studio representative of the American Federation of Musicians; Kenneth Thomson, executive secretary of the Screen Actors Guild, and Pat Somerset, John Dales, John C. Lee of the S.A.G.; Fred Pelton, producer labor contact; Ben Martinez, business representative of Studio Plasterers Local 755; D. T. Wayne of Cinema Lodge 1185, International Order of Machinists; J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council, and C. J. Hyans, H. E. McMurray, J. W. Van Hook, Mae Stoneman, James Cohen, John F. Dalton and Harry Sherman, also of the labor council.

Ted Butcher, labor contact for M-G-M; Charles Boren and T. Keith Glennan, of Paramount; Fred Meyer of 20th Century-Fox; Sid Rogell of RKO; Lou Shapiro of Columbia; Matt O'Brien, of Roach; Carroll Sax of Warners; Dave Garber, of Universal; Marvin Ezzell of Goldwyn; S. E. Hawkins and Frank Kryger of General Service; E. H. Goldstein and Al Wilson of Republic; Gunther Lessing and William Garrity of Walt Disney.

Edward Smith, Orville Faust, of the Association of Motion Picture Producers Association; Steve Newman, Herbert Aller, David Lory, Charles Ferguson, William Barrett, L. C. G. Blix, Dell Crawford, C. B. Duval, William Edwards of the International Alliance of Theatrical Stage Employes; H. C. Rohrbach, Jr. and J. J. Bardwell of Local 724; Ralph Clare and Richard Onstott, of Local 399; Lucille Lynch, E. W. Parsons and Gene Gaillac, of Local 40; William Castle, Tom Conly, Clifford Mace, Otto Rehwald, James Kearns and Marvin Hart of Studio Carpenters Local 946; Margie Ring, of the costume makers; Ben Koenig, of Local 705; Herbert Sorrell, business representative, and Gene Price, of Studio Painters Local 644; Ben Alexander of the American Federation of Radio Artists; William Littlejohn and George Bodle of the Screen Cartoonists Guild.

sparks and flames, and a hissing, crack
roar, the like of which I had
birds in flight
anim



Here it is!...
BIG ONES
DON'T COME
ANY BIGGER!

The answer to that w… esistible.
"You are a d…

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…ul un-
…n Kit's
…o me.

wa…
fath…

"Wayne…

happy laugh.

THE GREATES…
BY THE WEST'…

all

d.


STREET FARNUM
TORY OF THE WEST . . .
REAT STORY-TELLER!

Indians!

ZANE

WE

UN

Drama!

Thrills!

Massacre!

Excitement!

Adventure!

GREY'S

Romance!

Gun-Duels!

STERN

ION

Spectacle!

Action!

IN TECHNICOLOR!

with

ROBERT YOUNG
RANDOLPH SCOTT
DEAN JAGGER
VIRGINIA GILMORE

and

JOHN CARRADINE • SLIM SUMMERVILLE • CHILL WILLS

BARTON MacLANE

Directed by FRITZ LANG

Associate Producer Harry Joe Brown

Screen Play by Robert Carson

BACKED WITH SHOWMANSHIP KEYED TO YOUR PLAYDATE!

20th's tremendous national campaign will focus on your local situation through thousands of Western Union offices and 45,000 Western Union employees throughout the nation!

20th CENTURY FOX

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

BY VIRTUE OF its growing participation in motion pictures, a little more than passing interest is being given these days to radio and some of its programs. Looking in on "We, the People," at CBS, the other day, one found a character, named Joseph Greenstein, a 60-year-old Pole, who, though standing only five feet, four inches, and the father of ten children, was acclaimed by CBC press notices as being able to bite a steel chain in two with his teeth, bend a steel rod, halfan-inch in diameter over the bridge of his nose, twist a horseshoe out of shape with his molars, break a steel link by chest expansion, pull a three-ton tractor with a chain attached to his teeth, etc.

His piece de resistance of Superman versatility, however, is lying on a bed of upended nails and, with a platform on his chest, hold his wife, his ten children and their families—a combined weight of some 1,200 pounds.

From these Seven-League adventures in strength our attention was directed to a New York *Times* newspaper clipping, held in the hands of an admiring Terry Ramsaye, the clipping reporting, by C. I. Sulzberger, via telephone to New York, from Suda in faraway Crete, of a Scottish Falstaff who is an idol of that little Greek island in the Mediterranean Sea.

'Falstaff' was described as a Lieutenant Commander in the British Navy, a former Monk, who polishes-off a roasted pig with several gallons of wine at a sitting. His gray-streaked red beard half covers a neck so big he cannot wear a collar. He drapes his neck in a muffler, under a face like Henry the Eighth.

He was the only survivor of a torpedoed British ship during the last war, fought with the Black and Tans in Ireland and with Lawrence in Arabia. He is a Knight of Malta, a Papal Count, a Bishop of the Assyrian Church, speaks Turkish, Arabic, Amharic, Kurd, Assyrian, etc., etc. Also fought with the Druses against the French and with the Assyrian Grecians against the Kurds.

Last year, this 'Falstaff' hanged two Arabs down a well because they tortured a native in Cairo. He assisted an Arab chieftain who was also a surgeon in decapitating culprits. The gentleman weighs more than 300 pounds, cannot fit through the door of a Sunderland flying boat, one of the largest aircraft in war service.

When 'Falstaff' is bothered he is known to pick up a man and throw him through a door sixteen feet away. When a dud bomb fell in Suda, recently, he ordered the place cleared of men and dug it out himself.

Paging radio's Mr. Greenstein!

▽

In these days of strange rules, regulations and regimentations comes word from Michigan Attorney General Thomas Read decreeing that a state law forbids the use of the American Flag in advertising copy!

▽

The radio fight between ASCAP and the broadcasters has reached a crucial stage. Between the two factions bitterly embattled in the struggle to determine who will play what on the air, the National Council of State Liquor Dealers has cast its side with the broadcasters.

▽

The town fathers of Bridgewater, Mass., have authorized the sale of the town lock-up and the land thereon, to make way for the erection of a streamlined movie house.

The other evening, on Firestone's national NBC hookup with Richard Crooks, Announcer Hugh James told the American public how the tenor had been awarded No. 1 position in the poll of newspaper editors for the best classical singing on the air in 1940, in the annual selections conducted by *Motion Picture Daily* for Quigley Publications' *Fame*. "Tonight," said Announcer James, "it is our privilege to make an announcement of particular interest to our millions of friends." Mr. James stressed the large size of the listening audience, told how Crooks had been variously acclaimed by "millions everywhere." In the next breath, he announced that Crooks had selected as his first song of the evening, "None But the Lonely Heart."

▽

There was John Nance Garner, 72-year-old retiring Vice President, storming all over the Capital, last weekend, to wind up his affairs in a hurry to get back to his home and his fishing down Texas way, after 37 years in Congress, when along comes a Western Union messenger boy with a telegram from Columbia Pictures offering him a week's work as an actor in their Charlie Rogers production of "Senate Page Boys!"

▽

Ralph Atlass calls his Chicago radio station WIND.

▽

Comerford Theatres' Frank Comerford Walker, now sitting in Washington as Postmaster General of these United States, will soon be receiving appeals from circus people urging the Government to honor the old sawdust profession on some postage stamps.

Now Mr. Walker, really what inspiration can one get from an elephant posted on the front side of a letter stamp, or a circus tent pole standing in the breeze? Dorothy Lamour with a sarong might be different.

▽

When O'Henry Briggs, new president of Producers Releasing Corporation, arrives in Hollywood, next week, to meet the staff for the first time, Film Daily reports his new co-workers will line up and present him with a nice, big, shiny red apple to signify a pledge of support.

Our schoolmarm got many a red apple, but for other reasons.

We thought red apple-giving went out with the little red schoolhouse.

▽

What-one-might-expect-from-an-Englishmen Department, to which Stewart Robertson, in *The Family Circle,* contributes the story about a visting Englishman, after staring at Broadway's electric signs and listening to an impassioned account of the number of electric light bulbs, etc., remarked: "Quite, quite, old chap—but isn't the whole thing rather conspicuous?"

▽

Our Arrow-collar-ad correspondent in Nebbraska, Barney Oldfield, now Captain Barney Oldfield, U. S. Army, has been assigned to G-2 Military Intelligence, at Omaha.

"I'm on assignment here as a press agent for the army," he writes.

Our motto: "Every American soldier, a glamour Boy."

INTO THE VORTEX of national defense work are pouring the skilled and unskilled workers of industry, including hundreds from Hollywood production. To facilitate placement of unemployed actors, any place, the State Employment Office urged Screen Actors Guild members to register with the commission, setting forth any of their special skills and backgrounds before they turned to Hollywood and acting. A quick run through the Guild files disclosed the following numbers of actor members who previously engaged in other lines:

Airplane Mechanics	15
Bacteriologists	5
Blacksmiths	50
Blue Print Makers	3
Boiler Makers	20
Brick Layers	25
Carpenters	200
Concrete Workers	25
Electricians	100
Electrical Engineers	10
Engineers	35
Fixture Makers	1
Foundry Workers	5
Furniture Workers	10
Furriers	5
Galvanizers	1
Hardwood Floorers	2
Iron Moulders	10
Iron Workers	15
Lathers	1
Leather Workers	5
Machinists	50
Metal Workers	6
Painters	100
Pattern Makers	5
Pipe Fitters	15
Plasterers	20
Plumbers	50
Riggers	35
Roofers	6
Sand Blasters	1
Sheet Metal Workers	10
Sign Painters	10
Steam Fitters	15
Steel Workers	35
Welders	20

That's where movie actors come from.

▽

If Hollywood's big producing moguls really want to eliminate 40 per cent of film producing 'boners,' they need simply communicate with the old National Board of Review's 'Young Reviewers,' a group of kid Board 'critics' ranging in age from eight to 14 years, in New York. The National Board, in a statement to the press, quotes the baby 'critics' as saying that, "Forty per cent of Hollywood's boners could be eliminated if they would listen to us."

▽

Hear Ye, Hear Ye! Actors Equity Association has ruled that death IS an act of God, and, henceforth, a stage producer can close a play on the death of a cast member.

▽

It has taken 165 years to get a theatre in Concord, Mass., America's historic town. Concord's town fathers have considered their ground 'too sacred' for a theatre. By a two-thirds vote, they have granted permission to Julius Meyer to build a movie house in the town where Paul Revere rode one night in 1776 to warn the townsfolk that the British were coming.

MASSACHUSETTS WOULD APPROVE CHANCE GAMES

Proposed Bills Would Legalize "Beano", "Bingo"; Kansas City Tests New "Quiz Night"

Two bills concerning motion picture chance games have been filed in the Massachusetts legislature. They would permit theatres to legally run "Beano" and "Bingo" games. Other developments include inauguration of a new game in Kansas City and reiteration, by Charles Skouras, of the Fox West Coast circuit's ban on games.

A new promotion idea being used in the smaller cities and towns of the H. J. Griffith Theatres, Inc., of Kansas City, Mo., is "Quiz Night." Harold Harris, general manager of the circuit, reports that it is increasing business on every night that it is conducted, and the circuit is using it in an increasing number of houses, one night (usually the weakest theatre in a district) a week. The circuit plans to use the idea in all their theatres shortly.

Promoted as a competitive game between two teams of five each selected from local civic or social clubs, Griffith theatre managers have found it easy to get prominent local citizens to participate on the teams. Small cash prizes are awarded each week, with an accumulative prize for the team doing best over a six-week period. The contest runs from thirty to forty minutes with a single feature. Some managers are offering passes for submission of questions used. The stunt is publicized freely in the local newspapers and club bulletins.

Following the usual policy of Fox West Coast theatres, Charles P. Skouras, president, has again issued the announcement that there will be no theatre giveaways in any of the houses.

Fox Games Continue

The announcement fails to affect "Cash Club Night" in which sums of money are offered as prizes to theatre-goers. Similar to "Bank Night," "Cash Club Night," however, requires patrons to register as members of a so-called club, and only these members are eligible to win for the names are selected from the membership roster.

As in other years, giveaway dealers are not at all disheartened for it has been the policy of Fox West Coast to eliminate giveaways periodically and then re-install them.

In Omaha, Neb., Attorney-General Walter Johnson has filed a motion with the supreme court asking judgment against continued operation of a gift idea conducted by the Omaha Motion Picture Exhibitors Association's "Prosperity Club."

Mr. Johnson claims "Prosperity Club" is bank night in principle, but conducted to evade the lottery law, "Bank" and other similar games of chance were declared illegal in 1937 and Mr. Johnson wants punishment rendered OMPEA for attempting to dodge the lottery issue.

As a result of a crusading stand taken by City Councillor and representative elect Perlie Dyar Chase of Boston a state-wide probe of chance games characterized as "a $10,000,000 racket in Massachusetts," looms.

Mr. Chase said that his first act in the general court, if elected, would be to insist upon legislative investigation of all chance games. He charged that so-called "racket men" are behind the games.

The action of Judge Frederick W. Fosdick, of the superior court, in approving "Bank Night" and "Good Will Award" contest in his decision in the Tower theatre, Lowell, Mass., case has resulted in a dozen new situations starting the theatre games.

The Lowell theatre case was defended by George S. Ryan, Bank Night attorney, on an agreed statement of facts, jury trial being waived. Mr. Ryan has cleared the Bank Night plan in New Hampshire, Rhode Island and Maine and in the Middlesex, Suffolk and Bristol counties of Massachusetts.

The status of "Bank Night" in Ohio, after the supreme court refused to rule on its legality still remains undetermined. After nearly two years of court action, the case of Attenweiler vs. Troy Amusement Co., reached the highest state court, but the bench, while refusing to grant an injunction preventing Troy police from interfering with "Bank Night" at the Mayflower theatre there, declined to rule on the legality of the game. The court explained its stand isasmuch as they could not make a decision on criminal statutes in an injunction proceedings, by pointing out that an arrest on lottery charges, with appeals would bring a solution.

Set Ohio Records

In Cincinnati, charity chance games reached an all-time high in 1940, when the attendance at 2,718 municipally licensed parties totaled 3,147,837. Gross receipts were $2,381,573; prizes distributed amounted to $572,339, leaving net profit of $1,809,233 to the sponsoring organizations, according to records of Eugene T. Weatherly, chief of police.

Comparatively, in 1939 there were 2,259 parties attended by 2,431,861. The gross for that year was $1,924,681, with prizes totaling $465,721, and a net profit of $1,458,959. The average weekly attendance in 1940 was approximately 60,000 against 47,000 in 1939, while the average cost per player in 1940 was 57.4 cents, compared with 60 cents in 1939.

As a result of a recent ruling of Judge Howard A. Davis in common pleas court declaring that "Zingo" and "Cash Quiz" were legal more than 70 Philadelphia neighborhood theatres have installed the games.

New Jersey State Supreme Court Justice Perskie at Trenton, last week, affirmed the conviction of a motion picture theatre exhibitor in a movie game test case. Philip M. Berger, operator of the Treat theatre, Newark, was convicted before Judge Brennan in Essex County special sessions court for violating the state prohibition against lotteries. Mr. Berger operated "Pay Me," a game similar to "Bingo." He had waived trial by jury last March and presented no defense before Judge Brennan, the facts being admitted.

RCA Closes Sound Deals

Sound equipment deals have been closed by RCA Photophone with the following: St. George, Staten Island, N. Y.; Community, Catskill, N. Y.; Milroy, Milroy, Pa.; Alegrian, Risco, Mo.; Roxy, Johnstown, Pa.; Ritz, Dunca, Okla., and the Echo, Baltimore.

New Indiana Circuit

Theatres, Inc., of Indianapolis, Ind., have been issued incorporation papers with 200 shares of $50 par value common stock. The incorporators of the new company are Isidore Feibleman, Mark M. Gates and Charles B. Feibleman. The company plans to operate theatres in small Indiana cities.

EXHIBITORS DOUBLE POT O' GOLD AWARD

Four Baltimore theatres, the Hampden, Alpa, Westport and Bridge, have advertised in local newspapers offering to double the $1,000 Tums "Pot o' Gold" radio giveaway if a patron fails to answer the telephone because he is attending one of the theatres.

Baltimore theatre patrons were told, "You need not stay home on Thursday nights to win the $1,000 or more prize money offered on the radio every Thursday night. We will double the amount if you are in any of the theatres listed below on Thursday night at the time the telephone call is made—and your number is selected."

Two Theatre Bills in Nebraska Legislature

Only two bills affecting the entertainment industry are outstanding in this year's session of the Nebraska legislature, soon to convene at Lincoln. They both affect motion picture theatres.

One is a proposal for a penny tax on theatre tickets, regardless of cost. It is the bill of Senator E. M. Neubauer, and is a repeat attempt.

The other is a clearance bill, the author of which is Robert Livingston, Lincoln exhibitor. It proposes that films should be played within 45 days after the general release date, and that, if unplayed during that time, should be paid for, and made immediately available to subsequent run bookings.

MGM, Art Schools Run Contest for "Ziegfeld"

Cash prizes totalling $1,000 will be awarded by MGM for the best drawings or paintings symbolizing the "Ziegfeld Girl of 1941," in a new national contest being run by the company in conjunction with the Art Students' League of New York City. The contest will point up the forthcoming MGM production, "The Ziegfeld Girl," and will close March 17th.

More than 1,000 art schools of the country are expected to participate. Many noted illustrators are also cooperating.

The company is beginning a comprehensive magazine and newspaper campaign to aid the exhibitor in promoting the competition.

Hutchinson Attends Parley

A meeting of all Twentieth Century-Fox branch managers in the Caribbean territory was called by Walter J. Hutchinson, director of foreign distribution, on January 15-17 at San Juan, Porto Rico. Mr. Hutchinson and Irving Maas, service manager for the foreign department and assistant to Mr. Hutchinson, attended the meeting.

Pickford Court Victory

J. Raymond Cornell's $250,000 damage suit against Mary Pickford was dismissed, in New York Federal Court, Tuesday, by Judge John C. Knox, for failure to prosecute. Mr. Cornell had charged libel in an article written by Miss Pickford for the *Boston Sunday Advertiser.*

SIX MAJORS MADE 25 MILLIONS ON GROSS OPERATIONS OF 411 MILLIONS

SEC Report for 1939 Shows Four Companies Recovered Previous Losses; Total Profit on Operations 6.2% of Gross

Six out of seven motion picture producing corporations whose securities are registered under the U. S. Securities Exchange Act reported operating profits on their 1939 business compared with only four out of the seven in 1938, it was reported in Washington January 17 by the Securities and Exchange Commission.

The Commission's report was a compilation of returns filed by Columbia Pictures Corporation, Loew's, Inc., Monogram Pictures Corporation, Paramount Pictures, Inc., Twentieth Century-Fox Film Corporation, Universal Corporation, including Universal Pictures Company, Inc., and Warner Brothers Pictures, Inc., and was one of a series of studies undertaken to give over-all pictures of a number of industries of importance to the investing public. United Artists, being a closed corporation, does not report.

Combined Volume $411,000,000

The combined volume of business for the seven companies amounted to $411,000,000 for the fiscal year ended December 31, 1939, compared with $410,000,000 for the previous year, the commission found.

A combined operating profit of $25,000,000, or 6.2 per cent of sales, was reported by the group for 1939, compared with $28,000,000, or 6.7 per cent of sales, for 1938, after combined charges for depreciation, depletion, etc., of $15,000,000, or 3.6 per cent of sales, for each year.

A combined profit after all charges (including non-operating gains and losses, prior claims, interest and income taxes) of $20,000,000, or 4.8 per cent of sales, was reported for the group for 1939 compared with $21,000,000, or 5.1 per cent of sales, for 1938. Dividends paid out by the seven corporations during the 1939 year totaled $9,900,000, of which $3,700,000 represented cash dividends on preferred stock and $6,200,000 cash dividends on common; during the 1938 year, dividends totaled $12,900,000, with cash dividends of $3,700,000 on preferred and $9,100,000 on common stock, and stock dividends on the latter of $100,000.

A combined total of surplus accounts of $190,000,000 was reported at the end of the 1939 fiscal year, an increase of $9,000,000 during the year which compared with an increase of $10,000,000 in 1938.

The total balance sheet assets of the group totaled $531,000,000 at the end of 1938 and dropped to $529,000,000 during 1939, due to the fact that while current assets increased from $174,000,000 to $184,000,000, land, buildings and equipment, at book value, declined from $288,000,000 to $276,000,000 and related reserves declined from $119,000,000 to $118,000,000.

Most prosperous of the seven companies was Loew's, Inc., which reported sales of $112,490,000 for the year ended August 31, 1939, with a net profit of $9,538,000 on which dividends of $4,986,000 were paid.

Warners, next in sales with $102,083,000, had a net profit of $1,153,000 for the year ended October 28, 1939, and paid no dividends.

The third largest company, Paramount Pictures, reported sales of $96,183,000, showed a net profit of $2,758,000 for the year ended December 30, 1939, and paid dividends of $1,578,000.

Although sales were less than those of Paramount, Twentieth Century-Fox, with $53,752,000 for the calendar year 1939, reported a net profit of $4,240,000 and paid dividends of $3,148,000.

Universal Pictures reported sales of $22,187,000 for the year ended October 28, 1939, and had a net profit of $1,153,000, but paid no dividends. Columbia Pictures, with sales of $22,174,000 for the year ended June 29, 1940, had a net profit of only $512,000 but paid dividends of $206,000. Monogram, for the year ended June 29, 1940, had sales of $1,948,000 but showed a deficit of $180,000.

Incorporated in the summary were the top salaries paid by each of the seven companies, —individual recipients were not identified—including Loew, Inc.'s frequently mentioned top of $688,369. The next two highest salaries in that company were $355,000 and $328,817, and the total remuneration of all officers and directors was $2,106,856.

Columbia Pictures reported top salaries of $206,250, $199,999 and $170,000, and gave all officers and directors $524,048; Monogram top salaries were $25,000, $20,400 and $20,000 and the total to all officers and directors, $77,694.

Warners paid top salaries of $260,000, $243,000 and $181,333, and gave all officers and directors $1,016,073, while Paramount reported salaries of $250,000, $240,333 and $236,635 and $849,998 for all officers and directors; Twentieth Century-Fox $255,000, $249,166 and $235,000 and $853,943 to all officers and directors, and Universal Pictures $196,000, $174,916 and $150,000, with all officers and directors getting $450,957.

BUSINESS IMPROVING GITTLESON REPORTS

"Business is still improving in the motion picture industry," said H. J. Gittleson, of RKO Radio Pictures, while in Portland, Ore., conferring with Mark Cory, Oregon representative for RKO, on the present Depinet sales drive.

"We find that in the sectors where the industries are working on defense orders that sales are well ahead of last year, this being pretty general all over the country," Mr. Gittleson reported.

Warner Net Up for Quarter

Warner Brothers Pictures, Inc., and subsidiaries, report a $1,276,316.68 net operating profit for the thirteen-weeks ending November 30, 1940, after deducting all charges for amortization, depreciation and Federal income taxes. The figure announced on January 20 compares with a net profit of $642,129.09 during the corresponding quarter of 1939.

Net profit from operations for the final 1940 quarter, before charges for amortization, Federal income taxes and property depreciation were deducted, totaled $3,033,014.01 as compared with $2,343,637.16 for the 13-week period ending November 25, 1939.

Gross income, after eliminating intercompany transactions, was $24,934,448.30 for the quarter ending November 30, 1940. The comparable gross in 1939 was $24,741,166.79.

A credit of $11,642.00 was made directly to Earned Surplus during the period.

Cash on hand November 30, 1940, totalled $8,452,922.16 compared with $7,709,982.16 on August 31, 1940, and $6,909,383.68 on November 25, 1939.

The quarterly profit equals $12.81 per share on 99,167 shares of outstanding preferred stock or 31 cents per share on 3,701,090 outstanding shares of common stock as of November 30, 1940.

The Warner statement of consolidated profit and loss and earned surplus for the 13 weeks ending November 30, 1940 follows:

INCOME:		
Film rental income, theatre admissions, sales and miscellaneous income		$23,942,829.32
Rents from tenants and royalties		991,658.98
		$24,934,488.30
COST OF SALES AND EXPENSES:		
Amortization of film costs	$ 6,910,873.21	
Other costs, including royalties and participations.	432,042.52	
Operating and general expenses	14,119,601.15	21,462,516.88
NET INCOME before items shown below		$ 3,471,971.42
DEDUCT:		
Amortization and depreciation of properties (other than $172,882.17 in respect of studio properties charged to film costs)....	$ 1,123,815.16	
Interest expense	826,557.43	
Provision for investments in affiliated companies....	3,569.58	
Provisions for contingenies	7,000.00	1,960.942.17
PROFIT before items shown below		$ 1,511.029.25
ADD:		
Foreign exchange profit and exchange adjustments (net) .....$	148,585.26	
Interest and discount earned	40,199.16	
Dividends received	14,371.10	
Miscellaneous income	19,985.00	223,140.52
PROFIT before minority inority interests' share of profits and losses and Federal income taxes.....		$ 1,734,169.77
ADD—Proportion of loss applicable to minority stockholders (net)		2,146.91
PROFIT before providing for Federal income taxes..		$ 1,736,316.68
Provision for Federal income taxes		460,000.00
NET PROFIT from operations for thirteen weeks ending November 30, 1940, carried to earned surplus..		$ 1,276.316.68
EARNED SURPLUS, August 31, 1940.....	$ 4,445,330.76	
ADD:		
Discount realized on redemption of bonds of subsidiary companies	11,642.00	4,456,972.76
EARNED SURPLUS. November 30, 1940, carried to balance sheet		$ 5,733,289.44

Fox West Coast Shows Increase

Net earnings for the calendar year 1940 will exceed $2,000,000, Fox West Coast Theatres indicated at Los Angeles this week, a reported decline in attendance during part of 1940 notwithstanding. The sum is the highest reported in several years.

The parent company, National Theatres Corporation, headed by Spyros Skouras, received a dividend of $1,500,000. From dividends to National Theatres paid by other divisions including Fox Intermountain, Fox Midwest, Fox Wisconsin, and Pacific Northwest Evergreen Circuit approximately $4,000,000 will be turned over to 20th Century-Fox Film Corporation which owns a minority interest in the Fox theatres. Chase National Bank holds the majority.

EXHIBITORS ATTACKING STATE TAX PROPOSALS

New York Sales Tax Would Hit Admissions Above 51c; Levy on Games Proposed

Exhibitors and distributors in all sections of the country prepared sharp opposition to new amusement taxes as various state legislatures this week considered bills proposing new box-office levies. Measures curbing billboard advertising, proposing state-operated lotteries, and taxing public skill games were also on the docket in widely scattered state capitols.

At Albany a retail sales tax bill introduced to the Assembly by Maurice Whitney hit theatre admissions of more than 51 cents with a five per cent tax. The bill would be felt chiefly by first-run houses in New York, Buffalo, Rochester and Syracuse. Top admissions in Albany, Troy, Binghamton, Watertown, Utica and other upstate cities is under the minimum. Upstate Assemblymen and Senators backing a similar bill by Senator William Bewley, are supporting the measure as a means to aid local administrations nearing their debt limits.

A chain store bill, which includes heavy taxes on theatres in groups of six, 11, and 26, is being prepared for the New York Legislature but is held to have slight chance of passage. New billboard legislation is also likely to be defeated.

Fee Tax Exempts Agencies

An amendment to laws regulating fee-charging employment agencies introduced by Assemblyman Ralph Schwartz in the New York chamber specifically exempts theatrical and radio employment agencies and booking offices. Assemblymen Louis Bennett and William T. Andrews announced support of Governor Lehman's plea for a ban on racial discrimination by employers and pledged early introduction of a bill on the subject.

Ohio, with a gain of 3.2 per cent in admissions taxes reported for 1940, faces no immediate increase in theatre imposts. Governor John W. Bricker in his second inaugural address last week pledged that his program of the last two years would be continued "without any new taxes and without any increase in existing taxes."

Extension of amusement taxes to coin operated picture devices and to Bingo and similar games operated by societies and theatres will probably be submitted to the Ohio Legislature's current session, while exhibitor groups throughout the county are also preparing to fight, with suggested taxes, the innovation of nickel-movies.

Wisconsin exhibitors, viewing an estimated deficit of $9,000,000 for the next two years, fear the introduction of new film and occupational chain theatre taxes, notwithstanding the fact that the administration's budget bill now before the Legislature calls for no new taxes. If efforts to divert highway revenues to the state operating budget fail it is held likely that attention will turn to theatres as a possible source of revenue.

A bill permitting Wisconsin cities and towns to adopt daylight saving at local option was proposed by Senator Milton Murray of Milwaukee. Exhibitors will join with farmers and labor to keep central standard time mandatory in Wisconsin. The State Medical Society backs the daylight saving measure.

Edward Zorn, president of the United Theatre Owners of Illinois this week asked members to denounce legislation which singles out theatres for special taxes. He also urged opposition to censorship, two-men-in-a-booth, and licensing measures facing the Illinois legislature.

Montana theatremen will organize to fight a two per cent sales tax soon to be proposed to the state assembly at Helena. Theatremen declare that the box-office tax ceiling has been reached and threaten to pass all new levies on to the public.

The Oklahoma House of Representatives this week prepared a five per cent amusement tax bill to vitalize the state's revenue program. The measure also extends the cigaret taxes to include cigars and tobacco.

Luxury taxes offered to the Nebraska legislature by State Senator Neubauer include theatre tickets and public amusement admissions. The measure will replace a one cent per gallon surtax on gasoline now allocated to relief.

Chance Game Tax Proposed

In Massachusetts tax bills included a ten per cent excise on all Beano, Bingo, and Screeno games, to be turned into the treasury of the city or town where they are played. Senator Charles V. Hogan of Lynn also submitted a measure setting up a $4,000,000 state sweepstakes lottery to pay $10 weekly to old age pensioners.

Free movie visits by Philadelphia policemen and other personal friends of house managers were discouraged this week by the Federal Bureau of Internal Revenue following a check-up in the Quaker City area. Agents warned exhibitors that tax must be paid on all persons who "drop in to visit" at theatres even if they see only a portion of the picture.

A special election on Sunday films in Rochester, Pa., a Pittsburgh suburb, may be held following a petition by the Rochester Amusement Company alleging fraud in the November 5 election. Election officials testified ballots were lost, improperly marked, and cast in wholesale lots.

Rigid enforcement of New Jersey's ten-year-old billboard and poster law impended this week as the Outdoor Advertising Division of the State Tax Department announced it will require permits for all displays erected away from a firm's place of business. The law carries a $100 maximum fine.

A state lottery bill was revived at Concord, New Hampshire by Representative John C. O'Brien of Manchester this week. The measure, patterned after one killed in 1937, calls for a referendum to permit the State Revenue Commission to conduct a sweepstakes every three months.

Report Loan Totals

The Paramount Broadway Corp., has filed a report with the Securities Exchange Commission in Washington revealing that an aggregate of $7,887,000 of its first mortgage sinking fund loan certificates due February 15, 1955, are now outstanding, including $1,022,500 held in the treasury. This compares with a previous total of $8,104,000, including $830,500 held in the treasury.

Gilbert Miller Joins Columbia

Gilbert Miller has signed a contract with Columbia Pictures to produce his Broadway stage play "Ladies in Retirement." Mr. Miller has been a leading theatrical producer in both England and the United States presenting such plays as "Victoria Regina," "Tavorich," "Petrified Forest," "Journey's End" and "Berkely Square."

Chase Holdings Unchanged in '40

Winthrop W. Aldrich, chairman of the board of the Chase National Bank, reported to stockholders that the bank's holdings in motion picture stocks was unchanged during 1940. The bank holds shares in 20th Century-Fox Film Corp., National Theatres Corp. and General Theatre Equipment Corp.

Twentieth Century-Fox paid no dividends to Chase on its common stock but remitted regular dividends on the preferred shares, which constitute the majority of the bank's holdings. National Theatres' dividend was somewhat reduced, but General Theatre Equipment showed a moderate increase, according to Aldrich.

The board of directors of Columbia Pictures Corporation announced a quarterly dividend of $.68¾ per share on the company's $2.75 Convertible Preferred Stock at their meeting in New York on January 15. The dividend is payable February 15, 1941 to stockholders of record on February 1.

Roxy Theatre, Inc., of New York, reported a net loss of $42,289 for the year ended August 29, 1940. The loss announced on January 15 compares with a net income of $40,686 in 1939.

Goodyear Buys Paramount Stock

Anson C. Goodyear, of New York, Paramount Pictures director, acquired 1,000 shares of Paramount common stock during November it was reported January 23 by the Securities and Exchange Commission at Washington. At the close of the month Mr. Goodyear held 2,000 shares of common stock together with 300 shares of preferred held directly and 300 shares held through a trust.

The SEC also listed acquisition of 30 shares of Universal Pictures preferred stock by Preston Davie, of New York, a director, representing his entire interest in that class.

Means Quits Variety; Buffalo Club Installs

Jay Means, operator of the Oak Park and Bagdad theatres in Kansas City, Mo., and chief barker of the city Variety club, has resigned because of personal business. Jerry Zigmond, manager of the Newman theatre, succeeds him.

In Buffalo, the Variety Club has installed Sydney Lehman, chief barker; Stanley Kozanowski, first assistant; George F. Hanny, Jr., second assistant, and W. E. J. Martin, secretary treasurer.

"Charm" Magazine Announced

Effective with the March issue, *Picture Play,* a monthly film magazine published by Street & Smith Publications in New York, changes its name to *Your Charm.* With the change of name a new policy will also be inaugurated with fashions, beauty tips and personal charm emphasized. Muriel Babcock remains the editor.

Theatre Admissions Reduced

The Fox, State and Orpheum theatre of the Evergreen circuit in Spokane, Wash., have announced a reduction in their evening prices. The Fox and State prices are 39 cents and the Orpheum, 33 cents. The tax of six cents is additional.

Rosenfield with Disney

Formerly with Warners' advertising department, Jonas Rosenfield, Jr., is now writing advertising copy for Walt Disney Productions.

Paramount presents

BONNIE BAKER · ORRIN TUCKER AND HIS ORCHESTRA

"YOU'RE THE ONE"

with

Jerry Colonna · Lillian Cornell
Albert Dekker · Edward Everett Horton
Teddy Hart · Directed by RALPH MURPHY · Written and Produced by GENE MARKEY



"There's one you'll really get steamed up about!"



Paramount Pictures

Here they are! Sensational on the a
NOW . . . bigger than ev



"I always knew that if they gave me enough rope...I'd be colossal!"



Oh Johnny BO
and her "Hit Parade" maestro

All in the first big musical smash for 'Forty-One . . .

PARAMOUNT'S

Kozie

A cleanup in personal appearance!
n their first screen hit . . .



"Marvelous, Isn't it! You don't have to be a crystal-gazer to see that you're the one to cash in on 'You're the One'!"

COLONNA

BONNIE BAKER

ORRIN TUCKER
AND HIS ORCHESTRA

PARAMOUNT'S

"YOU'RE THE ONE"

with

JERRY COLONNA · Lillian Cornell · Albert Dekker
Edward Everett Horton · Teddy Hart ·

Directed by RALPH MURPHY · Written and Produced by GENE MARKEY

THE HOLLYWOOD SCENE

Spurt

Production spurted upward this week, with 12 pictures completed and 10 started, compared to the two finished and 11 begun the week before.

Shooting were 36 pictures, with 16 being prepared and 63 editing.

The week's tabulation:

COMPLETED

COLUMBIA
Penny Serenade
Lone Wolf Takes a Chance
MGM
Rage in Heaven
Andy Hardy's Private Secretary.
Free and Easy
PARAMOUNT
Las Vegas Nights
RKO
Show Business
REPUBLIC
Two Gun Sheriff
Prairie Pioneers
20TH-FOX
Ride On, Vacquero
Dead Men Tell
WARNERS
The Sea Wolf

STARTED

GLORIA PRODUCTIONS (UA)
New Wine
MONOGRAM
Ridin' the Cherokee Trail
PRODUCERS RELEASING
Lone Rider Crosses the Rio
PARAMOUNT
Men of Action
Kiss the Boys Goodbye
RKO
Sunny
REPUBLIC
Sis Hopkins
UNIVERSAL
Mr. Dynamite
WARNERS
No Hard Feelings
Affectionately Yours

SHOOTING

COLUMBIA
They Dare Not Love
Untitled Production
GLOBE (UA)
Pot o' Gold
MGM
Billy the Kid
The Crime of Mary Andrews
Roosty
MONOGRAM
Air Devils
PARAMOUNT
One Night in Lisbon
Caught in the Draft
RKO
They Met in Argentina
The Devil and Miss Jones
REPUBLIC
Citadel of Crime
ROACH (UA)
Broadway Limited
20TH-FOX
The Outlaw
A Very Young Lady
Blood and Sand
UNIVERSAL
Nice Girl
The Flame of New Orleans
The Man Who Lost Himself
Model Wife
WARNERS
Winged Victory
Miss Wheelwright Discovers America
Thirty Days Hath September
The Bride Came C.O.D.
Singapore Woman
Strange Alibi

Two short subjects were completed and one started.

On the Road

In line with increased attention to domestic affairs, film-wise, and with the growing Hollywood recognition of the importance to the industry of humanizing itself, personal appearances are taking on new importance.

Recent seasons have seen the birth of the travelling Hollywood columnist, accompanied by stars supplied by the various studios, while the studios themselves have now entered the scene. Currently setting the pace is Paramount, which has or shortly will have eight of its players meeting the nation.

Travelling together on a five-week tour from coast to coast are Susanna Foster, 16, and Dolly Lehr, 14, both seen in "The Hard Boiled Canary." The girls are scheduled to go from San Francisco, their first stop, to cities in the Mountain States, then on to Chicago, Detroit, and other midwestern cities, on to New York and Boston, and then back again to the coast, through southern cities such as Memphis and Dallas.

Two of the principals of "Virginia," Stirling Hayden and the five-year-old Carolyn Lee, are heading for New York for the film's premiere there on January 21st, will go from there to Richmond, Charlottesville, Asheville, Memphis, Atlanta and Miami, and then swing through New England with stops at Providence, Worcester and Boston.

Margaret Hayes, Hopalong Cassidy's leading lady in "In Old Virginia," is currently in New York as "Miss Los Angeles," in a fashion show. Preston Foster will leave Hollywood shortly to attend the President's Birthday Ball in Washington on January 30th.

"THERE'S NO PLACE LIKE HOLLYWOOD"

Hailed as an innovation, even an inspiration, was the "sneak press preview" of "Virginia" devised by George Brown, Paramount studio publicity chief, as a device for combining the better features of a private screening and a public exhibition, to wit: assuring the guests of seats and obtaining audience reaction. So the guests, some 250 of them, were invited to the studio and served a dinner, then loaded into a train of buses and transported to Glendale and the Alexander theatre, currently in process of remodeling, all with utmost secrecy save that the Alexander management had unfurled to the breeze a banner announcing "major studio feature preview" and the townsfolk were out in force. Into the theatre and into the seats reserved for them poured the well-fed and glowing guests, ready and primed for the picture — whereupon the house lights came up, a gentleman in tuxedo and armed to the teeth with witticisms took over and sought for 25 minutes to dig out of a brass drum a number entitling some Prosperity Klub member to $1,750. (He didn't make it.)

Contracts and Deals

Wasting little time after the start of the New Year, Hollywood's studios this week signed five screen personalities for roles in forthcoming films, and, in addition, appointed a story department head and signed a writer to a long term contract.

Ingrid Bergman, on loan from David O. Selznick, has been signed by Metro-Goldwyn-Mayer to co-star with Spencer Tracy in "Dr. Jekyll and Mr. Hyde," which will be directed by Victor Fleming and produced by Victor Saville. Miss Bergman will be seen before this in "Adam Had Four Sons" and in "Rage in Heaven," both recently completed.

In an unusual split deal, Jack Benny this week signed contracts with Paramount and Twentieth Century-Fox, under the terms of which he will make one picture a year for each studio for four years, and have a voice in productions as well.

At Warners, Jack Oakie has been signed to play the leading featured role with Eddie Albert in "Navy Blues," an original comedy by Arthur Horman. That studio has also given a long term contract to Shirley Ross.

William Dozier, for the past five and a half years in charge of writers and story sales at the Berg-Allenberg Agency, has been appointed Paramount studio story editor, with Julian Blaustein continuing as associate editor. At MGM, David Hertz, who recently completed the screen play of "Love Crazy," new Myrna Loy-William Powell vehicle, has been signed to a new contract.

Stories

Since start of 1941 four story properties have been purchased by three studios, Paramount acquiring two, and Warners and RKO one apiece.

The Paramount properties are "Joan of Arkansas," an original by David Garth, set in the hillbilly country, set for production by Sol Siegel, and "The Sheik of Buffalo Butte," an original by Bernard McConville. The latter was bought by Harry Sherman for a Hopalong Cassidy feature.

"Nine Lives Are Not Enough," a mystery novel by Jerome Odlum, has been bought by Warners. Mr. Odlum was the author of "Each Dawn I Die," in which James Cagney and George Raft were costarred.

Arnaud D'Usseau, member of the RKO story department, sold an original to that studio titled "Repent at Leisure." The property is now being placed in script form by Jerry Cady.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

So Ends Our Night

(UA-Loew-Lewin)

Plight of the Refugees

Filmed with a wealth of detail and no hesitancy about naming nations and races, this picture introducing David L. Loew and Albert Lewin as contributors to the United Artists lineup of product presents the problem of the refugee in all its complexity without trying to solve it. It places upon the Nazi regime in Germany responsibility for creating the refugee, utilizing an incident or two to exempt non-Nazi Germans from blame, although such expressions as emphasize this aspect are offered in the form of thoughts made audible, points of the story being made in dialogue and incident filmed as fiction.

Based upon "Flotsam," a novel by Erich Remarque, author of "All Quiet on the Western Front," the film deals with the experiences of three persons exiled from Germany in 1937. The dialogue identifies one as "100 percent Aryan," one as a Jewess, the third as son of a Jewish father and an Aryan mother. The first has been exiled for opposing the Nazi regime, the others because of race. They meet in Austria, before the Anschluss, and their lives cross several times in Czechoslovakia, Switzerland and France, as they flee or are deported from one country to another, the "100 percent Aryan" returning to Germany at cost of self-destruction to visit his wife on her deathbed, the others succeeding by artifice in obtaining passports which gain them freedom to marry and find happiness in Switzerland.

Apart from its account of events in the lives of its principals, the picture depicts the plight of refugees in terms of many characters. Their desperation when forced to leave country after country for lack of passports, their struggle for livelihood, the devices by which they contrive to survive poverty, persecution, homelessness and separation from family are dwelt upon at length. Direction by John Cromwell emphasizes detail and the effects of persecution upon character. The screenplay is by Talbot Jennings.

Previewed at Grauman's Chinese Theatre, Hollywood, where it held attention throughout its two-hour length and appeared to satisfy.
—William R. Weaver.

David L. Loew and Albert Lewin, producers. John Cromwell, director. Screenplay by Talbot Jennings, From the novel "Flotsam" by Erich Maria Remarque. Production designed by William Cameron Menzies. Musical score by Louis Gruenberg. Photographer, William Daniels. Art director, Jack Otterson. Production assistant, Stanley Kramer. Film editor, William Reynolds. Sound supervisor, Bernard Brown. Sound technician, Paul Neal. Special effects, Jack Cosgrove. Wardrobe, Irene Saltern. Russian lyrics, Leonid Kinskey. P. C. A. No. 6843. Running time, 120 minutes. No release date set. General audience classification.

CAST

Josef Steiner.....Frederic March
Ruth Holland.....Margaret Sullavan
Marie Steiner.....Frances Dee
Ludwig Kern.....Glenn Ford
Lilo.....Anna Sten
Brenner.....Erich von Stroheim
Marrill.....Allan Brett
Potzloch.....Joseph Cawthorn
The Chicken.....Leonid Kinksey
The Pole.....Alexander Granach
Mr. Kern.....Roman Bohnen
Ammers.....Sig Rumann
Professor Meyer.....William Stack
Barnekrogg.....Lionel Royce
Dr. Behr.....Ernst Deutsch
Swiss Policeman.....Spencer Charters
Kobel.....Hans Schumm

Come Live with Me

(Metro-Goldwyn-Mayer)

Comedy, Romance

This could be called the further adventures of Hedy Lamarr. In "Comrade X" Hedy was a Russian smuggled out of Red Russia by an American newspaper correspondent (otherwise Clark Gable). Here Hedy is an Austrian who has overstayed her leave in the United States and who marries a struggling young American writer (James Stewart), thereby circumventing the immigration laws.

Like the aforementioned film, "Come Live With Me" is composed of equal parts of romance and comedy—without the satire. The comedy vein is struck right at the beginning. Ian Hunter, portraying a publisher, and Verree Teasdale, portraying his wife, having spent considerable time in good-natured bantering and in dressing for the evening, leave the house together and then go their separate ways. They have an "understanding." "Kendrick" (Hunter) is off to see "Johanna Janns" (Hedy Lamarr). "Johanna," in the process of Americanization, has acquired the name "Johnny Jones."

Since "Johnny" is in need of an American husband and since "Kendrick" is married she picks on the penniless "Bill Smith" (Stewart), whom she meets firstly in a park and secondly in a cafeteria. They marry and she pays "Bill's" rent and other expenses but keeps her own address a secret. "Bill" writes a story on the situation, the manuscript of which comes to "Kendrick's" attention. "Kendrick" makes a valiant attempt to hold on to "Johnny" but "Bill" takes her to his grandmother's farm and amid such surroundings becomes the number one man in "Johnny's" life.

The story is somewhat static but there are some amusing sequences, particularly the scene in the park when Donald Meek as "Joe Darsie," a bum, approaches "Bill" and in the parlance of his trade, asks for money for a cup of coffee. When "Bill" offers his last dime, "Joe" takes pity on him and, taking out a wad of bills, offers "Bill" a dollar. "Joe's" philosophy isn't unique but it is amusingly presented.

Another well-handled scene takes place in "Kendrick's" office. "Bill" and "Kendrick" argue over the ending of the story, "Bill" insisting that the boy should get the girl while "Kendrick" insists that the other and older man in the case, meaning himself, deserves her.

Reviewed in a projection room in New York.
—Paul C. Mooney, Jr.

Produced and distributed by Metro-Goldwyn-Mayer. Producer-director, Clarence Brown. Screen play by Patterson McNutt. Original story by Virginia Van Upp. Photography, George Folsey. Musical score, Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Set decorations, Edwin B. Willis. Gowns by Adrian. Editor, Frank E. Hull. P. C. A. Certificate No. 6917. Running time, 85 minutes. Release date, January 31, 1941. Adult audience classification.

CAST

Bill Smith.....James Stewart
Johnny Jones.....Hedy Lamarr
Barton Kendrick.....Ian Hunter
Diana Kendrick.....Verree Teasdale
Joe Darsie.....Donald Meek
Barney Grogan.....Barton MacLane
Arnold Stafford.....Edward Ashley
Yvonne.....Ann Codee
Doorman.....King Baggot
Grandma.....Adeline de Walt Reynolds
Jerry.....Frank Orth
Waiter.....Frank Faylen
Taxi Driver.....Horace MacMahon

High Sierra

(Warner Brothers)

Gangster Melodrama

Towering above most of its predecessors in the chain of Warner films which have argued down the years that "crime does not pay," this treatment of the theme opens with the pardoning of a criminal, and closes with his slaying by agents of the law atop a peak in the mountains from which the film takes its name. Between these points occur many incidents full of color and action, not all of them punctuated by gunfire, script and direction combining to raise suspense to heights attained by few films, and hold it there for minutes on end.

Humphrey Bogart as the gangster whose nature is tinctured by sentiment, has had no assignment to match this since "Petrified Forest," if then. By painting the character with streaks of white which do not, however dilute the black, John Huston and W. R. Burnett, who adapted it from a Burnett novel, drive home their point with power and conviction.

Directed by Raoul Walsh, and produced by Mark Hellinger, in a manner to keep Bogart always to the fore, the film opens with a convict released from a prison and sent to California to execute a robbery in a resort hotel. Aides assigned to him are beginners in crime, whom he disciplines. A girl they have picked up attaches herself to him, as does a dog, the bandit humoring both against his judgment. He falls in love with a girl whose grandfather he has befriended, and buys her an operation; but she declines his proposal of marriage. At the end of the trail, when he meets death after a siege by police, the dog and the girl display faithfulness.

Scene of the film is in the mountain country near the Nevada-California boundary, with Los Angeles visited several times. The time is now.

Previewed at the studio.—W. R. W.

Produced and distributed by Warner Brothers-First National. Jack L. Warner in charge of production. Hal B. Wallis, executive producer. Mark Hellinger, associate producer. Director, Raoul Walsh. From a novel by W. R. Burnett. Adapted to the screen by John Huston and W. R. Burnett. Directory of photography, Tony Gaudio, A. S. C. Art direction, Ted Smith. Dialogue director, Irving Rapper. Film editor, Jack Kallifer. Gowns by Milo Anderson. Sound by Dolph Thomas. Special Effects by Byron Haskin, A.S.C., and H. F. Koenekamp, A.S.C. Makeup by Perc Westmore. Music by Adolph Deutsch. Musical director, Leo F. Forbstein. Running time, 100 minutes. P. C. A. No. 6568. Release date, Jan. 25, 1941. General audience classification.

CAST

Roy Earle.....Humphrey Bogart
Marie.....Ida Lupino
"Babe".....Alan Curtis
Red.....Arthur Kennedy
Velma.....Joan Leslie
"Doc" Banton.....Henry Hull
Pa.....Henry Travers
Healy.....Jerome Cowan
Mrs. Baughman.....Minna Gombell
Jake Kranmer.....Barton MacLane
Ma.....Elizabeth Risdon
Louis Mendoza.....Cornel Wilde
Big Mac.....Donald MacBride
Mr. Baughman.....Paul Harvey
Blondie.....Isabel Jewell
Algernon.....Willie Best
Ed.....Spencer Charter
Pfiffer.....George Meeker
Art.....Robert Strange
Lon Preiser.....John Eldredge
Announcer.....Sam Hayes

Pard as portrayed by Zero

Tall, Dark and Handsome

(Twentieth Century-Fox)

Tough but Tender

Cesar Romero, familiar to many an audience as the "Cisco Kid," here appears as a tender hearted gangster of the Chicago of the late 1920's, who keeps his supposed victims alive and well in a private jail.

Meeting the girl, enacted by Virginia Gilmore, the "tall, dark and handsome" leading character pretends to be a banker; gets her, for reasons not unconnected with romance, to act as governess to children he does not have, then proceeds to adopt the male descendant of another gangster. The part of the tough youngster is enacted with suitable gesture and speech by Stanley Clements.

When, after a peace has been declared between the two gangster factions in Chicago, Romero's ruse is discovered and he appears as a "cream puff" to his rivals, action and gunplay result, with the more squeamish underworld leader and Miss Gilmore escaping to what is presumably another and a better life.

Charlotte Greenwood is seen as an entertainer is a night club, Milton Berle as Romero's chief lieutenant, Sheldon Leonard as the rival gang leader. Miss Greenwood sings one and Miss Gilmore two of the songs written for the picture by Leo Robin and Ralph Rainger.

Fred Kohlmar was associate producer and H. Bruce Humberstone director of the Karl Tunberg-Darrell Ware original screen play.

Previewed at studio.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Associate producer, Fred Kohlmar. Directed by H. Bruce Humberstone. Original screen play by Karl Tunberg and Darrell Ware. Music and lyrics by Leo Robin and Ralph Rainger. Musical direction, Emil Newman. Photographed by Ernest Palmer. Film editor, Alan McNeil. P.C.A. certificate No. 6904. Release date, Jan. 24, 1941. Running time, when seen in Hollywood, 78 minutes. General audience classification.

CAST

Shep Morrison	Cesar Romero
Judy	Virginia Gilmore
Winnie	Charlotte Greenwood
Frosty	Milton Berle
Pretty Willie	Sheldon Leonard
Harry	Stanley Clements
Puffy	Frank Jenks
Quentin	Barnett Parker
Louis	Marc Lawrence
Biff	Paul Hurst
Gunmen	Frank Bruno, Anthony Caruso
Dawn	Marion Martin
Alfredo	Leon Belasco
District Attorney	Charles D. Brown
Commandant	Addison Richards
Joe	George Watts
Policeman	Stanley Blystone
Martha	Mary Treen
Sales Girl	Vicki Lester

Mr. & Mrs. Smith

(RKO Radio)

Domestic Comedy

Offering Carole Lombard and Robert Montgomery in the brand of comedy with which both have been identified as experts for many a season, this excursion into the field of humour by director Alfred Hitchock abounds in situations, incidents and dialogue designed to amuse the adult, the sophisticate, the citizen of voting-age and over who relishes a wisecrack or witticism for its own sake and laughs without questions. It is, as to type, a descendant of "It Happened One Night," and it has been written, directed and produced with proficiency and effectiveness.

The story by Norman Krasna, who also wrote the screenplay, is in the manner but not the routine of the school to which it belongs. It is not the first story to take its animation from a discovery by husband and wife that their marriage was not and is not legal, a knowledge giving rise to incidents and complications skirting the proprieties in the interests of humour, 'though it may be the first such story filmed which ends without rectifying the status of the pair. Mr. Krasna's device for obviating the necessity of a remarriage for the sake of legality is a bit of dialogue wherein two characters, the illegally-married husband and his law-partner, to whom the illegally-married wife becomes engaged nevertheless, agree that three years of cohabitation constitute a marriage under common law.

The "Mr. and Mrs. Smith" of the story discover the illegality of their union on the same day but not at the same time nor together. "Mr. Smith" delays notifying his wife of the situation, although planning to remarry her legally after a bit of wooing, and she delays telling him she knows of their status until, on point of their retiring for the night, she decides he intends to keep her in the dark in the matter and sends him from their home. From this point on he pursues her, attempting to persuade her that his intention was to remarry her, and she repulses him, becoming engaged to his partner. The three are occupying adjoining mountain cabins when, her emotions overcoming her determination, she feigns a scene of passion which brings "Mr. Smith" into her cabin to rescue her. Sensing her mood and immobilizing her, with her cooperation, he begins to disrobe and they slip into an embrace on which the picture ends.

Previewed for press and profession at the Four Star theatre, Los Angeles, where it elicited hearty laughter at many points and left its audience a bit surprised by its ending.—W.R.W.

Produced and distributed by RKO-Radio. Executive producer, Harry E. Edington. Director, Alfred Hitchcock. Story and screenplay by Norman Krasna. Photographed by Harry Stradling. Edited by William Hamilton. P.C.A. Certificate No. 6670. Release date, January 31, 1941. Running time, 90 minutes. Adult audience classification.

CAST

Ann	Carole Lombard
David	Robert Montgomery
Jeff	Gene Raymond
Chuck	Jack Carson
Mr. Custer	Philip Merivale
Mrs. Custer	Lucile Watson
Sammy	William Tracy
Mr. Deever	Charles Halton
Mrs. Krausheimer	Esther Dale
Martha	Emma Dunn
Gertie	Betty Compson
Gloria	Patricia Farr
Proprietor Lucy's	William Edmunds
Lily	Adele Pearce

Arkansas Judge

(Republic)

Small Town Life

Homespun drama at its best, "Arkansas Judge" is the story of a small Arkansas community whose complacency is rent by circumstances which follow the theft of $50 from a widow. A woman is falsely accused, neighbor is set upon neighbor by the arguments over the guilt and innocence of two persons, a slander suit is filed by a banker against the town's principal character, mob violence is incurred. Peace is brought about by the confession of the guilty person.

The Weaver Brothers and Elviry are featured in the story, with Roy Rogers, Number Three Money Making Western Star in the recent MOTION PICTURE HERALD-FAME poll of exhibitors, playing a straight role. The cast includes Spring Byington, Pauline Moore, Frank M. Thomas, Veda Ann Borg, Eily Malyon, Loretta Weaver and Minerva Urecal.

Pacing the story with smoothness, Frank McDonald directed from the screenplay by Dorrell and Stuart McGowan and the adaptation by Ian Hunter, Ring Lardner, Jr., and Gertrude Purcell. Armand Schaefer was the associate producer.

Previewed at the Studio City Theatre to the press.—V. K.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Frank McDonald. Screenplay by Dorrell and Stuart McGowan. Adaptation by Ian Hunter, Ring Lardner, Jr., and Gertrude Purcell. Based on the novel, "False Witness," by Irving Stone. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Edited by Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. P.C.A. Certificate No. 6957. Running time, when seen in Hollywood, 72 minutes. Release date, Jan. 31, 1941. General audience classification.

CAST

Abner	Leon Weaver
Cicero	Frank Weaver
Elviry	June Weaver
Tom Martel	Roy Rogers
Mary Shoemaker	Spring Byington
Margaret	Pauline Moore
August Huston	Frank M. Thomas
Hettie Huston	Veda Ann Borg
Widow Smithers	Eily Malyon
Violey	Loretta Weaver
Miranda Wolfson	Minerva Urecal
Mrs. Neill	Beatrice Maude
Mr. Neil	Harrison Greene
Mr. Melvany	Barry Macollum
Mr. Beaudry	George Rosener
Mr. Johnson	Monte Blue
Henry Marsden	Frank Darien
John Root	Russell Hicks
Judge Carruthers	Edwin Stanley

Along the Rio Grande

(RKO)

Western With Songs

Fourth of the Tim Holt western pictures at RKO, "Along the Rio Grande" surpasses the others in story, direction, and action. With Holt are Ray Whitley and Emmett Lynn, who have appeared in the other films, Betty Jane Rhodes, Robert Fiske, Hal Taliaferro, Carl Stockdale, Slim Whitaker, Monte Montague, Ruth Clifford, and Harry Humphrey.

The story concerns the trio's breaking up of a band of border thieves who make their headquarters in Mexico across the border from the scenes of their crimes. After their employer is murdered, the trio conceives a plot to join the gang, tip off the authorities as to the plans of the criminals, and round them up.

Edward Killy, who directed from a screenplay by Arthur V. Jones and Morton Grant, who adapted Stuart Anthony's story, kept the film moving at a rapid pace, and with good timing. Bert Gilroy was the associate producer of Lee Marcus.

Three song numbers written by Fred Rose and Ray Whitley are used.

Previewed at studio.—V. K.

Lee Marcus, executive producer. Bert Gilroy, producer. Director, Edward Killy. Screenplay by Arthur V. Jones and Morton Grant. Story by Stuart Anthony. Music by Paul Sawtell. Director of photography, Frank Redman. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Recorded by John C. Grubb. Film editor, Frederic Knudtson. Songs by Fred Rose, Ray Whitley, P.C.A. No. 6859. Running time, 66 minutes. Release date February 7, 1941. General audience classification.

CAST

Jeff	Tim Holt
Smokey	Ray Whitley
Mary	Betty Jane Rhodes
Whopper	Emmett Lynn
Doc Randall	Robert Fiske
Sheriff	Hal Taliaferro
Turner	Carl Stockdale
Pete	Slim Whitaker
Kirby	Monte Montague

Honeymoon for Three

(Warner Brothers)

Comedy

The adventures of a popular novelist, whose women fans fling themselves at him without regard for the consequences, are portrayed in "Honeymoon for Three," a Warners picture. Tops in the cast are Ann Sheridan, and George Brent, the latter the writer, the former his secretary. Others in the cast are Charlie Ruggles, Osa Massen, Jane Wyman, William T. Orr, Lee Patrick, Walter Catlett, Herbert Anderson and Johnny Downs.

The story, definitely in the classification of "sophisticated" entertainment, is of an author whose college sweetheart unexpectedly turns up and explains that she believes herself to be the heroine of every book he writes. The secretary, in love with the author herself, manages to solve his amatory difficulties, but not without some embarrassment. In the end she agrees to marry him.

The screenplay is by Earl Baldwin, with ad-

(*Continued on page* 54)

Here's "No. 158!"

–THE FIRST PICTURE ABOUT UNCLE SAM'S MILLIONS OF ROOKIES HEADING FOR ARMY CAMP LIFE!

UNIVERSAL'S SURPRISE COMEDY SMASH...

WITH THE NEW SENSATIONAL COMEDIANS, ABBOTT & COSTELLO, BOOGIE-WOOGIE JAMSTERS .... CHAMPION JITTER-BUGS AND HOLLYWOOD'S MOST CHARMFUL ARMFULS AS CAMP HOSTESSES!



hit numbers? When you hear "YOU'RE A LUCKY FELLOW, MR. SMITH!" YOU'LL KNOW YOU'RE A LUCKY FELLOW, MR. EXHIBITOR!

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with

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NE FRAZEE • NAT PENDLETON • SAMUEL S. HINDS

and

The ANDREWS SISTERS

With the world's champion jitter-bugs

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EANNA KELLY • NELL O'DAY • NINA ORLA • KAY LESLIE

OROTHY DARRELL • MARIA MONTEZ • NELLA WALKER

Directed by ARTHUR LUBIN

Associate Producer, ALEX GOTTLIEB

Abbott and Costello, sensational comics known to millions of radio and stage fans!

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page* 51)

ditional dialogue by Julius J. and Philip G. Epstein. The source material is a play by Alan Scott and George Haight. Lloyd Bacon directed with a timeliness that matches that of the comedy.

Henry Blanke was the associate producer.

The picture opens with the secretary entering the train drawing room of the author and asking: "Do you have anything on?"

To his affirmative reply, she asks:
"Gee, I never get a break, do I?"
The story goes on from there.

Previewed at the Warners Hollywood Theatre at a matinee performance.—V. K.

Produced and distributed by Warners. Executive producer, Hal B. Wallis, Associate producer, Henry Blanke. Screen play by Earl Baldwin. Additional dialogue by Julius J. and Philip G. Epstein. From a play by Alan Scott and George Haight. Directed by Lloyd Bacon. Photographed by Ernie Haller. Art Director, Max Parker. Edited by Rudi Fehr. P.C.A. Certificate No. 6557. Running time, when seen in Hollywood, 75 minutes. Release date, Jan. 18, 1941. Adult audience classification.

CAST

Ann Rogers.....Anne Sheridan
Kenneth Bixby.....George Brent
Harvey Wilson.....Charlie Ruggles
Julie Wilson.....Osa Massen
Elizabeth Clochessy.....Jane Wyman
Arthur Westlake.....William T. Orr
Mrs. Pettijohn.....Lee Patrick
Waiter.....Walter Catlett
Floyd T. Ingram.....Herbert Anderson
Chester T. Farrington III.....Johnny Downs

Trail of the Silver Spurs

(Monogram)

Western Melodrama

The days of the old west and gold rushes are revived again by Monogram in "Trail of the Silver Spurs," the latest in the series of Rangebuster westerns.

Herein the three Rangebusters, "Crash," "Dusty" and "Alibi," portrayed respectively by Ray Corrigan, John King and Max Terhune, are commissioned by the United States government to track down a swindler known as the "Jingler," so-called because of his jingling spurs. The boys arrive in the ghost town of Bottle Neck and find the only residents of the community are an old man who once owned most of the town and dreams it will again be a thriving community, and the daughter of the once proud landowner. In an effort to make the old man's last days easier the Rangebusters "salt" an unoccupied gold mine. Word spreads that there is gold in the territory and prospectors from the country over flock to the ghost town. Complications with the "Jingler" and others add to the adventures of the three until the swindlings of the "Jingler" are exposed and gold is really discovered.

Reviewed at the Central theatre in New York at a mid-afternoon showing where the audience comprised mostly of men watched with some interest—GEORGE SPIRES.

Produced and distributed by Monogram. George W. Weeks, producer. Directed by S. Roy Luby. Associate producer, Anna Bell Ward. Based on an original story by Elmer Clifton and adapted to the screen by Earl Snell. Production manager, William Nolte. Musical director, Frank Sanucci. Photographed by Robert Cline. Sound by Glen Glenn. Film editor, Roy Cline. Running time, 58 minutes. Release date, January 4, 1941. P. C. A. Certificate No. 6923. General audience classification.

CAST

Crash.....Ray Corrigan
Dusty.....John King
Alibi.....Max Terhune
Tingler.....I. Stanford Jolley
Nancy.....Dorothy Short
Nordick.....Milburn Morante
Wilson.....George Cheseboro
Stoner.....Eddie Dean

Neutral Port

(Gainsborough General Films)

Naval War Drama

With the immediate asset of redhot topicality and some selling angles in the name of Will Fyffe this melodrama of Britain's Merchant Navy at war lends itself readily to the native exhibitor. War subjects are still a debatable box office factor of course, but that added to the sales angles already referred to should bring out the best in the showman's armoury.

Fyffe bears the whole brunt of the picture as a British merchant skipper who gets back at the German navy for sinking his ship by capturing two Nazi merchantmen and luring some U boats to destruction by the Fleet Air Arm. It has its action passages and the climax, with the bombers, the U-boats and Fyffe's own ship whirled into a vortex of spectacular thrill is built to the dimensions of the popular audience. But it is essentially a Will Fyffe picture with the character of the irascible glib-tongued Scots skipper exploited to the full, being in fact the occasion and cause of much of the action. Those who like Fyffe will warm to it. There are some, of course, who don't.

The neutral port of Esperanto, the high seas, the smoky wharfside cafes and the decks of merchant men and men of war supply a varied if obvious canvas with the intrepid Scots skipper the focus of the dramatic spotlight. There is a studioesque flavor about some of the high seas passages but the British audience is an indulgent one.

Yvonne Arnaud in a role of Gallic vivacity, Leslie Banks as the British Consul, Phyllis Calvert, as the romantic interest and Hugh McDermott merit mention.

Seen in a London prerelease house where it was received by a Westend audience who quite obvioulsy enjoyed it.—AUBREY FLANAGAN.

A Gainsborough Picture. Distributed by G.F.D. Directed by Marcel Varnel. Produced by Edward Black. Maurice Ostrer in charge of production. Photography, Jack Cox. Recorduist, S. Wiles. Art director, Vetchinsky. General audience classification. Running time, 92 mins.

CAST

Captain Ferguson.....Will Fyffe
British Consul (Mr. Carter).....Leslie Banks
Rosa Pirenti.....Yvonne Arnaud
Helen Carter.....Phyllis Calvert
Jim Gray.....Hugh McDermott
Wilson.....John Salew
Charlie Baxter.....Cameron Hall
Captain Traumer.....Frederick Valk
Captain Grosskraft.....Albert Lieven
Chief of Police.....Anthony Holles
German Consul.....Sigurd Lohde
Terry.....Denis Wyndham
Alf.....Jack Rayne
Fred.....Wally Patch

SHORT PRODUCT PLAYING BROADWAY

Week of January 18

CAPITOL
Old New Mexico..... MGM
The Great Meddler..... MGM
Feature: Flight Command... MGM

CRITERION
Tattle Television..... RKO
Meet The Stars..... Republic
Feature: Behind the News... Republic

MUSIC HALL
March of Time, No. 6..... RKO Radio
Features The Philadelphia Story..... MGM

PARAMOUNT
River Ganges..... Paramount
Popeye Meets William Tell.. Paramount
Feature: Second Chorus..... Paramount

RIALTO
Hydro..... Dept. of Interior
The Pointer..... RKO Radio
Feature: Convoy..... RKO Radio

RIVOLI
Pluto's Dream House..... RKO Radio
Feature: Kitty Foyle..... RKO Radio

ROXY
What a Little Sneeze Will Do. 20th Cent.-Fox
Rodeo Goes to Town..... 20th Cent.-Fox
Feature: Hudson's Bay..... 20th Cent.-Fox

STRAND
Wacky Wild Life..... Vitaphone
California Thoroughbreds... Vitaphone
Feature: Four Mothers..... Warner Brothers

Screen Snapshots, No. 5

(Columbia)

Celebrities

This issue of the Screen Snapshots series is concerned with Bob Hope's party at the Pirate's Den in Hollywood. Hope, the stellar performer, does his usual gag routine and introduces Jerry Colonna and Brenda and Cobina, all of whom are on the weekly Hope radio program. In between gags "Invisible Man," who is the master of ceremonies for the Snapshots, follows the camera around to point out the various celebrities present. Entertaining. Running time, 10 minutes.

U. S. Naval Academy

(Columbia)

The Midshipmen

The training of midshipmen at Annapolis for future service in Uncle Sam's Navy is pictured here. The subject is similar in its coverage of life at the Naval Academy to the company's camera study of life at the "U. S. Military Academy." The midshipmen in the classroom, at mess, on parade and preparing to sail on a training cruise, at recreation, principal points of interest at Annapolis and a graduation ceremony are included. Running time, 10 minutes.

National Decency Legion Classifies Sixteen Films

Of the sixteen films classified by the National Legion of Decency in its listing for the current week nine were found unobjectionable for general patronage, five were unobjectionable for adults and two were considered objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Billy the Kid's Range War," "Doomed Caravan," "Great Commandment," "Her First Romance," "The Lone Rider Rides On," "Outlaws of the Panhandle," "Texas Rangers Ride Again," "Trail of the Silver Spurs" and "Where Did You Get That Girl?" Class A-2, Unobjectionable for Adults: "Convoy," "The Round Up," "Tall, Dark and Handsome," "Virginia" and "Wild Man of Borneo." Class B, Objectionable in Part: "Invisible Woman" and "Mr. and Mrs. Smith."

Radio Interests Extend Efforts For Theatre Aid

The radio networks are extending efforts, launched two weeks ago, to obtain exhibitor support for their air music royalty fight against the American Society of Composers, Authors and Publishers, with Ed Kuykendall, president of the Motion Picture Theatre Owners of America, announcing that while that national organization had not been invited to participate in the radio-ASCAP fight, "we naturally wish radio well in its efforts to defeat a monopoly".

Last week, exhibitors first became a factor in the radio music war when the National Association of Broadcasters sent copies of a letter written by A. B. Harris of the Echo theatre, Encampment, Wyo., attacking ASCAP to independent exhibitors, to enlist the support of unaffiliated theatre owners.

Asks for Law

Commenting on the position of the MPTOA with respect to the broadcast music dispute Mr. Kuykendall said, "We oppose the unfair advantage which ASCAP has over theatres which cannot choose the music that goes into pictures, yet must first pay the producers for that music in film rental and again pay ASCAP in the form of a seat tax when the picture is shown.

There should be a law controlling ASCAP's present right to levy any charge it chooses against theatres," he concluded.

ASCAP, on the other hand, asserted that any contribution made by exhibitors to the success of Broadcast Music, Inc., the group set up by the radio industry to compete with ASCAP, would be "most short-sighted" because "if BMI succeeds exhibitors will have two music taxes to pay where they have only one now."

On the ASCAP-radio trust front this week BMI's board of directors was reported to be considering terms of a peace proposed by the Department of Justice. Previously ASCAP had rejected a peace offer which would mean the signing of a consent decree. If BMI accepts the proposal it was reported that the Government would drop it and the radio networks from its contemplated anti-trust suit. Another alternative would be that the Department of Justice would sue ASCAP and BMI, leaving out the networks. The radio industry would like to see the Government proceed against ASCAP alone. It has been reported that the action might be brought in the Federal Court in Baltimore instead of Milwaukee as originally considered.

Seek State Bans

The Louisiana Supreme Court has nullified the State law, passed in 1934 under the sponsorship of the late Huey Long, which prohibited ASCAP from operating in the State except under a stringent system of licensing. The Society was represented in the long litigation by J. Studebaker Lucas, its manager for the New Orleans territory.

In Illinois several members of the legislature have reported that they have been approached by exhibitors with the request that anti-ASCAP legislation be introduced. The headquarters of the United Theatre Owners of Illinois, in Springfield, reported that a number of complaints have been received and that the organization has been urged to support an anti-ASCAP bill.

ASCAP has announced that John G. Paine, general manager, has written letters to the Governors of the various States to explain the boycott of State songs and to request their support. The society also announced that its radio program, "ASCAP on Parade", to be heard once a week on several New York stations and throughout the country by transcriptions, will begin Saturday, January 25th.

Publish BMI Songs

BMI has announced that it has made available to radio 227 original songs since Christmas. Of this number 42 were published by BMI and the others were cleared through BMI but published by other organizations. The radio music group also said that Art Kassel, orchestra leader and composer, had submitted his resignation to ASCAP and it was refused. BMI reported that Gene Buck, president of ASCAP, had pointed out that the organization had never accepted a resignation in its 25 years history. Regent Music Corporation, has signed a contract with BMI for performing and broadcasting rights to all songs published by the company. The contract became effect January 16th and runs until March 31, 1942.

The Canadian Association of Broadcasters, according to BMI, has voted to join the NAB in support of BMI in its fight against ASCAP. The Canadian copyright situation will come up for review in February when the Canadian government copyright appeal board considers the application of BMI of Canada to collect license fees.

The first report made by the Cooperative Analysis of Broadcasting (Crossley survey) since January 1st when ASCAP music went off the networks indicated that there had been no loss of audience, according to the NAB. Individual programs were not listed but the NAB compared an average of 175 programs on the major networks with a corresponding average in December. Among 21 network programs which are wholly or preponderantly musical 14 showed changes of less than 1 percent between January and December, the NAB reported.

Audiences Said to Prefer Original Music to Standard Works for Films

Motion picture audiences prefer original to familiar music for films, according to a survey made by the League of Composers at a presentation of the organization's "Music and Film" at the Museum of Modern Art in New York City.

The League of Composers, an organization founded in 1923 to stimulate interest in modern, and especially American, music by presenting concerts of music which might not otherwise obtain a hearing and special grants and other means, distributed a questionnaire to over 300 persons at the "Music and Film" presentation to obtain the results of the survey.

The findings of the poll might be somewhat exaggerated on account of the type of the people questioned, mostly music lovers, the League recognized, but asserted that the results indicated a trend and would probably be borne out by motion picture audiences generally, though perhaps not to such a degree.

According to the poll, film audiences prefer original scores to familiar music by a ratio of 27 to 1. Other results announced were "that film audiences are better disposed to music that interprets the mood than to music synchronizing with the action of the film and that audiences would rather hear music occasionally during a movie than a score that continues throughout."

The three films with the "most impressive" music scores were "Our Town", "Of Mice and Men" and "The City", according to the League of Composers vote. Runners-up were "The River", "The Fight for Life", "The Informer", "Stage Coach", "Pygmalion", "Grapes of Wrath", "The Long Voyage Home" and "Fantasia". Foreign films receiving votes included "Harvest", "A Nous La Liberte", "The Baker's Wife", "Sous les Troit de Paris", "Carnet de Bal" and "Potemkin".

The League also announced that it plans to conduct an inquiry into the subject on a much larger and more extensive scale in the near future, in collaboration with film producing organizations. A spokesman for the League said that definite arrangements have not been set yet.

O'Brien Signs Contract

Pat O'Brien, who until recently had been under contract to Warner Brothers for many years, has been placed under an extended term contract by Columbia Pictures. Under the terms of the new contract, which became operative January 1st, the actor will appear in no less than two pictures a year for the company.

College Acquires Films

The 16mm films formerly handled by the Commission of Human Relations will be turned over to a new film library now being formed by New York University. Professor Herbert Doran will head the university staff to manage the library, with Miss Alice Keliher, formerly associated with the Commission, and now on the N. Y. U. faculty as assistant.

"New Wine" for UA

William Sekely has negotiated his own United Artists release for "New Wine" and will not use Alexander Korda's releasing arrangements as a result. Mr. Sekely will, however, use the Korda staff to produce the picture starring Ilona Massey and directed by Reinhold Schunzel.

Lopert Gets "Pieges"

I. E. Lopert, New York, distributor of French films, has acquired "Pieges," starring Maurice Chevalier. The film is Mr. Chevalier's latest, was completed in December 1939.

Cox Succeeds Reimer

Harvey Cox has succeeded Frank Reimer as general manager of the Quimby circuit in Fort Wayne.

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Directed by
Robert Stevenson

Produced by
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MIAMI BEACH! FEBRUARY 4th!

With America's foremost motion picture critics from key cities all over the country in attendance!

NATIONAL RELEASE FEBRUARY 7th!

BRITAIN SHOWS MORE OF ITS SIDE IN 35 FILMS

Prints Distributed in U. S. for Non-Theatrical Showings Depict Training and Morale

by FLOYD STONE

U. S. distributors of 16 mm product, Monday, in New York, viewed nine one-reel short subjects, illustrating phases of Britain's war, and grouped into the announced category, "Britain at War". On Tuesday, Wednesday, and Thursday, of this week, they viewed other groupings of British shorts, in this categorical order: "Men and Armaments", "World Factors", "Social Services", and "Life of the People" —all recently arrived from London.

Richard T. Ford, "film officer" of the British section of the International Film Center, Rockefeller Center, New York, is handling the films here.

He explained, on Monday, that the shorts were not necessarily intended for theatrical distribution. Two of the short subjects, he thought, might be suitable for regular theatre consumption, slightly edited. One of them, "Britain on Guard" has been shown in several U. S. newsreel houses. Exhibitors writing to book the shorts for theatrical showing would have to wait until the Center queried the British distributors on terms, he explained.

"Britain on Guard" has a commentary by J. B. Priestley, British author, which is literate and restrainedly emotional and therefore effective. It shows the fields and the factories of Britain, and the people. It says, in essence, that these have happened without harming others, and want nothing more than to be let alone.

The print screened appeared grainy, and the recording was not up to U. S. standards. Produced by the film unit of the British General Post Office, it runs seven minutes.

War Life Shown

The last film screened on Monday, "War and Order", was made by the same unit. The photography and recording are better and the short appeared to have the same possibilities for U. S. theatrical showings, as the first. It illustrates day-to-day duties of the British police and police reserves. Their training is shown; their duties in the "quiet war" prior to last May 10th; and their activities during an air-raid, in which are emphasized their calm, and especially the apparently easy manner in which the London police cope with air raid emergencies, and also locate and keep record of their roving or wide-scattered units. The film also has the virtue, particularly important for U. S. theatrical showing, of humor; that humor essentially English—drily and quietly comic mannerisms in the face of horror.

The other shorts seen Monday appear to be too parochial, or too poorly produced, or both, for American audiences, even those in sections most sympathetic to Britain.

"Channel Incident" is a reconstructed event during the British retreat from Dunkirk. A yachting, sporting lass hears the call for boats. She rallies the yachting club bartender, a feeble minded but faithful retainer, and an errant soldier, aboard her boat; and does heroic evacuation work. She also finds her soldier friend among the defeated. The short contains actual Dunkirk battles scenes. But these are few. The rest are acted, and in the manner of amateur theatricals. The girl is Peggy Ashcraft. Anthony Asquith directed the film, which runs 8 minutes.

"Coastal Defense", made by British Movietone, is a competent, but parochially limited production in the sharp, clipped newsreel manner. It is 11 minutes in length.

"Food Convoy" produced by A. R. Taylor, directed by John Lewis, and 10 minutes long, illustrates the routine of a destroyer personnel, and the destroyer, in convoying a line of ships to British ports. It consists of library shots, with voices added later. The former are interesting; the latter are hard for an American to understand; particularly so because of peculiarly British man-in-the-ranks humor.

"Into the Blue" is an exhaustive study of the study and training which British fliers must undergo before they fly pursuit planes against enemy bombers and escort planes. Their physical training, their mathematical courses, their study of flight, shooting, and bombing routine, all are given here in what seems to be length, though this is merely an 11 minute short. The producer is Gaumont British Instructional.

"Raising Sailors" is another of the above type, but it is first-rate in production. British Movietone made it. It is 10 minutes long, and, as the title indicates, shows the training given future sailors of the Royal Navy. It emphasizes their physical fitness, and the traditions they must uphold.

"Sea Fort", seven minutes long, and made by the Ealing Studios, is routine study of the life of sailors, soldiers, and others manning a fort, apparently near a British harbor. The fort floats. The short may have been made before the war for the fort is obviously obsolete.

Films in 16mm. and 35mm.

The short subjects are all in 16 and 35 mm; all are with sound. The Center has 31 and others are expected, probably in February. Inquiries about their rental, sale, or loan, should be addressed to the British section of the International Film Center, 45 Rockefeller Plaza, New York City.

Titles of the other shorts are:

Under the group heading, "Men and Armaments"—"A Job to be Done", "Airscrew", "Behind the Guns", and "Yesterday's Over Your Shoulders".

Under the heading, "World Factors"—"Atlantic," "Fighters of the Veldt," and "Men of Africa".

Under the heading, "Social Services"—"City of Progress", "Forty Million People", "Mother and Child", "The Big City", "The New Britain", "Welfare of the Workers", and "White Battle Front".

Under the heading, "Life of the People"—"Britain's Youth", "Island People", "Religion and the People", "S.O.S.", 'Sailors Without Uniform", "Spring Offensive", "The Answer", and "Village School".

Making 30 Army Films

The British War Office last week announced it was having 30 films produced for the training of soldiers, and that it had appointed David MacDonald, British director, to charge of the British Army's films in this category.

Most of the 30 films, it was added, are being made now by private firms.

The Royal Navy has appointed Pat Tennyson in charge of naval training films. Mr. Tennyson will work on such films at a South of England coast studio. He holds a commission in the Navy.

Arthur Elton has succeeded Dallas Bower in the production section of the British Ministry of Information film division.

IN NEWSREELS

MOVIETONE NEWS—No. 38, Vol. 23.—London aflame ....British victory at Sidi Barrani....Cordell Hull gives views on lend-lease bill....Passengers saved from S. S. Manhattan....March of Dimes....Sports.

MOVIETONE NEWS—No. 39, Vol. 23.—Third term inauguration....Bombs hit Manchester....Italian troops captured....New British ship launched.... Marines march in Mexico....Sailors attend school.... Army sails for Newfoundland....Sports.

NEWS OF THE DAY—No. 236, Vol. 12.—Fire bombs hit London....New York firemen laud British.... Fall of Sidi Barrani....Hull warns of Nazi peril.... Nation rallies to aid paralysis victims....Golden Glovers in 1941 debut.

NEWS OF THE DAY—No. 237, Vol. 12.—Inaugural special....Britain launches H.M.S. York....Children speak to London....Grunt and groan boys still at it ....Norge Club 35th ski meet.

PARAMOUNT NEWS—No. 41.—British army pushes through Libya....Sidi Barrani falls—British convoy in the Mediterranean....Aircraft carrier Illustrious at Malta....British troops in Greece..Instanbul pro-British....The London blitz-fire....The March of Dimes.

PARAMOUNT NEWS—No. 42.—President inaugural at Washington, D. C.....President attends church services....Official party leaves White House.... Vice-president takes oath....President takes oath.... The inaugural parade.

RKO PATHE NEWS—No. 41, Vol. 12.—London set afire....British capture Italians....March of Dimes drive opens....Passengers moved from S.S. Manhattan....Spring hat fashions....British further aid to Greece....Golden Glove bouts.

RKO PATHE NEWS—No. 42, Vol. 12.—The president's inauguration....London AP building hit....Fourteen pound baby born....Twenty-ton diving bell carries tourists....H.M.S. Duke of York launched.

UNIVERSAL NEWSREEL—No. 946, Vol. 13.—British capture Italians....Axis planes attack British ships ....London on fire....Troops off for Newfoundland ....Passengers taken from S.S. Manhattan....Cat Show in New York....100-Mile stock car race.... Golden Glove bouts....The March of Dimes.

UNIVERSAL NEWSREEL—No. 947, Vol. 13.—F.D.R. inaugurated....Kennedy asks curb on war powers ....Willkie plans British trip.... Marines march for Mexican general....Ski jumping contest.

Georgia University Starts Film Service News Letter

The Division of General Extension of the University System of Georgia, Atlanta, Georgia, has established a "Film Service News Letter". Volume 1, Number One was published in January and the purpose of the booklet is to be an information service for those who use educational motion pictures furnished by the University.

The mimeographed publication is to include short descriptions of pictures available, films on special topics, suggestions for handling pictures and news on "all phases of audio-visual education, with particular attention to educational motion pictures." Distribution will be to educational institutions.

In the first issue were comments on recent additions to the organization's film library and general news on educational pictures. Special instructions were given on the use of color film. Also a few highlights from some of the comments made at the Fourth Annual Southern Conference of Audio-Visual Education were included.

Cohn to Produce

Ben Cohn, formerly with Warner Brothers, has formed his own company to make three pictures this year. Releasing arrangements are as yet uncompleted.

Warners Sign Oakie

Jack Oakie has been signed by Warner Brothers to co-star with Eddie Albert in "Navy Blues," a comedy with a U. S. Navy background.

More Film Aid For Paralysis, War Charities

The events in the cause of charity in the past week continues to show the motion picture industry is doing its share and more in contributing to the various worthy causes that need financial aid at this time.

The motion picture theatres committee of the "fight infantile paralysis" campaign launched its drive for funds last week from a stage in Times Square, New York, the intersection of the two busiest streets in the world—Broadway and Seventh Ave.—being designated for the occasion as "Dimes Square."

The ceremony opened with a parade of 1,500 ushers, usherettes, doormen and other employees of the motion picture theatres in the Times Square district. Despite the bitter cold more than 5,000 persons turned out to see stars of radio, stage and screen perform. The actors then contributed $200 to the cause after Benny Fields appealed to the crowd in singing "Brother, Can You Spare a Dime."

Nicholas M. Schenck, national chairman of the Motion Picture Theatre's committee to fight paralysis, extended his thanks to exhibitors who have joined in the enterprise. Terming the response "exceptional," Mr. Schenck added, "The success of this drive for so worthy a cause will again show the world what an important part in community life the motion picture can play."

Over the week-end, the collections in the New York area speeded up spectacularly, according to C. C. Moskowitz, co-chairman with Harry Brandt, for the New York district. Most theatres ran out of the special button given to each contributor.

The Loew circuit reported that it has reached the $15,000 mark and still hopes to pile up 300,000 dimes for the paralysis fight. Nearly 500 girls and women were recruited by the Loew houses to help solicit donations.

Films Aid Elsewhere

Launching the infantile paralysis drive in southern California the Independent Theatre Owners of Southern California named Ned Calvi, operator of the Hawthorne theatre, Hawthorne, Calif., chairman of the campaign. Mr. Calvi was chairman last year and helped raise $17,000.

The selection of Mr. Calvi was announced by Robert H. Polle, executive director of the independent group, at a preview-cocktail party given exhibitors by Twentieth Century-Fox, with Lou Anger and "Doc" Bishop assisting Joseph M. Schenck as hosts.

The exhibitor meeting followed by a week the general drive meeting at the Biltmore Hotel presided over by Mr. Schenck and attended by Louis B. Mayer, Y. Frank Freeman, Keith Morgan, head of the national drive, Governor Olsen of California, Mayor Fletcher Bowron of Los Angeles and other film and civic notables. Bob Hope acted as master of ceremonies.

Keith Morgan indicated that the motion picture business and the theatres were the chief contributors to the drive and that within two years infantile paralysis would be under complete control, thanks to the cooperation of all branches of the industry.

In behalf of the "Fight infantile paralysis" drive nearly 150 theatres in Arkansas will take part in a program on January 30th arranged by Eli Collins, former president of the MP TOA. Mr. Collins is now Unemployment Compensation commissioner for the state.

Tickets purchased for the President's Birthday Ball in Green Bay, Wis., the night of January 30th, will not only be honored for dancing parties at the Riverside Ballroom and Labor Temple auditorium, but also at Standard's Bay, Strand and Packer theatres and Fox's Orpheum. Managers of the houses have cooperated in the campaign to raise funds for the treatment of infantile paralysis victims and will accept Birthday Ball tickets as regular admissions.

The film and radio industries are cooperating on plans for a gigantic international broadcast from Hollywood, London and Athens on Saturday night, February 8th, to be heard coast-to-coast as one of Hollwood's contributions to the nationwide $10,000,000 Greek War Relief Campaign.

Hollywood's part of the air show will emanate from the stage of the Grauman's Chinese theatre. Louis K. Sidney will produce the broadcast which will have Jack Benny and Bob Hope as masters of ceremonies. Already pledged for appearances are: Fanny Brice and Hanley Stafford as "Baby Snooks and Daddy"; George Burns and Gracie Allen; Ronald Colman, Alice Faye, Clark Gable, the "Hardy Family" including Mickey Rooney, Lewis Stone, Cecilia Parker, Ann Rutherford, Fay Holden and Sara Haden; Charles Laughton, Tony Martin, Eddie "Rochester" Anderson, Shirley Temple and others.

Aid for the Greeks

Don R. Rossiter, executive secretary of the Associated Theatre Owners of Indiana, is chairman of the Indiana film industry committee participating in the national Greek War Relief drive. The Indiana committee already has pledges totaling $735.

The Showmen's Club of Philadelphia completed its committee for the creation of a Welfare Fund, its first charity endeavor. Enlisting the support of leading figures in the industry, the full complement of the committee now includes Myer Adelman, chairman; Charles Stiefel, treasurer; David W. Yaffe, secretary, and James P. Clark, Jack Beresin, Harry E. Weiner, David E. Milgram, Leo Posel, Edgar Moss, A. B. Blofson, Samuel Rosen, Maurice Verbin, David Barrist, Robert Lynch and Charles Goldfine as members of the committee.

It is planned by the club to set up an initial fund of $5,000 for this year to provide relief and hospitalization for industry people in need. The club initiation dues of $5 will be applied to the fund and an affair will be held later in the season to realize the major portion of the necessary money. In addition, the committee will serve as a clearing house for job opportunities in the industry.

Ted Schlanger and Jay Emanuel were appointed co-chairmen for the motion picture industry in Philadelphia in connection with the annual United Charities Campaign, which opens Monday, January 26th. Earle W. Sweigert, J. Ellis Shipman and A. B. Blofson also serve on the committee.

The premiere of Paramount's "Virginia" at the Paramount theatre in New York on Tuesday, January 28th, and under the sponsorship of the Canadian Maple Leaf Fund for the benefit of British War Relief, a large block of advance sale tickets have been turned over to the Fund and all profits will be sent to England's aid.

In Kansas City, Mo., the Charity Bowling Tournament, sponsored by the Variety club and the Kansas City Star, netted $4,366 for the Milk Fund for the underprivileged.

At B'nai B'rith Installation



Officers attending the installation of officials of the Cinema Lodge of B'nai B'rith at the Hotel Edison in New York on Tuesday night included (left to right) Colonel A. Ralph Steinberg, vice-president; Harry J. Greenblatt, president of District Grand Lodge No. 1; Irving Cohen, Paramount; Abel A. Vigard, Warners; Moe Streimer, United Artists; Arthur Israel, Jr., president of Cinema Lodge; A. W. Schwalberg, honorary president; Irving H. Greenfield, Loew's; Leon Goldberg, RKO, and Leo Jaffe, Columbia.

Reopen Theatre

The Mainstreet, 3,500 seat house in the downtown section of Kansas City, and closed for the past three years, will be reopened by the Mainstreet Theatre, Inc., according to Albert Schoenberg, one of the corporation's trustees. However, he qualified that the reopening is contingent on street improvement contemplated by the city.

Acquires "Speed Limited"

Rights to "Speed Limited," have been acquired by Saul Solomon of Exclusive Pictures Corp., New York, for northern New Jersey and New York State. The picture opened at the Central, New York on Wednesday. Regent Pictures produced the film.

Ohio Censors Fewer Films

Only 33 of 6,210 reels reviewed by Ohio state censors met rejection during 1940. Altogether 399 eliminations were made. During 1939, 42 rejections and 352 eliminations were made from 7,101 reels. In December, 29 eliminations were ordered in 412 reels against 39 cuts from 602 reels in 1939.

EXHIBITORS FIGHTING 'SLOT-MACHINE' MOVIES

Northwest Allied Leads Fight in Midwest to Seek Local Legislation Controlling Machines

Nickel-in-the-slot movies, rapidly spreading, are becoming what exhibitors believe to be a potential threat to the motion picture theatres. Various forms of attack by legislation and licensing are being proposed to combat this new form of entertainment which theatre owners believe will draw on the entertainment funds of the theatre-going public.

Producers of the nickel and dime movies and the manufacturers of the machines are going ahead with expansion.

A fight against the machine in the north central states will be centered in Minneapolis, with the Allied Theatre Owners of the Northwest preparing to limit the potential competition.

Allied believes, Fred Strom, executive secretary said, that state legislation in the territory covered by Allied probably would not be the best method of regulation, although there is considerable feeling among theatre men for a state bill to license and limit the number of machines. Thus far, however, it is felt that local restriction should be employed, and to this end Allied will ask the Minneapolis city council to pass a model ordinance restricting the machines. Such an ordinance, even before formulation or submission, is given a good chance for passage.

If and when the ordinance is put into effect, it will be submitted to other city councils and to county boards through the four states covered by Allied—North and South Dakota, Wisconsin and Minnesota—in an effort to blanket the territory with local restrictions.

The interest of the theatre men was aroused when the first of the machines was moved into one of the higher-class Minneapolis cafes and immediately began to receive much attention from the patrons.

It was also considered possible that Allied might seek to impose restrictions on the machines through its proposed bill to limit 16mm. competition, said to be becoming a more serious problem in the north central territory. Substandard films are used in nickel-in-the-slot movies and might come under the provisions of such a bill.

The present ordinances which cover licensing and regulation of pinball and other similar machines designed "for amusement only" do not cover the new juke-box movies. R. S. Wiggin, city attorney, has ruled.

Milwaukee Ordinance Sought

In Milwaukee, plans have been formulated by Alderman T. E. Wedemeyer to introduce in the Common Council an ordinance regulating the machines, which have already made their appearance in that county. Vic Manhardt Co., Inc., in Milwaukee, holds the distribution rights for Mills Panoram Soundies and expects to place about 125 of the machines in the county during the year.

During the current legislative meeting in Columbus, Ohio, it is expected that measures for a tax on coin-operated film devices, and the impost on chance games as conducted by various groups and societies, will be introduced.

In Cincinnati, the first action to combat competition from juke-box films has been taken by the Greater Cincinnati Independent Motion Picture Association, which has filed a petition with the city council urging the passage of an ordinance to tax or license any machine which exhibits to the public moving pictures or televises pictures, excepting in duly licensed theatres.

The petition was presented to the city council by Saul Greenberg, representing fifty motion picture theatre managers, including RKO.

A measure introduced in the Iowa legislature by Leo Hoegh, representative of Charitan, would tax coin film machines $100 and $300 annually. Mr. Hoegh said the income from the machines indicated a $300 a year tax would not be out of proportion.

Several of the Mills Panoram Soundie machines have been installed in Des Moines locations. The Des Moines Vendors Craft Co., operated by Jack Lazarus and Paul M. Phillips, have the franchise for central Iowa.

In Baltimore, Md., according to a ruling handed down by the attorney general's office, coin-operated motion picture projectors will come under the jurisdiction of the Maryland State Board of Motion Picture Censors. The ruling was given in response to an inquiry by George R. Mitchell, chairman of the Board.

The city council of St. John, N. B., is preparing to place a special tax or license on coin-operated phonographs. The police have been assigned to check up on the machines, locations, operators and owners, and the boards of assessors have completed a survey, recommending the tax. The machines have increased in number in St. John about 400 per cent during the past year, and are receiving much attention from fans.

Production Proceeding

Meanwhile, amid the legislation, taxation and licensing measures contemplated for the juke-box movies, film production is going ahead unhindered.

Vincent Lopez, Will Bradley and Ray Kinney were the first bands to be signed by Cinemasters, Inc., to make Soundies for the James Roosevelt-Mills Panoram machines. Production started at mid-December on series of eight musical short subjects, running three minutes each, and the subjects were completed ready for distribution about two weeks ago. Arthur Leonard directed the films which were produced at the Fox-Movietone studios in New York.

In Hollywood, Roy Mack was signed as director this week for the first reel of James Roosevelt's Soundies to be produced by Sam Coslow's Cameo Productions on the Coast.

The Mills Novelty Co., plans to turn out some 18,000 Panoram machines for the Mills-Roosevelt Soundies outfit during 1941. The first factory order of 5,000 is now coming off the production line in Chicago, according to Herbert Mills. The machines will sell for $1,000 each, and beginning January 23rd, one subject will be released weekly for the machines.

The appointments of Mills Panorama distributors are announced as follows:

Jim Baker, Independent Distributors, Terre Haute, Ind.; E. P. Farley, Logan, W. Va.; Hanrahan and Grogan, Miles City, Mont.; Lazyrs and Phillips, Des Moines; Mike Seesler, Allejo, Calif.; Max Gollo, Geneva, N. Y.; Fred Sampson, Buchanan, Mich.; Evar Glans, Rockford, Ill.; Eusterman Brothers, Rochester, Minn.; Vincent Crimci, Saginaw, Mich.; James Nardi, Ispheming, Mich.; Ben Goldberg and Bill Morris, Cincinnati; Sam Ratan, St. Paul; Urban Anderson, Cleveland; Hovicby Brothers, Boston, and George Ponser, New York.

Phonovision was demonstrated at the coin machine operators convention in Chicago last week and the company plans to go into mass production. Orders are said to be in excess of ability to deliver at the present time. Preparations also are being made to produce the two to three minutes subjects on a large scale.

Panoram contracts already set in Michigan total nearly a half-million dollars it was reported in Grand Rapids as the Mills-Roosevelt slot machines movies had their first trade showing in the state.

Rudy Vallee, radio band leader and crooner, at the turn of the year, entered into the automatic projector field as president of Vis-o-graph Corp., of America. The company plans to place at least 20,000 machines throughout the United States during the year. Mr. Vallee announced at that time that 32 distribution offices are being opened throughout the country to place film in the hands of the exhibitors.

Vis-o-graph machines are using 20 by 26-inch screens which are made of plastic material. Machines are already in use in Guam, Wake and the Midway Islands and arrangements are being made to send new films regularly by Clipper to these territories.

From Hollywood, William H. Kemble, vice-president of the company, has announced the closing of deals for delivery of 3,000 Vis-o-graph machines to a group of San Francisco business men. The deal is said to involve more than $6,500,000.

Mr. Kemble attended the coin machine operators convention in Chicago last week. Mr. Vallee, because of radio engagements, was unable to attend.

Last week Vis-o-graph completed its second series of ten subjects. Mr. Vallee himself worked in three of the subjects, Gertrude Niessen in three, the Shadrack Boys in three and the Musketeers, a song warbling group, in one.

The production schedule of the company calls for a minimum output of 500 machines monthly by February 1st, increasing to 1,000 a month within 90 days from February 1st. Bell & Howell is making the equipment.

Testimonials for Schlank, Weshner

A banquet honoring Irving Schlank, United Artists branch manager who has been promoted to district manager in Chicago, was attended by more than 100 film men and exhibitors at the Congress Hotel in that city last Friday night, January 17th, Jack Kirsch, president of Illinois Allied, presented Mr. Schlank a diamond wrist watch on behalf of those present. Mr. Shlank will be district manager for Chicago, Milwaukee and Minneapolis.

In Philadelphia the Variety club will tender a testimonial dinner on Monday, January 27th, to David Weshner, who left Philadelphia early this month to become head of exploitation for United Artists. The dinner, restricted to 300 members of the industry, at $5 a plate, will be held at the Bellevue-Stratford Hotel.

Ventilating Exposition Set for California

Plans for the Pacific Heating & Air Conditioning Exposition have been set for the Exposition Auditorium, San Francisco, June 16 to 20, according to reports for the exposition management.

Up to January 1st more than seventy leading manufacturers had engaged more than 50 per cent of the exhibit space in the main auditorium to present a summary of the latest available equipment for heating ventilating and air-conditioning. It is said that the exhibition will be of interest to theatre men as well as to builders, contractors, engineers and others.



OH!

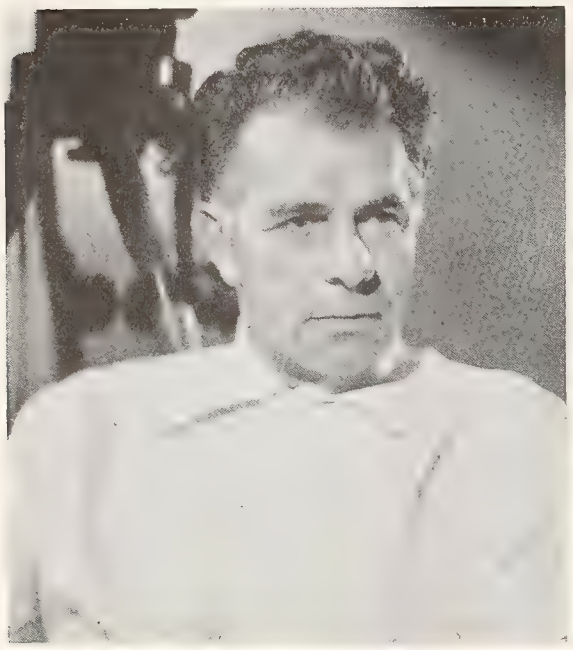
"Come Live With Me"

was screened
in the M-G-M
projection room
yesterday and this is
just to go on record
by saying "Oh!"
Also "Ah!"
And "Um-m-m-m!"



JAMES STEWART, HEDY LAMARR in CLARENCE BROWN'S production of "COME LIVE WITH ME" with Ian Hunter, Verree Teasdale, Donald Meek • Screen Play by Patterson McNutt. A Metro-Goldwyn-Mayer Picture • Directed by Clarence Brown.

DECEMBER BOX OFFICE CHAMPIONS



Wesley Ruggles, producer-director.

ARIZONA: Produced and distributed by Columbia Pictures. Producer-director, Wesley Ruggles. Screen play, Claude Binyon. Story, Clarence Budington Kelland. Cameramen, Joseph Walker, Harry Hallenberger and Fayte Brown. Film editors, Otto Meyer and William Lyon. Cast: Jean Arthur, William Holden, Warren William, Porter Hall, Paul Harvey. Release date, December 25, 1940.



W. S. Van Dyke II, director.

BITTER SWEET: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Victor Saville. Director, W. S. Van Dyke II. Original play, music and lyrics, Noel Coward. Screen play, Lesser Samuels. Cast: Jeanette MacDonald, Nelson Eddy, George Saunders, Ian Hunter, Felix Bressart, Edward Ashley, Lynne Carver, Diana Lewis, Curt Bois, Fay Holden. Release date, November 8, 1940.



William Wyler, director.

THE LETTER: Produced and distributed by Warner Brothers - First National. Jack L. Warner in charge of production. Hal G. Wallis, executive producer. Associate producer, Robert Lord. Director, William Wyler. From the play by W. Somerset Maugham. Cast: Bette Davis, Herbert Marshall, James Stephenson, Bruce Lester, Frieda Inescort. Release date, November 23, 1940.



Cecil B. DeMille, producer-director.

NORTH WEST MOUNTED POLICE: Produced and distributed by Paramount. Producer-director, Cecil B. DeMille. Associate producer, William H. Pine. Original screen play, Alan LeMay, Jesse Lasky, Jr., and C. Gardner Sullivan. Cast: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston, Lynn Overman, Akim Tamiroff, George Bancroft, Montagu Love. Release date, November 27, 1940.



Alexander Korda, producer-director.

THE THIEF OF BAGDAD: Producer-director, Alexander Korda. Distributed by United Artists. Associate, Zoltan Korda. Directed by Ludwig Berger, Michael Powell and Tim Whelan. Associate directors, Geoffrey Boothby and Charles David. Screen play and dialogue, Miles Malleson. Scenario, Lajos Biro. Cast: Conrad Veidt, Sabu, June Duprez, John Justin, Rex Ingram, Miles Malleson, Morton Selten. Release date, December 25, 1940.



Walter Lang, director.

TIN PAN ALLEY: Produced and distributed by Twentieth Century-Fox. Director, Walter Lang. Associate producer, Kenneth Macgowan. Screen play, Robert Ellis and Helen Logan. Cameraman, Leon Shamroy. Film editor, Walter Thompson. Cast: Alice Faye, Betty Grable, Jack Oakie, John Payne, Allen Jenkins, Esther Ralston, Nicholas Brothers, Ben Carter, John Loder, Elisha Cook, Jr., Billy Gilbert. Release date, November 29, 1940.



THAT FILLY FROM PHILLY!

N.Y. TIMES, JAN. 21, 1941

'The Philadelphia Story' Sets Music Hall Record

"The Philadelphia Story" has set a new attendance record at the Radio City Music Hall and will continue for a fifth week, beginning Thursday, the management announced yesterday. The Metro version of the Philip Barry play was seen by 553,537 persons during the first twenty-five days of its run ending Sunday night. No other film in the Music Hall's history has reached the latter mark for a similar period. The attendances for other pictures in a comparable period are "Snow White and the Seven Dwarfs," 544,519; "Pride and Prejudice," 514,628; "Rebecca," 504,415, and "All This and Heaven Too," 465,053.

WHEN you play
"Philadelphia Story"—
Remember that *your*
Box-office possibilities
Are unlimited too!
5 weeks at Radio City Music Hall
4 weeks in Detroit, Cincinnati
2 weeks in Reading, Rochester,
Providence, Louisville, Milwaukee—
Extended runs everywhere!
Hang on to that Filly from Philly—
She's running wild!

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

(Notes on this page were mailed from London December 27, 1940.)

Storm at Bush

Wind and water has flowed all over the Gaumont-British-Gainsborough Studios at Shepherds Bush during the last week where the new Arthur Askey comedy thriller, "The Ghost Train," has reached its eighth week of production. Thunderstorms, cyclones and other manifestations of nature have been re-created on one of the largest sets ever built at The Bush, "Fal Vale" Junction, eerie, ghost-ridden Cornish railway station in the dim, dark British countryside.

Teamed with Arthur Askey in the film is his partner, Richard "Stinker" Murdoch. They have been Britain's most popular vaudeville broadcasters for the last two or three years.

With Askey and Murdoch having finished work on the film and now deep in the throes of a provincial pantomime, final touches are now being put to the picture, which will be released by General Film Distributors.

It is possible that it will be followed at the Shepherds Bush Studios by "Cottage To Let."

Comedy Team

Elsewhere in the Gaumont-British-Gainsborough building Twentieth Century Productions are intensively at work upon a new film, for release by 20th Century-Fox, "Once a Crook." In this Cockney comedian Gordon Harker and Yorkshire ditto Sydney Howard are teamed for the first time, in a location mainly devised around London's dockside, and incidental details of which include public bars, pin table saloons, wharf-side warehouses, etc. Personnel at work on the film vote "The Dog and Duck" the most perfect pub yet seen on a British film. It is said to be perfect not only in detail, but also in the fact that, unlike other British saloons, it is open all day.

Howard plays a barman opposite the ex-crook publican whose character is in the hands of Gordon Harker. Howard's role is that of an ex-"lag" who has found the light and whose extravagant evangelical phrases nearly ruin Harker's business as he tries to convert the darts' club to temperance.

Herbert Mason is directing, with Micky Anderson as assistant.

▽

Maintaining his continuity of British production American producer William Sistrom, chief of RKO-Radio in this country, is now setting his organization to work upon another picture, "Dangerous Moonlight," which is to be handled, probably, by director Brian Desmond-Hurst.

▽

Forsaking the title "Mr. Disraeli" for the film which was originally started under that of "An Empire Was Built," Max Milder has now decided that the new name for the John Gielgud subject will be "The Prime Minister."

▽

John Corfield Productions, Ltd., is the title of the new production organization head of which is John Corfield, founder of British National films. Mr. Corfield, to whose credit are such films as "Turn of the Tide," "Gaslight" and "Contraband," has now arranged a new program which he will put on the floor early in 1941.

Warner Film Begun

Liverpool, in the days prior to Nazi bombers, is the setting of much of "Atlantic Ferry," the ambitious Warner Brothers Teddington production, which Max Milder has recently put on the floor in the studios on the banks of the Thames.

The first set to be used in the film represents a Liverpool square which has recently been subjected to the ministrations of the Luftwaffe. Over the walls and roofs tower the bowsprits of the two famous shps, "Brittannia" and "Queen Mary," around which the major action of the film revolves.

Period of the film is 1839-1840 and a colorful flavor is said to be added to it by the crinolines of the women and the sailor clothes of the men.

The original "Queen Mary," of course, was a sailing ship and the "Britannia" a steam ship. The enmity between the two crews forms a climax to one of the early stages of the film.

Stars of the film are Michael Redgrave, Valerie Hobson, Griffith Jones and Margaretta Scott.

Frederick Leister, who has recently had an important role in "The Prime Minister," is also in the cast.

Walter Forde is directing.

The film is a top budget subject scheduled for world release under the Warner ægis.

▽

Due to start work at Denham in the immediate future is a film for release by Anglo-American with producer-actor-director Leslie Howard. The title of this film is "Mr. Pimpernel Smith."

▽

Another artist caught in the clutches of Britain's annual pantomime is George Formby, who, having completed his studio work on "It's Turned Out Nice Again" at Ealing, under the direction of Marcel Varnel, is now at Blackpool, noted pleasure resort of England's Northwest coat. Whilst there Formby will take time off for location work at Preston, Lancashire town not far from Blackpool.

The film casts Formby this time as a married man, with Peggy Bryan as his wife. Associated British Film Distributors will distribute.

▽

A new British production unit, Concanen Films, one of whose directors is film actor Derrick de Marney, having made a first picture, "This Is Poland," which achieved considerable success, has launched forth on a second film.

The title of the new film is "A Nation in Exile."

▽

The seasonal spirit of goodwill is, too, inspiring the current industry talks with the Army Council on the latter's scheme for mobile film units for the Army. Buried and forgotten are recent acrimonies and frayed tempers such as marked the initial efforts to launch the scheme. The industry's mood of "no compromise" has now been replaced following heart to heart talks with the military nabobs, by one of "full steam ahead."

The exhibitor and distributor groups are now collaborating to the full, have appointed representatives of both sections to a Joint Committee which is materialising the machinery, will sit together to keep it moving.

EXHIBITORS, RENTERS MEET ON CLOSINGS

The first meeting of the joint committee representing the Cinematograph Exhibitors' Association and the Kinematograph Renters' Society, empowered to determine war relief measures for exhibitors, was to be held this week. Exhibitors whose business has been affected by the war, who are suffering from evacuation of population, military regulations, or other war causes including closing because of bomb damage, will be able to apply to the committee for relief and special terms on trading with members of the KRS.

The annual report of the London and Home Counties Branch of the Cea, to be presented to the board next week traces the year of the blitz in the exhibition field. It records that at one time 170 houses in the Branch area were closed but adds that many of these are now reopening and conditions are improving.

All British cinemas are affected by a new fire watching order which provides that all business houses must supply full time watchers. Male members of staffs are liable, at the option of local authorities, to conscription for 48 hours duty a month watching the premises and, where necessary combating fires.

LONDON SENDS TEXT OF MONEY DEAL, AND MAJORS FIND LOOPHOLES IN IT

Provision for Reopening Leaves Possibility of Nullification If Neutrality Act Is Repealed; Remittance Set at $12,900,000

The British monetary export agreement, which provides, as previously reported, for a minimum withdrawal of $8,600,000 and a maximum of $12,900,000 "if earned" during the year ending October 25, 1941, was receiving careful study this week in New York after the first official text had arrived from London—text is in adjoining columns. Particular attention was drawn to a clause under which the negotiations may be reopened under certain conditions. Some company officials said that repeal of the Johnson Act and the neutrality act by the American Congress might so alter England's credit situation that the withdrawal of currency would not be subject to the present restrictions.

Quota Not Enforced

Unofficial word received from England by the foreign departments of some home offices in New York indicates that quota provisions of the Cinematograph Films Act of 1938 will probably become virtually inoperative shortly as a result of the war and its effects on film production in Britain.

The quota schedule as adopted in 1938 required that during 1940 United States companies operating in Great Britain distribute at least one picture made in Britain for every five imported from Hollywood. The British law sets the feature pictures quota at 22½ per cent for 1940 and 1941 and decrees a 17½ per cent short subjects quota for 1940 and 1941.

It is generally understood, however, that the Board of Trade is exercising considerable leniency in enforcing quota provisions since the intensification of the war last winter raised new obstacles to production in British studios. The output of British companies has been strictly curtailed by financing and production difficulties. British divisions of American companies have made a consistent effort to continue production, but in many instances work has been held up by bombs, and a shortage of cinema personnel and material.

British production registered a sharp decline during 1940 and there is little likelihood of an increase during 1941, according to the MOTION PICTURE HERALD's London correspondent. Only 78 British features were registered during 1940 as compared to 108 in 1939. Of these 57 were made within the first nine months of the current quota year (April 1 to September 1). American interests produced only five of these.

During the whole twelve-months period only one picture was registered as triple quota (MGM's "Busman's Holiday") compared with nine in the preceding year. For the year there were 14 double quota pictures compared with 21 in 1939.

On the other hand, the British short film has shown a considerable leap in production figures at the expense of foreign shorts which have been considerably restricted in imports. During 1940, 272 British shorts were registered and 381 foreign shorts. In 1939 the figures were 227 British shorts and 584 foreign shorts. A reason for much of this increase is the boost in documentary and propaganda films, some of them sponsored by the Ministry of Information.

The Board of Trade has permitted American picture companies to import films as often as trans-oceanic shipping schedules and space allows and have not held the number of imported films to a strict quota ratio. Unofficial indications are that the Board's leniency will continue for the duration.

The recent monetary agreement between the British government and the American film companies recognizes the difficulty in filling quotas at present and pledges "due regard" to wartime circumstances.

This lenient policy is expected to continue through the war and until British studios have been rehabilitated. Current production by British film companies is limited by the difficulty of obtaining financing in London for industries other than those directly devoted to defense production.

Production schedules at the English studios of American producers have, in general, been maintained. It has proved impossible to expand them, however, to make up for the decreasing output of British companies. Some of the New York home offices of the American companies say that their British officers report that personnel shortage rather than German bombs is responsible for delayed schedules.

Technicians are in particular demand among British studios. Many top British cameramen, directors, artists, laboratory workers and players have been called up for military service. A number of cinema experts are serving with the Ministry of Information which has produced a number of propaganda and military pictures. Officials look for no immediate let-up in this talent shortage.

At the conclusion of the war it is expected that the burden of re-establishing the British film industry will fall upon the American companies. Until new financing, rebuilt production facilities, and new personnel are available to British producers, Hollywood, and studios operated by American companies in England, are likely to remain the chief source of supply for the British exhibitor.

Text of British Money Agreement

The full, official text of the agreement consummated this month between the British Treasury, Board of Trade, London, and the American major distributors, covering monetary exports of American companies' British operations, in 1941, *follows:*

I. Definition Clause

(a) The parties to the Agreement are the Treasury, the Board of Trade and the Companies named in the attached Schedule.

(b) Sterling revenues are the revenues accruing to the Companies directly or indirectly from the showing of films in the United Kingdom and Eire as shown by their net billings.

(c) The period of the Agreement shall be the 52 weeks beginning October 27th, 1940, and ending October 25th, 1941.

II. Transferable Revenues

During the period of the Agreement facilities for remittance in dollars will be provided by the Treasury to the Companies at the official rate of exchange ruling on the date of remittance as follows:

(a) In respect of the sterling funds in the hands of the Companies at 26th October, 1940, such amounts as will enable the Companies to complete all transfers authorized under the 1939-40 Agreement. Transfers in excess of such amounts will not be permitted in the absence of specific authorization by the Control Committee.

(b) In respect of the collective sterling revenues accruing to the Companies during the period of the Agreement, a total amount calculated at the official rate ruling on the date of billing on the following basis:

(i) 100% of sterling revenues up to £2,150,000 or such other figure as will enable the Companies collectively in the event of an alteration in the official dollar sterling rate to remit a minimum of $8,600,000.

(ii) 50% of sterling revenues in excess of the sterling figure under (i) above.

(iii) Subject to a maximum amount to be provided under (i) and (ii) combined of $12,900,000.

(c) For the purpose of deciding the pace at which remittances will be permissible, it will be assumed provisionally that the Companies will earn the standard revenues to entitle them to a collective quota of $12,900,000. Of this total amount, they may remit up to 37½% during the first 13 weeks and up to 75% during the first 26 weeks providing that at no time may they be collectively in a position of having transferred in excess of the amount to which they will be entitled in view of their 1940/41 billings to date and on the basis of calculation set out in (b) above.

(d) As regards the ascertainment of sterling revenues, it will be open to the Control Committee at its discretion to require during the Agreement period the Companies to submit evidence at reasonable intervals of the amount of the collective sterling revenues accrued to date since October 27th, 1940.

(e) Facilities will be granted for the completion after October 25, 1941, of any transfers authorized and not completed before that date.

(f) The Companies will determine the manner and proportions in which the 1940-41 allocation is divided among them.

III. Untransferable Revenues

(a) The companies agree that no part of the balance of the sterling revenues coming into their hands between November 1st, 1939 and October 25th, 1941, will be transferred directly or indirectly from sterling into another currency or sold forward or transferred in sterling to the account of a non-resident without the prior written consent of the Treasury after consultation with the Control Committee which they will be free to request at any time. In ruling on such request the Treasury and Control Committee will take into consideration any improvement in the foreign exchange position of the United Kingdom of such a kind as to make it possible for such requests to be dealt with more liberally than hitherto.

(b) Sterling in the hands of the Companies

(Continued on following page)

TEXT OF BRITISH MONEY AGREEMENT

(*Continued from preceding page*)

which is not eligible for transfer under Section 2 above may be used subject to the general provisions of the Defence (Finance) Regulations during the period of the Agreement and thereafter in the absence of agreement or regulation to the contrary for payments within the sterling area in the normal course of the business of the Companies and for other purposes authorized by the "Measures for Regulating the Disposal of Film Companies' Revenues, 1940-41" (attached) which is regarded as constituting a part of this Agreement and by the decisions of the Control Committee rendered under either the 1939/40 or 1940/41 Agreement.

IV. Transmission Through London

If such revenues are collected or transferred by the Companies on behalf of New York, the following facilities will be provided:

(a) Revenues received from within the sterling area apart from the United Kingdom and Eire may be transmitted outside the allocation to such extent and in such manner as may be authorized by the local exchange Control of the territory concerned.

(b) As regards revenues received from outside the sterling area the companies may re-transfer foreign exchange collected, but if such revenues are collected in sterling, re-transfer outside the dollar allocation will not be permitted without specific authorisation of the Treasury after consultation with the Control Committee.

V. Supply of Films

The companies will during the period of the Agreement bring to the United Kingdom and to Eire not less than the normal proportion of films produced by them and shown in the United States. If for unavoidable reasons there should be a substantial shortage in the number of films available to exhibitors the Companies agree not to take advantage of this position if it arises to raise film rentals above their present levels. With respect to the renters quota obligations incurred, the Board of Trade undertake that the quota provisions of the Cinematograph Films Act, 1938, will be administered with due regard to the various obstacles that wartime circumstances may put in the path of production.

VI. Administration

The Control Committee, consisting of representatives of the Treasury, the Board of Trade and the Companies, which was set up under the 1939-40 Agreement will continue to deal with matters arising from that Agreement and will supervise the detailed working of this Agreement. It will be competent to continue its functions in respect of either Agreement after October 25th, 1941, in so far as may be necessary.

VII. Variation—Material Conditions of the Agreement

If, during the period of the Agreement, any Statute, Regulation or Order is brought into force the effect of which in the opinion of the Companies is substantially to prejudice any right or privilege which is accorded to them by the Agreement it will be open to the companies to ask that the terms of the Agreement be altered and, in the absence of an agreed alteration acceptable to the companies, the latter may, at their option, terminate the Agreement. In particular, it is recognised that this may occur through

(a) an alteration in the Defence (Finance) Regulations, the effect of any such pertinent alteration to be brought to the notice of the companies by the Control Committee without delay; or

(b) an amendment to the Cinematographic Films Act or the enactment of other measures affecting the Companies' interests.

VIII. Expiration of the Agreement

If it should be necessary to consider a further Agreement at the expiration of the present arrangements, discussions will be opened at least three months before the termination of this Agreement or as soon thereafter as possible.

Schedule of Companies

Columbia Pictures Corporation, Limited
Paramount Film Service, Limited
RKO Radio Pictures, Limited
Warner Brothers Pictures, Limited
Twentieth Century-Fox Film Company, Ltd.
Metro-Goldwyn-Mayer Pictures, Limited
United Artists Corporation, Limited
N.U.P. Finance, Limited

Measures for Regulating the Disposal of Film Companies' Revenues

1. It is agreed that bona fide transactions of the following kinds are authorised under Section 3 of the main Agreement but in the event of any type of payment being used by one of the companies to effect the indirect transfer of funds the Control Committee may insist that all or any transactions by that company must be specificially authorised.

(a) Payments in the sterling area in respect of obligations incurred on behalf of the New York companies or their wholly-owned subsidiaries prior to November 1, 1939.

(b) The lease or purchase of real estate; the lease, purchase, construction or renovation of buildings and equipment, provided that the specific authorisation of the Control Committee, which will be entitled to impose such conditions as it may see fit, must first be obtained to the purchase of a cinema or theatre property within the United Kingdom; the purchase of sterling securities, or options thereon, and the purchase or redemption of sterling mortgages—all in the United Kingdom. If on the behalf of the New York companies the latter not to dispose or any property or title so acquired except to British interests subject to British laws, during the period of the present Exchange Agreement, and any succeeding Exchange Agreement.

(c) Payments in the sterling area on behalf of the New York companies arising out of the purchase of literary, dramatic and musical properties and rights and rights to motion picture patents and processes.

(d) Payments in the sterling area on behalf of the New York companies in respect of film distribution and film production in the sterling area.

(e) Payments in the sterling area on behalf of the New York companies arising out of the acquisition of domestic and/or foreign distribution rights of films produced in the United Kingdom and the export of British films so acquired.

In Particular:

(i) Payments for the acquisition of the foreign rights of British films,

(ii) Payments for negative and positive prints, including color prints, produced in the United Kingdom without regard to the origin of the negative from which the prints are made.

(iii) Payments for film advertising accessories produced in the United Kingdom without regard to the origin of the film to which they relate.

In this connection the Treasury agree to grant for the period of the Agreement exemption from the requirements of Regulation 5B of the Defence (Finance) Regulations and all Orders made thereunder with respect to the export of items listed under (i), (ii) and (iii) above.

(f) Payments in the United Kingdom on behalf of the New York companies in respect of personal services rendered in the United Kingdom.

(g) Payments in the United Kingdom in respect of adjustments, if any, to be made in the agreed Exchange allocations.

(h) Payments to complete any transaction authorised by the Control Committee under the 1939-40 Agreement.

2. Public accountants, to be designated by the Board of Trade to examine the books of the companies at their expense at such intervals as the Control Committee may stipulate, and to report to the Committee whether any unauthorised transfer has taken place or appears to have taken place.

3. In the case of an affirmative report, a further examination of the books of the company to be made by other public accountants to be selected by the company concerned and the Board of Trade jointly. If the unauthorised transfer is confirmed, the company to pay forthwith to the Treasury, without recourse or appeal, as a fine, an amount in dollars equivalent to the sterling amount so transferred.

4. Each company to submit to the Control Committee within twenty-one day of the end of each accounting period of four or five weeks, as the case may be, a statement in the agreed form showing:

(i) The total transactions for the period which the company recognises to be chargeable against its dollar allocation under the Agreement.

(ii) The total amount debited to the New York company in respect of payments outside the sterling area to or on the behalf of the New York company or on behalf of another associated company which the company claims are not chargeable to the allocation.

COAST EQUITY CURBS AMATEUR THEATRES

With seven "simon pure" little theatre groups presenting revivals of commercial stage successes in Los Angeles' little theatres and only one commercial legitimate play on the boards, Actors Equity this week served notice that the amateurs must stop competing commercially with the legitimate theatre. The amateur groups must conform to Equity's little theatre rules or risk a future ban on players' applications for membership in Equity.

A warning also went to managers and executives of commercial theatres who are leasing houses to the amateurs. The Screen Actors Guild passed a similar resolution backing the professional actors' stand.

Mexican Union Bans Italian Film

by JAMES LOCKHART
in Mexico City

"Scipio Africanus," the Italian film that raised so much rumpus in Mexico, because of the actions of the Confederation of Mexican Workers regarding it, apparently is not to be exhibited here. The Confederation in 1938 manifested that it was bigger than the film censors by banning this picture on the ground that it was Fascist propaganda. The Confederation has again demonstrated that it continues to rule the cinematographic industry in Mexico by keeping that ban on "Scipio."

Though the strike that started at the select Cine Palacio here on the eve of the exhibition of "Scipio" was ended quickly as a result of a private agreement between the exhibitor, Jose Echeverria and Co., and the National Cinematographic Workers Union, the tieup has definitely blocked this picture. Details of the settlement of the strike, which the exhibitor called "crazy," are not given but it is understood that the workers obtained nearly all they demanded.

Jorge M. Dada, distributor of "Scipio," wrote the union a letter in which he agreed not to attempt to license it for exhibition without first consulting the Union. That action is taken to mean that he has definitely put the film aside. Mr. Dada also advised the Cine Palacio and its circuit of six subsequent run theatres that he could not keep his contract with it on "Scipio."

Nazis Hit "Dictator"

The Nazis have caused annoyances during the exhibition of "The Great Dictator" (U.A.) at the Cine Palacio Chino here, scene of Hitlerite outrages during the showings of "Pastor Hall," but they failed to stop the Chaplin film as they did "Pastor." The trouble makers sprayed stench gas in the theatre and drove out some patrons. The reinforced police guard at the cinema, placed especially for the screenings of "Dictator," failed to capture them.

Anonymous Nazis have placarded walls in Mexico City with denouncements of "Dictator," asserting that it is one of a series of insults to Germany, that it is Jewish propaganda, that Mr. Chaplin and Miss Goddard are Jews, that the film was a box office and artistic failure in the United States.

"Dictator" is playing to a new high admittance for a film here, 65 cents, and business is fairly good.

Production May Halt

Mexican picture production may be suspended until early in March because the producers are still insisting that Enrique Solis, boss of Section Two (producers) of the National Cinematographic Workers Union, quit his job or at least modify his stand, which the producers say is obnoxious, and Sr. Solis is just as determined to remain in charge.

The producers expect that Sr. Solis will be ousted when his union holds its annual election of officers in late February. The suspension affects six pictures directly, for they were slated to go into production this month, and eight others indirectly, for they were due to start during the winter.

Exhibitors here are cooperating with the municipal government in its campaign to stamp out grafting among its employees. Samuel Granat, who with his brother Oscar, operates a circuit here of 14 cinemas, had a civic amusements department inspector arrested on charges of attempted extortion in connection with the Cine Colonial, the 6,000-seater that heads the Granat circuit.

The senatorial committee of three, Pedro Tello Andueza, J. Trinidad Garcia and Abel Oceguera, which has been investigating numerous complaints of the public that local cinemas are profiteering has asked the municipal government to order the theatres to reduce their prices and to strictly enforce the regulation that forbids cinemas to sell tickets after all their seats are occupied.

PAN-AMERICAN FILMS DRAW COMMENT

Commenting on the production of motion pictures for the Latin and South American markets, an editorial in the Superior, Wisconsin, Evening Telegram *read:*

"Promoters of the Good Neighbor policy are relying heavily on movies to aid their program of Pan-American unity. But they are learning that the cinema has to be handled carefully."

The editorial said "Juarez" failed as an appeal to the Mexicans, but added that diplomats now had high hopes for a film biography of Simon Bolivar as a good will gesture toward South America. To avoid pitfalls, the editorial reported, Latin Americans were consulted on the casting, with this result: "Clark Gable was slated originally for the title role. He's very popular below the border. But southern critics didn't like the idea of having the Great Liberator portrayed by a tough gringo lover. They preferred—and will get—the more aristocratic Robert Taylor."

M-G-M Tries New Literal Technique in Short

A new technique in the literal picturization of a short story is utilized by MGM in their current one-reel release, "The Happiest Man on Earth." The film, one of the "MGM Miniature" series, was produced by Jack Chertok and Richard Goldstone from a short story by Albert Maltz, which won the 1938 O. Henry Memorial Award.

The film was shown to the Dutch Treat Club, society of art, literary and film critics, at New York on Tuesday, and was well applauded for its detailed picture-transcription of Mr. Maltz's story. The Dutch Treat Club voted honorary plaques to MGM and the author.

Roach-Krueger Deal

Hal Roach and John L. Krueger have agred to a deal whereby the latter will use Mr. Roach's UA for release for two pictures, the first of which will be "Washington Correspondent," production on which will begin in February.

Sears in the Army

Richard (Dick) Sears, for many years Pathe News cameraman in Boston, and more recently on assignments for Universal News, has been commissioned a major in the United States Army and assigned to the press relations division at Washington, as a liaison on motion picture matters. He is at the Hotel Broadmoor, in the Capital.

Nazis Reorganize Trade in Holland

by PHILIP DE SCHAAP
in Amsterdam

The Dutch film trade has been entirely reorganized since the Nazi occupation of Holland. There have been drastic changes in the Dutch Bioscoop Bond, the trade organization; changes in theatre management and in personnel of the various companies. German interests are dominant.

All American product, which up to last May 10th accounted for more than 60 per cent of the product shown in Holland, and all French and English films have been prohibited by the Nazi authorities. This includes newsreels. Only Columbia, represented by Loet C. Barnstijns Filmdistributie, and RKO have been permitted to release short subjects, but RKO films are fast disappearing from the market.

Ufa and Tobis, the German companies, now dominate this market. They are the only companies releasing new product. Several independents offer old German films, and Profilti, Dutch newsreel company, supplies some short product and newsreels.

Shipment of films has been seriously hampered by shortage of gasoline and oil. Ufa and Tobis have taken over many of the country's leading theatres and gained control over many of the circuits, ousting the Dutch owners and operators. Theatre business is far below average, chiefly because few people venture from their homes at night. Double bills are no longer permitted.

The prohibition on American, English and French product has resulted in the closing of about 27 exchange and distribution offices.

Connecticut Corporation Formed

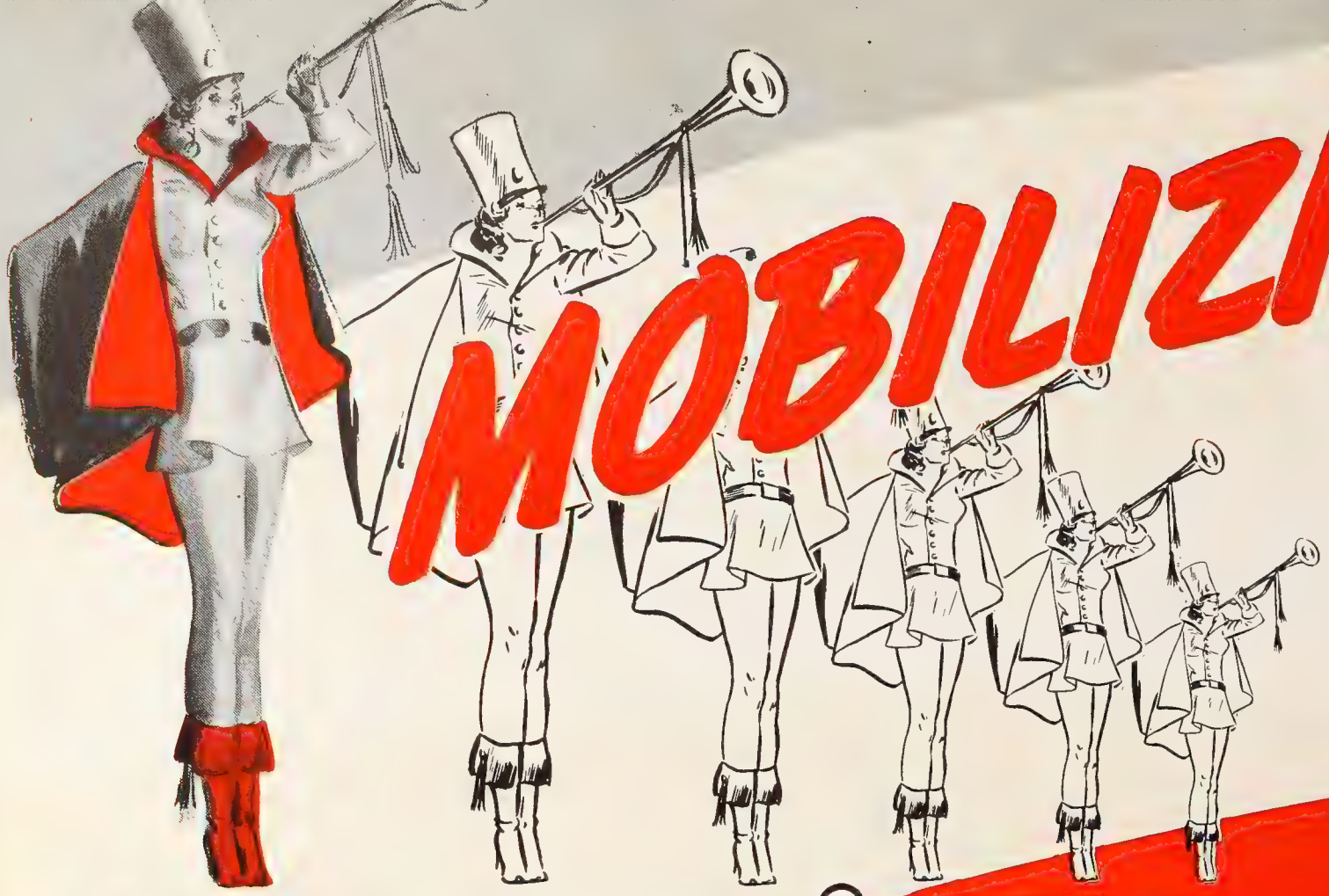
The State Hartford Theatre, Inc., Hartford, Conn., has filed a certificate of organization with the secretary of the state, naming as officers Theodore Harris of West Hartford, president; Martin D. Harris of Passaic, N. J., vice-president, and Sam E. Harris of Passaic, treasurer-secretary. Directors are the same. Amount of stock subscribed for and paid in cash is $1,000. The corporation takes over operation of the 4,000 seat State theatre.

Columbia Serial Stars Holt

Jack Holt, a motion picture actor for twenty-five years and under contract to Columbia Pictures since 1928, has signed a new contract with the company under which he will star in a serial to be produced by Larry Damour. Mr. Holt recently appeared in "Reformatory," "Strange Case of Dr. Meade" and "Outside the Three-Mile Limit."

Fielding to Join RCAF

Ronald Fielding, recently resigned manager of the Capitol theatre in Digby, N. S., and son of A. A. Fielding, general manager of the Spencer theatre circuit in Canada, plans to join the Royal Canadian Air Force. At present the younger Mr. Fielding is undergoing advanced technical training in Ontario, in preparation for his entry into the air corps.



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COLUMBIA PICTURES

INFLUENZA SWEEPS EAST, THREATENS FILM RECEIPTS

Theatres Report Business Off, Even Though Closings Are Not General; School Pupils Warned

The influenza epidemic which was at its height throughout California at mid-December and which affected virtually every Hollywood studio and producing unit, is sweeping eastward at about fifty miles per day, according to reports of the United States Public Health Service in Washington, bringing actual and potential losses to box offices of theatres already closing or those which will be closed. A 20 per cent drop in attendance has resulted in some places.

When the epidemic first started on the west coast at the beginning of December and continued in intensity for the next following two or three weeks, every studio was hit in varying degrees, overloading studio hospitals, making necessary the rearrangement of shooting schedules, and, in some cases, causing postponement of filming.

Approximately 500 persons on regular studio payrolls were stricken to such a degree that they had to remain home. How many others were ill especially those of the casual worker classes, such as extras and day-to-day mechanics and the like employed by the studios, is impossible to estimate.

With the disease spreading eastward, New York is preparing to meet the situation. Mayor F. H. LaGuardia, Health Commissioner Dr. John L. Rice and a committee of physicians from medical societies have met to discuss the vaccines on hand, hospital facilities, etc., and it is estimated that the epidemic will reach its peak in New York within a week or two.

The figures released by the Health Department in New York reveal an increasing number of flu cases each week for the past month. For the week ending December 14th, there were twenty cases reported; December 21st, 41; December 28th, 32; January 4th, 77; January 11th, 94, and January 18th, 215.

Many Schools Closed

The influenza wave has had its effect on theatre box offices. In many localities schools have closed and theatres will remain dark until the wave is over.

In Boston, Mass., the epidemic has hit motion picture theatres in the business district with the estimated attendance of about thirty per cent as a result. The flu has also hit a large number of film workers in that city and many distributors are working with one-third of their office staffs.

Many schools in and around Boston have asked pupils not to attend theatres until the epidemic has run its course, while private schools and college have in most cases forbidden pupils and faculty to attend public places until the wave is over. All the downtown major theatres are using every possible precaution to check the spreading of the disease, by spraying the houses thoroughly and purifying the air at regular intervals.

The Orpheum and New Uptown theatres in Gardiner, Mass., following the policy of houses in nearby communities have announced that children under sixteen years of age would not be permitted to enter the theatre during the epidemic.

In Keene, N. H., a similar policy has been put into effect with the children of that territory being refused admission to theatres because of the spreading illness. School officials announced that more than 700 pupils were ill, while more than 1,000 more were reported absent from classes in Concord, the state capital.

Under an order issued by Health Officer George Brennan children have been refused admission to motion picture theatres due to the prevalence of colds and influenza in Dover, N. H.

In Worcester, Mass., diminishing returns at the box office are blamed in part by theatre managers on a grippe and influenza epidemic that has swept that section. In Uxbridge, Athol, Ware, Palmer, Medway and Millis all schools have been closed. In Athol, the York and Capitol theatres have agreed to bar all children under 18 years of age.

A decrease estimated at 20 per cent or more at the box offices throughout Philadelphia has been reported due to the flu. One leading neighborhood house was reported to have taken in less than $25 one night and similar conditions exist in other houses of that city.

Increasing in Ohio

Present indications point to possible closing all theatres, or, at least restriction of attendance to adults in many situations which have been seriously affected by the influenza epidemic which is sweeping Ohio, and which is gaining in intensity.

Although the cases reported to the State Health Department at Columbus are of mild form (the mildest form being the most contagious), schools in many areas have closed and others are preparing to do so. No theatre closings have as yet been reported in that state, but health authorities are surveying motion picture houses in many sections to determine their ventilation facilities, and are advising the public to avoid crowded and congested places.

The epidemic has caused a decided slump in theatre attendance in a number of cities and towns in South Carolina. Theatres in Charleston report business off as much as forty per cent and every other row of seats is roped off to prevent patrons from getting too close to each other. The health authorities have decided not to close theatres as patrons are staying away regardless. In Walterboro, S. C., all theatres are to close for an indefinite period on Monday, while all the theatres in Anderson, S. C., have been closed by the local health officials. Theatre exhibitors of this district have asked that they be permitted to open their houses to adults.

Due to the influenza epidemic in Atlanta, Ga., theatre attendance in that city for the past week or ten days has dropped off as much as 50 per cent, the highest yet reported.

The influenza epidemic has also taken its toll in North Carolina, cutting theatre attendance in some sections as much as 50 per cent. All theatres in the Charlotte area have signs posted at entrances advising that children under 16 will not be admitted.

In Chicago and Detroit the flu has had no serious effect either on the people or the box office receipts as the few cases reported are very mild, although Detroit theatres have suffered to some extent due to bad weather.

Rate High in Indiana

Meanwhile, in Indianapolis, both teachers and pupils were absent from the schools in large numbers during the past ten days with a corresponding effect on theatre receipts. Schools in Edinburg, Ind., were closed for one week and health authorities warned against crowds, reporting that the number of flu cases was high for the season.

The flu epidemic is more pronounced in rural sections of Illinois and Missouri than in St. Louis proper and theatre business in the smaller sections is off. As yet, health officers have not ordered theatres to close but if the epidemic becomes more pronounced in the metropolitan district action may be taken.

Canada, too, is having its share of epidemics to compete with. Not only has influenza hurt the box office receipts in St. John and surrounding territories but diphtheria and spinal meningitis are currently spreading and effecting juvenile patronage. Health authorities have urged the parents of children to keep them away from theatres and other public gathering places in order to cut the spread of the three plagues.

THEATRES USE RADIO DURING NEWS STRIKE

Theatre and other advertisers bought all available radio time on local stations WELI, WBRY and WICC in New Haven, Conn., when both daily newspapers of that city went on strike. The morning Journal-Courier *and the* Register *for the first time in their history suspended publication for two editions when compositors of Local 47 of the International Typographical Union reached a stalemate in their demands for a three-dollar wage increase, a written contract and two weeks' vacation with pay.*

Theatres were swamped with telephone calls and busy managers tried new stunts to supplant air announcements. Business slumped, but it was difficult to trace the connection to lack of newspaper publication alone as weather conditions were bad.

Coal Gas Fumes Overcome Patrons; Inquiry Ordered

The Toronto, Ontario Government, has ordered the Doric theatre, in Toronto, operated by Sam Lester, to be closed pending an official investigation into the accident in which thirty-five children were overcome by coal gas fumes from the furnace during last Saturday's matinee.

Inspectors are trying to ascertain if the furnace was defective or negligence on the part of an employee was responsible. Fourteen children were taken to the hospital and a number had to be revived with pulmotors outside the theatre after the rescue.

Booking Offices Moved

The Pioneer Theatre Co., in Minneapolis, Minn., has removed its booking offices from the St. Louis Park Theatre building in suburban St. Louis Park to Des Moines, to a more central point among the dozen theatres serviced by the office. Mac Facter is head of the office and will move to Des Moines.

Elliott On Tour

"Wild" Bill Elliott, Columbia Western star, left Hollywood last week on a personal appearance tour which will take him to theatres in Tennessee, Kentucky, Arkansas and Oklahoma.

Gallagher Gets Button

E. French Gallagher, manager of the Fox Illinois Theatre, Centralia, Illinois, has been awarded an Honor Roll Button, by MGM, for an outstanding exploitation campaign on "Strike Up the Band."

WHAT THE PICTURE DID FOR ME

Columbia

BABIES FOR SALE: Glenn Ford, Rochelle Hudson—We expected a comedy and got a racket picture. Breathing pure mountain air in these parts, we are uncontaminated by the vices of the big cities. The founders of a mercy institute for care of expectant mothers existing on charity, make a racket of selling babies, exposed by news reporter. At least, it's a novel idea and for that reason will keep audience interested. Running time, 66 minutes. Played January 3-4.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

BLONDIE PLAYS CUPID: Penny Singleton, Arthur Lake, Larry Simms, "Daisy"—So far this one was the best of the series. It topped any picture that I have ever run at my house. I started playing these on Sunday and Monday and every one has outgrossed the last one played. Patrons want to laugh these days and they are always waiting for the next one to come up. Running time, 66 minutes.—Captain Jim Haney, Milan Theatre, Milan, Ind. General patronage.

GREAT PLANE ROBBERY, THE: Jack Holt—A "normal" Holt picture. No life, no business. We have admired Jack from childhood. But today's pictures are no soap. We suggest to him that he get out of the bad Hollywood "all-talk, no action" rut and give out with nice, well-sustained action. Even if he has to ring in a partner, he'll then be O.K. again. Running time, 55 minutes. Played January 9-11.—G. A. Skelly, New Arcade Theatre, Newark, Ohio. General patronage.

HOWARDS OF VIRGINIA, THE: Cary Grant, Martha Scott—We had an excellent crowd to this fine picture. The book helped the draw a lot here so be sure they know it is from "The Tree of Liberty." Cary Grant seemed a little out of place, but, as a whole, this picture has what it takes. It certainly covers a lot of early American history. That infers a tie-up with schools. Running time, 112 minutes. Played January 9.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TWO FISTED RANGERS: Charles Starrett, Sons of the Pioneers—Usual Western action show. Suitable for that type of patronage. A lot of the elite snoot Westerns, but it is the largest unit of patronage on the bands of the headwaters of the West Branch of the Susquehanna. Producers of these pictures and the Western stars should regard this patronage and strive for constant improvement in product. Running time, 60 minutes. Played December 30-31.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

First National

CODE OF THE SECRET SERVICE: Ronald Reagan, Roselle Towne, Eddie Foy, Jr.—Here is a fast moving, exciting, realistic action show with a different plot. Never saw one like it; something very unusual for producers. Will please action fans. Good for double with another show to please the women. This will please the men. Doubled with "Sally, Irene and Mary," another good oldie. Played December 10-11.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

TUGBOAT ANNIE SAILS AGAIN: Marjorie Rambeau, Alan Hale, Ronald Reagan, Jane Wyman—Played on Sunday to a fine business. Marjorie Rambeau is very god and so is Alan Hale. Plenty of good solid laughs. Running time, 86 minutes.—Captain Jim Haney, Milan Theatre, Milan, Ind. General patronage.

Metro-Goldwyn-Mayer

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—This one really pleased the patrons that saw it, but they were so few that it wasn't even funny. The color was excellent and the story good, but my people are not MacDonald and Eddy conscious. Running time, 94 minutes. Played December 25-26.—J. C. Hartley, Arcade Theatre, Arcade, N. Y. Rural patronage.

ESCAPE: Norma Shearer, Robert Taylor, Conrad Veidt, Nazimova—I think this was a fine picture. It got the better class of people out, but farmers didn't gave it good comments. Acting fine. Business just fair. Played December 22-23.—J. C. Hartley, Arcade Theatre, Arcade, N. Y. Rural patronage.

GO WEST: Marx Brothers—This one will get 'em out if they really want the laughs, and they will go out if they really want the laughs, and they will go home satisfied. They should let Harpo play the harp more. Business fair for between Holidays. Running time, 80 minutes. Played December 29-31.—J. C. Hartley, Arcade Theatre, Arcade, N. Y. Rural patronage.

HELL BELOW (RE-ISSUE): Robert Montgomery, Walter Huston, Madge Evans, Jimmy Durante—Action picture re the submarine service. Played this as a release issue. Very timely subject and good response from my patrons. Running time, 98 minutes. Played December 36.—A. L. Dove, Bengough Thetre, Bengough, Saskatchewan, Can. Small town and rural patronage.

I LOVE YOU AGAIN: William Powell, Myrna Loy—What a change to hear your patrons get a good laugh and really enjoy an evening's entertainment. This team do a sweet job in this feature. Tops in entertainment. Play it. Running time, 100 minutes. Played January 9.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

LITTLE NELLIE KELLY: Judy Garland, George Murphy, Charles Winninger—This is a sweet little picture and Murphy and Winninger were good support for Miss Garland. Winninger is immense in his role and, better yet, there were two of the old hit songs in the picture, "Little Nellie Kelly" and "Singing in the Rain." The songs of the past are getting more solid reaction of favor from the audience than the newer ones. They are like old friends, and from the way those were received in "Tin Pan Alley" and this one, it looks like good showmanship to resurrect some of the old favorites in the musicals that come out. The proof of this was the apathy that "Bittersweet" received on its run. No raves on that one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LITTLE NELLIE KELLY: Judy Garland, George Murphy, Charles Winninger—This picture had appeal for everyone and if they have a heart at all, they will enjoy it. It's good and common and swell entertainment. Judy turns in a fine performance. Business a little better than average. Running time, 100 minutes. Played January 1-2.—J. C. Hartley, Arcade Theatre, Arcade, N. Y. Rural patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, Paul Whiteman—This is a very nice picture and will draw plenty extra business, but we believe it could be greatly improved with a little cutting. It is much too long. Particularly the detours away from the story are too drawn-out. All of the numbers could be shortened with improvement to the picture. Running time, 120 minutes. Played December 29-31.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, June Preisser, Paul Whiteman and His Orchestra—Held up for three days. The best Metro since "Boom Town." Above average business. Played December 15-17.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

SIX THOUSAND ENEMIES: Walter Pidgeon—Although somewhat old, we played it to record business on Foto Nite.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TWO GIRLS ON BROADWAY: Lana Turner, Joan Blondell, George Murphy—Metro deserves an Oscar for this superb program musical comedy. Entire cast, plot, music and show is tops. Don't throw this away. Doubled with western. Played December 26-28.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

APE, THE: Boris Karloff—A right smart picture. The show made a big hit on Broadway some time ago and helps the box office for the movie. More patrons asked when this picture was coming than you can believe, and they all turned out when it arrived, and pleased. Running time, 62 minutes. Played January 8-9.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Ellen Drew, "Rochester" Eddie Anderson, Andy Devine—This one could have been appropriately titled "Laughter and More Laughter," judging from the reaction of our audience. From the opening scene to "the end," all were in an uproarious mood. There is music, dancing (Merriel Abbott Dancers and Rochester), pretty girls, comedy aplenty and new faces, one of which is "Carmichael," the polar bear. It would be hard for even the anti-Benny's (Fred Allen, et al) to deny that this one is really entertaining. Running time, 82 minutes. Played December 28.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison theatre patronage.

GREAT McGINTY, THE: Brian Donlevy, Akim Tamiroff, Muriel Angelus—Good picture; fair business. This picture was old when I played it and business was off. Running time, 90 minutes. Played January 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THOSE WERE THE DAYS: William Holden, Bonita Granville—Sleeper. From previous reviews did not expect much. Excellent family entertainment, especially the older folks. Story of the 1900's college life of your older patrons, faithfully, comically produced. Young folks will enjoy seeing the quaint type of love making the older folks used to do. Played December 3-4.—William G. Clark, Alamo Theatre, Pine Bulff, Ark. Suburban patronage.

Republic

MELODY AND MOONLIGHT: Johnny Downs, Barbara Allen (Vera Vague), Jerry Colonna—Played on Cash Night and gave fine satisfaction. It's a great Sunday picture for any town and will please 100 per cent. Running time, 73 minutes.—Captain Jim Haney, Milan Theatre, Milan, Ind. General patronage.

YOUNG BILL HICKOK: Roy Rogers—Fair weekend business. He does not do anything like the business Autry does.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

BILL OF DIVORCEMENT, A: Maureen O'Hara, Adolphe Menjou, Fay Bainter, Herbert Marshall—On a double bill second run fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FLYING DEUCES, THE: Laurel and Hardy—Good picture and good business on family night. Running time, 65 minutes. Played January 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LUCKY PARTNERS: Ronald Colman, Ginger Rogers—Good picture and fair business. Probably a little too old when I played it, which hurt business. Running time, 101 minutes. Played January 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Oka. Small town patronage.

VILLAIN STILL PURSUED HER, THE: Hugh Herbert, Anita Louise, Buster Keaton—This one completely missed the boat. An idea that didn't jell. Our patrons said it was the poorest they had ever seen. Better lay it on the shelf, or you'll wish you had. Running time, 67 minutes. Played January 10-11.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye—**BANJO ON MY KNEE:** Barbara Stan-

(*Continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

(*Continued from preceding page*)

wyck, Joel McCrea, Walter Brennan—**YOU CAN'T HAVE EVERYTHING:** Alice Faye, Don Ameche—Used these old ones to substitute for poor program pictures of the past year. Excellent business and if you replay these you won't regret it.—William G. Clark, Almo Theatre, Pine Bluff, Ark. Suburban patronage.

BRIGHAM YOUNG, Tyrone Power, Linda Darnell, Dean Jagger—Another history picture that didn't draw its breath. Yes, it's a good picture but that don't pay the film bill. My popcorn machine almost outgrossed it. Running time, 86 minutes.—Captain Jim Haney, Milan Theatre, Milan, Ind. General patronage.

BRIGHAM YOUNG: Tyrone Power, Linda Darnell, Dean Jagger—This is one of the most impressive pictures we have played this season. We had a fine crowd and they all thought it was dandy. It has plenty of action and a tremendous story. Dean Jagger held the audience's attention thoroughly every time he spoke. Magnificent scenery and some good humor by John Carradine do their share to make this top-notch. I recommend it unreservedly. It will attract all ages; it will brigham young and brigham old. Running time, 113 minutes. Played January 10-11.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Carmen Miranda—This is without doubt one of the greatest that Fox has ever produced. It has everything in it, music, dancing, comedy, horse racing, etc. If you have not played this one, you can really go to town if you put the publicity out on it. Running time, 88 minutes.—Captain Jim Haney, Milan Theatre, Milan, Ind. General patronage.

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell, Basil Rathbone—Very good action type of picture. Pleased a good Sunday attendance. Running time, 93 minutes. Played January 5-7.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MICHAEL SHAYNE, PRIVATE DETECTIVE: Lloyd Nolan, Marjorie Weaver—Good detective story with plenty of comedy. Good business on week end date. Running time, 77 minutes. Played January 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NIGHT TRAIN: Margaret Lockwood, Rex Harrison—Once in a blue moon an English picture comes along that gets by, but here is one that will knock you for a twister. Play this on a Sunday and give it all you got. Some of my patrons sat through it twice and came back the second night. It's a honey if there ever was one. Running time, 93 minutes.—Captain Jim Haney, Milan Theatre, Milan, Ind. General patronage.

STREET OF MEMORIES: Lynne Roberts, Guy Kibbee—A nice little picture. Will please on double bill. Running time, 70 minutes. Played January 8-9.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

United Artists

OUR TOWN: William Holden, Martha Scott, Fay Bainter—We were somewhat reluctant to play this one, but we personally were impressed with it, although the opinion of the crowd was about equally divided. No drawing power. Running time, 90 minutes. Played Jan. 3-4.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles—Played this picture twice, both times to outstanding business. Repeat this for some real business.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

THIEF OF BAGDAD, THE: Conrad Veidt, Sabu, June Duprez—Beautiful picture, superbly directed and well played by a splendid cast. Wonderful camera work. Fantastic story, but the crowds enjoyed it, and we do mean crowds. Running time, 93 minutes. Played January 12-14.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

THIEF OF BAGDAD, THE: Conrad Veidt, Sabu, June Dpurez—It took two years to make and $2,000,000 to produce this truly great picture, and Conrad Veidt, Sabu, June Duprez, John Justin, Rex Ingram, Mary Morris, et al, were most excellent in their truly fine performances. A most truly Arabian Nights tale, it has all of the charm and glamor that makes the imagination wonder what next. The flying horse, the all-seeing eye, the magic carpet, and the Djinn imprisoned by King Solomon two thousand years ago, and released by Sabu, produces the greatest credit to the scope of the camera, and Sabu's three wishes, granted by the Djinn help to bring about a happy conclusion, and the two lovers are in due time wed and live happily ever afterwards, and the thief of Bagdad becomes a great and influential personage and a second King Solomon in wisdom and great learning. All audiences seeing this picture will like it, except the very small ones who may become terrified by the Djinn, who is truly terrifying most of the time.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

Universal

ALIAS THE DEACON: Bob Burns, Mischa Auer, Dennis O'Keefe—This is a dandy show. It is a satire on any number of our popular frailties, including prize fighting, gambling, civic righteousness, the present patriotic "bunk" and other ills that the human, in mass, is heir to. A card shark, Bob Burns, posing as a deacon, takes over a whole bunch of hypocrites and profiteers as he should do and saves the widow's property and brings about a happy ending for a romance. This fellow Burns is really good in this role. We repeat, this is a dandy show. Running time, 72 minutes. Played January 5.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart—Best Western epic produced during the year. Action, comedy, pathos united in fine proportion. Thoroughly enjoyed by women, men, children. You can guarantee this for your action crowd. Doubled with western. Played November 28-30.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean, Charles Winninger—not exactly new, but still good. The first twenty or twenty-five minutes of this picture is exceptionally fine, then it drops to a somewhat lower level and continues with good entertainment. Re-introducing "old timers" like Eddie Leonard, Blanche Ring and others, was a pleasing gesture reminding some of us that we must be getting along pretty well, not meaning much to the present generation. Running time, 92 minutes. Played January 1-2.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon, Eugene Pallette—Once again we scored heavily with Deanna, as has been the case with several of her other pictures which we have been pleased to offer "the world's choosiest audience." All of her pictures are so refreshing that it is difficult for one to fail to enjoy them, and I suppose the men here are not to be excepted. In this one, Deanna, as the talented daughter of a famous, but elderly, stage star, acts with charm and assurance, proving beyond question that she is more than a pretty young girl with a good voice. And speaking of voice, she renders Schubert's "Ave Maria" for a brilliant finale to a picture that everyone should see. Running time, 100 minutes. Played January 4.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison theatre patronage.

GIVE US WINGS: "Dead End" Kids, Wallace Ford, Anne Gwynne—A good story, well made and full of pep, as all pictures are with these boys starring. Perfect week end entertainment, and the aviation feature appeals to all. Running time, 62 minutes. Played January 10-11.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

HIRED WIFE: Rosalind Russell, Brian Aherne, Virginia Bruce, Robert Benchley—Very good picture. Did not do business we expected. Everybody liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

INVISIBLE WOMAN, THE: John Barrymore, Virginia Bruce, John Howard—This picture has a perfect title, which is not always the case these days, and a grand story, well directed and well played. The crowd will go for it in a big way. Running time, 70 minutes. Played January 5-6.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

LAW AND ORDER: Johnny Mack Brown, Fuzzy Knight—A very good western. The more my patrons see of Johnny Mack Brown the better they like him, and photography good. Running time, 58 minutes. Played January 11-12.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

MY LITTLE CHICKADEE: Mae West, W. C. Fields—Story lacks plausibility and movement. Fair picture—based on draw—not so good. Doubled with western. Played December 12-14.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

ONE NIGHT IN THE TROPICS: Allan Jones, Nancy Kelly, Abbott & Costello—Not much to this one. Just another musical that didn't raise much furor. But it has two comedians, Abbott and Costello, that top anything that we have seen in a long time. They are about the only high spot in the picture. Given a careful treatment in a comedy, they will be a welcome addition in this business that needs laughs at this time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Warner Brothers

ALL THIS AND HEAVEN TOO: Bette Davis, Charles Boyer—We took a beautiful lacing on this show. Not a small town picture. A very good show, but somewhat depressing. A splendid deilneation of what happens to a husband, his wife and children when the wife and mother is a selfish, self-centered, unreasoning, emotional and jealous monster. An unusual story, but by no means an impossible one. It's a woman's show; not that it will do any of them any good. Enjoyed by me and the other six patrons that came to see it. Running time, 143 minutes. Played January 8-9.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

FLOWING GOLD: John Garfield, Frances Farmer, Pat O'Brien—A good action picture, but not worth what we had to pay for it. A Rex Beach story. Well directed, in which O'Brien does his best work up to now. Garfield puts on his usual fatalistic role, but with a pleasant relief from final desperation. Running time, 82 minutes. Played December 29.—Joseph Gray, Gray Theatre, Spangler, Pa. General patronage.

FOUR MOTHERS: Priscilla, Rosemary and Lola Lane, Gale Page, Claude Rains, May Robson—The picture is very good and equal to its predecessors, "Four Daughters," "Four Wives," now "Four Mothers," and their children, also four in number, is a story to be continued in our next. Claude Rains and May Robson provide most of the acting. The Lane Sisters, Gale Page, Frank McHugh, Jeffrey Lynn and Dick Foran and the four little 'uns are all excellent, and were excellent in their several parts. Played January 8-14.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

KING OF THE UNDERWORLD: Humphrey Bogart, Kay Francis—Here is another picture with an outstanding, good plot. Exciting, different. Pleasant change from usual gangster's plot. Will please. Doubled with "Coast Guard." Played December 17-18.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan, Donald Crisp—A very good picture, but business way off. Those who came liked it very much. Newsreels take the drawing power away from a football picture. There are too many football shots in them a this time of the season. Running time, 98 minutes.—Captain Jim Haney, Milan Theatre, Milan, Ind. General patronage.

LADY WITH RED HAIR, THE: Miriam Hopkins, Claude Rains—Did not get half the film rental from this product. The first night killed the box office for me. Too much dialogue for a small town audience. No action and no music. Pass this one up for certain if you are in a spot like mine. Miriam Hopkins has no followers here. Running time, 80 minutes. Played January 2.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart—Good Business. Good entertainment, well produced, but too long. Bogart, Alan Hale and Guinn Williams the makings of this opus. Audience reaction very good. Running time, 119 minutes. Played January 12-14.—G. A. Skelly, New Arcade Theatre, Newark, Ohio. General patronage.

Short Features

Columbia

BARNYARD BABIES: Fable Cartoons—Just so-so. Bits of life; awful pathetic.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BEAUTIFUL SWITZERLAND: Columbia Tours—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FISHING IN HAWAII: Sport Reel—Real good.—Harland Rankin, Plaza Theatre Tilbury, Ontario, Can. General patronage.

MASTER OF CUE WITH WILLIE HOPPE: Sport Thrills—Willie Hoppe does some trick billiard shots that certainly surprised and interested the audience. Running time, 10 minutes.—V. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ROUGH HOUSE FIESTA: Sport Thrills—As might be expected, the men here "ate this one up." It shows two teams of bone crushers, Nick Lutz and Dropkick Murphy vs. Battling Haggerty and LaVerne Baxter, in what is known as "modern wrestling," but which resembles better what is described in the dictionary as mayhem. It is really funny and should provide a laugh for all regardless of sex. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison theatre patronage.

King of Comedy Film Corp.

IN THE BANK (RE-ISSUE): Charles Chaplin—This re-issue of an old Charlie Chaplin favorite was greeted with applause, laughed at heartily, and proved to be of interest generally. I think it did its share of drawing a good crowd as I advertised it well. The photography and action are much better than you would expect and the musical scoring is good. It brought back a lot of memories to the older folks and everyone is interested in when we will play the next one. You can't ask any more than that, can you? The print I had was almost brand new. Running time, 15 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

AMERICAN SPOKEN HERE: Passing Parade Series—Very good short dealing with present-day slang. Has some comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIDDEN MASTER, THE: Passing Parade—Good single reel. Running time, 9 minutes.—A. L. Dove Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

KIDDIE KURE: Our Gang Comedy—Average Our Gang comedy. Running time, 10 minutes.—E. M. Frei-

(*Continued on page 77*)

CARRY A TORCH FOR

LAND OF LIBERTY

presented by the motion picture industry to make 130 million people proud to be Americans!





"WHY TALK ABOUT PATRIOTISM WHEN YOU CAN DO SOMETHING ABOUT IT!"

Mr. Exhibitor, when you play "LAND OF LIBERTY" it's a rare opportunity to score at the box-office and simultaneously in the grateful heart of your community!



SEE IT WITH YOUR OWN THRILLED EYES

(Ask for a screening at your M-G-M Branch! Ask anyone who has seen it!)

AND YOU'LL JOIN THE CHEERING CRITICS!

(continued above)

SOCKO ENTERTAINMENT *say the* CRITICS!

"Stunning . . . a glowing tribute to the narrative power of the cinema . . . Interesting, informative and entertaining . . . A striking dramatization of the nation's history and belongs in every theatre . . . A monumental success." —M. P. HERALD

"The film is unique . . . extremely well handled by Cecil B. DeMille . . . the cast is enough to knock anyone's both eyes out."
—BOX OFFICE

"This unique production is in a class by itself . . . One of the finest achievements of its kind the industry has ever known . . . Fascinating." —FILM DAILY

"A magnificent job . . . swiftly moving . . . studded with drama . . . in consideration of the present temper of the people of this country, general world conditions and the preoccupation of the nation with matters of freedom and the support of the democratic ideal, this film should find strong popular support at the theatre." —M. P. DAILY

"Truly a 'Cavalcade of America.'..." —VARIETY

"Rare indeed are the opportunities of encountering in any medium such vitally absorbing entertainment . . . Amazing entertainment force, capable of holding a rank-and-file audience spellbound through its entire length." —HOLLYWOOD REPORTER



REMEMBER!

The entire cost of making "Land of Liberty" was donated by the organized industry!

(1) Every producer joined in making this timely entertainment which dramatizes America and its democratic way of life.

(2) All sales profits realized are being donated to war emergency work.

(3) All the services of distribution are given free.

(4) Exhibitors are asked for rental only. Exceptional opportunities are yours through live-wire showmanship!

(5) M-G-M is handling distribution on behalf of the industry. Communicate with your M-G-M Branch.

BELOW: *Two-fisted showmanship packed Williamsport test run. This is a typical ad. Complete campaign, easily duplicated, available at your M-G-M Branch.*





"I'm proud to be an American and proud to present in my theatre–

LAND OF Liberty"



"Mister American Showman: Here's a truly great and inspiring attraction! Get behind it with your heart!"

PRINTED IN U.S.A.

(*Continued from page 72*)

burger, Paramount Theatre, Dewey, Okla. Small town patronage.

NOSTRADAMUS: Historical Mysteries—Would suggest you go back and get this. Nostradamus predicted the future, Hitler, present war, Germany's defeat with America's help to England.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

WOMEN IN HIDING: Crime Doesn't Pay Series—This entry in the Crime Doesn't Pay Series is one of the best. You will appreciate the fine acting and direction as well as the thrilling story. Play it with a light feature as it is quite heavy. Running time, 21 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Paramount

EUGENE, THE JEEP: Popeye the Sailor—Exceedingly funny and entertaining. Popeye has a very exciting time, trying to keep Eugene out of his bed, but doesn't succeed. And this is one picture where no spinach is required or eaten. Running time, 7 minutes. —William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PARAMOUNT NEWS: No. 36—Italian prisoners in Libya; Anne Morrow Lindbergh presents her views on food relief; H. M. S. Kelly saved by Royal Navy, beach wear shown at Miami, British evacuee children in New York speak to parents in Britain; President Roosevelt's speech. Running time, 10 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PLAYMATES FROM THE WILD: Grantland Rice Sportlights—Excellent comedy; unusual short. Don't miss this one.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

TELEVISION PREVIEW: Paragraphics—Ted Husing indicates to us the important part that television will play in our lives before many months have passed. Very interesting. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison theatre patronage.

TWO OF A KIND: Grantland Rice Sportlights—A preview of the Rideout Twins (track stars) and other family duets in the field of sports. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison theatre patronage.

UNUSUAL OCCUPATIONS L9-6: Another dandy. These shorts are very popular here and we have been urged by the men to continue to show them. Six different items, hobbies and businesses, are shown in this one. There is a man in Nebraska who sculptures in steel with an acetylene torch; a woman who trains polar sledge dogs; a man in New York who makes a collection of timepieces; a pilot who flies mail by autogiro from the roof of the Philadelphia Post Office to Camden airport; a department of the U. S. Treasury that redeems mutilated currency; and last, but not least, a Californian who operates his own $10,000 miniature battle fleet by radio. Running time, 17 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison theatre patronage.

RKO Radio

AMERICAN ROYAL: Reelisms—Entertaining reel on the horse and stock show in Kansas City, Mo. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BEACH PICNIC: Walt Disney Cartoons—Without Donald Duck is like being without water on the desert. He can make a sphinx laugh.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

CRIME RAVE: Leon Errol Comedies—Had a union man tell me the union men weren't coming to see the show as Leon Errol, according to their trade paper, built apartments with scab labor. RKO, check on this. Poor exhibitor!—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

DONALD'S COUSIN GUS: Walt Disney Cartoons —Good cartoon in color. Running time, 7 minutes.— E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INFORMATION PLEASE, NO. 1: (1940-41 Series)—The sound in this one is very excellent. I hope it means a permanent improvement. It features Anna Neagle and is one of the most humorous of the series. Try it. Running time, 11 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

INFORMATION PLEASE, NO. 2: (1940-41 Series)—This is an average entry featuring Ruth Gordon and fair sound. However, this series is always welcomed here. Running time, 11 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

INFORMATION PLEASE, No. 8: Questions asked related to baseball, fish names, actors, different kinds of drinks. Very interesting and amusing. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

MARCH OF TIME SERIES: Late issues have been outstanding. Have changed my mind on these subjects. However, I still think they are too costly for short subjects.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

MARCH OF TIME NO. 10: The Philippines—Exceptionally good reel of current events. My patrons enjoy this program as much as any part of the entertainment. Can recommend this series to all exhibitors. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

PANTRY PIRATE: Walt Disney Cartoon—For one dandy laugh after another, this color cartoon is just about perfect. Pluto and the bubbles are a riot. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

MIDGET MOTOR MANIA: Adventures of the Newsreel Cameraman—A very good reel showing midget car racing from tiny models up to full size racers. They'll like it! Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MOVIETONE NEWS: No. 33, Vol. 23—Roosevelt's speech; H. M. S. Kelly saved by Royal Navy; King George of Greece visits bomber command; civilian life underground in London; Sports parade of 1940; Santa Anita racing season opens. Running time, 9 minutes. —William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

Universal

STRANGER THAN FICTION: No. 75—In this one we see a canary that is trained to feed itself, a collector of pencils of all types and descriptions, a University of Pennsylvania professor who collects masks as a hobby, a horse cemetery in which many money winners have been buried, and last, but not least, a fish counter, yes, sir, a man who does nothing but count salmon as they fight their way up a long flight of steps (fishway) that Uncle Sam provided for them at the Bonneville Dam, Bonneville, Oregon. These shorts are very interesting and educational. Running time, 9½ minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison theatre patronage.

Vitaphone

COLD TURKEY: Helen Broderick—Real good, many laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GOODNIGHT ELMER: Merrie Melodies—An amusing color cartoon depicting Elmer's attempts to put out a candle that just won't go out. It got a good many laughs. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH ON, MARINES: Special—A most excellent picture. About a commission from Annapolis received by two brothers, who are in friendly rivalry for both the coveted diplomas and the hand of the Commander's daughter. Excellent photography and very patriotic in every particular. Running time, 20 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MEN WANTED: Color Parade—I always click on the oldest of this series that the Winnipeg exchange can give me. Print very poor. Not much entertainment value. Running time, 8 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

OLD GLORY: Merrie Melodies—I was up in the booth when this was running. When closing scene was on screen, I could hear audience on lower floor cheering and applauding. Patriotism in cartoon form. Don't miss this one.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

PUBLIC JITTERBUG NO. 1: Hal LeRoy, Betty Hutton—Good double reel with music and dancing. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

SINGING DUDE, THE: Broadway Brevities—Real good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Serials

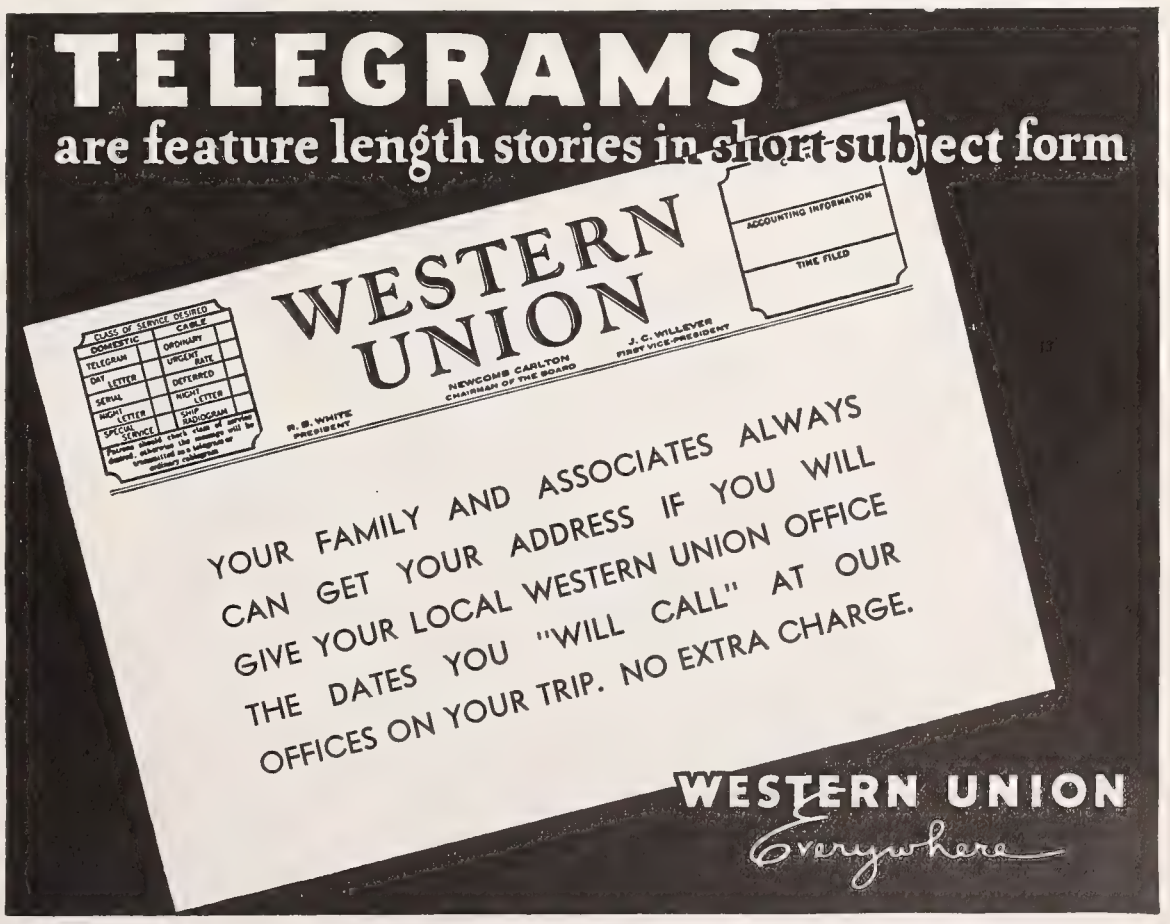
Universal

GREEN HORNET, THE: Gordon Jones, Anne Nagel, Keye Luke—Audience reaction fair. Fairly good crime serial. Action good. Why can't producers keep the Green Hornet's identity a secret? Same criticism of "The Spider's Web."—William G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

RED RIDER, THE: Buck Jones, Grant Withers—Best serial we have ever played for kids or grown-ups. —William G. Clark, Alamo Theatre, Pine Bulff, Ark. Suburban patronage.

AMPA Honors Van Schmus

W. G. Van Schmus, managing director of the Radio City Music Hall, was listed as the guest of honor of the Associated Motion Picture Advertisers at their luncheon meeting in the Hotel Edison, New York, on Thursday. Mr. Van Schmus was scheduled to reveal his experiences and advertising theories in connection with the publicizing and advertising of the world's largest theatre. Guy Eyssell, assistant manager of the Music Hall, promised a discussion of the operation of the huge theatre. Leon Bamberber, AMPA president, was to preside.



IN COURTS

Court Rules Wage Payment to Union

The resignation of an exhibitor from the ITOA of New York prior to the arbitration award increasing wages and granting an extra week's vacation to members of the operator's union, Local 306, last year, did not relieve the exhibitor from paying the increases, according to a decision handed down by Justice Thomas E. Morrissey of the appellate term of the New York supreme court. The ruling upheld a lower court judgment and awarded $928 in damages as well as an additional $888 which accrued since the judgment against Ronsal, Inc., (Robert Saffer), operator of the Euclid theatre in Brooklyn, N. Y.

The defense contended that since it had resigned from the ITOA, it was not bound by the arbitrator's award, but the court ruled that the terms of the basic ten-year contract signed in 1937 controlled. Four similar cases are pending, a union spokesman said, and it is believed the decision handed down will have an important bearing on future actions by the union.

Universal Action Complaint Ordered Amended by Court

Justice Edward R. Koch of the New York supreme court has ordered William Freiday, plaintiff in a director's suit against Universal and its directors and officers, to serve an amended complaint in his suit.

The court required Mr. Freiday to separately state his charge that the contract between the Big "U" Film Exchange and Universal is invalid. In addition, Justice Koch ruled that the voting trust agreement of officers of Universal was not wrongful to Universal itself "but, at most, to stockholders individually." The court refused to pass on Universal's application to strike out a number of paragraphs until the new complaint is served.

Film Rentals Suit Challenges Sales Tax

A suit is being drawn up by deLesseps (Shep) Morrison, state representative of New Orleans, La., challenging the constitutionality of the imposed city sales tax which applies to film rentals and advertising accessory sales. The state administration has dropped its tax but the city, which has been boasting of its excellent financial condition and management suddenly revealed that it needed the revenue and substituted a two per cent "bracket" tax to replace a former one per cent city sales tax which had existed concurrently with that of the state.

Universal Suit Postponed

The breach of contract action brought against Universal Pictures Corporation by the Breeze theatre in Philadelphia, scheduled for hearing in the common pleas court last week, was postponed to the March-April calendar of the court because of illness of the counsel. In a suit filed almost a year ago, the theatre charged losses were sustained because of the failure on the part of Universal to deliver "On the Western Front" when promised, claiming that the play date called for the Christmas of 1939 but the picture was not delivered until the following February. D. B. Kresch, counsel for the picture company, asked for the postponement when doctors ordered him to bed because of the grippe.

"Ecstasy" Writ Denied

An order requested by Max Weingarten to restrain the showing of "Ecstasy" at the Mercury theatre in Buffalo, N. Y., was denied in the Albany County supreme court. Mr. Weingarten claims that he now has the distribution rights to the film upon the expiration of a five-year contract with Eureka Productions, Inc. Eureka held that their five-year agreement dated from the time they received a print in June, 1936, that their rights in New York state date from November, 1940, when the ban on the film was lifted. The presiding judge held that the contracts were a matter for a trial court and that there was insufficient evidence to issue a restraining order against Eureka.

Dismiss Paramount Suit

The plagiarism suit of Allan Lieber, a writer, against Paramount has been dismissed by Federal Judge Barnes in Chicago. The company's motion to dismiss the case, made by Louis Phillips, home office attorney, was granted by the court at the close of argument for the plaintiff and without Paramount having been heard. The writer had claimed in his suit against the film company the Paramount's production, "Professor Beware," had plagiarized his play "Gummed Up."

Title Suit Filed

A suit has been filed in the United States district Court by the Polish American Film Corporation against Aurelio Battistan and John Milo, doing business as the Roma Film Co., to restrain defendants' use of the title "Poland Is Not Lost," and asks $10,000 damages. The plaintiff claims to be producing a film of the same title.

Kircheimer Suit Settled

Sam Kircheimer's suit against the Interstate Theatre circuit which was to go to trial this week was settled out of court. The terms were not revealed.

OBITUARIES

Ward Lascelle, Early Film Producer, Dies

Ward Lascelle, a motion picture producer and director of the silent days, died in Los Angeles, Sunday, January 19th, at the age of fifty-eight.

A native of South Dakota, Mr. Lascelle appeared on the stage for five years before entering into motion picture work with the Fine-Arts-Griffith group, the early day nucleus of many Hollywood film organizations.

He directed some twenty-five pictures before 1923, including one and two-reel subjects. In 1928 and 1929, Mr. Lascelle was an independent producer and later became a part owner of a sound device. He had not been active in the film industry in recent years.

John Powers, Retired Film Executive, Dead

John Howard Powers, a retired motion picture company executive and a former circus promoter, died on Friday, January 17th, in New York. He was fifty-six years old.

A member of a vaudeville team known as McEvoy and Powers which toured the country before the World War, Mr. Powers later became general manager of the David Wark Griffith producing company. In the early 1920's he helped the late Jeff McCarthy produce films.

Mr. Powers left the motion picture business eight years ago. In 1936 he became manager for Tim McCoy the cowboy actor, and soon afterwards they went into partnership to build up a circus but the venture failed.

Charles Brennan, Nathan Golden Assistant, Dies

Charles J. Brennan, assistant to Nathan Golden, chief of the motion picture division of the Department of Commerce, died of pneumonia at the Walter Reed Hospital in Washington, D. C., Wednesday, January 15th.

Mr. Brennan had spent about twelve years in the theatrical business in New York before going to Washington to manage Warner's Metropolitan theatre seven years ago.

He is survived by his widow and a daughter in addition to his father, a brother and a sister residing in New York.

George Elliott Dies; Backed Mayer Venture

Funeral services were held Tuesday for George C. Elliott of Haverhill, Mass., who died Sunday at a local hospital.

Mr. Elliott had been connected with the motion picture business for some years and in 1911 he provided the financial backing for Louis B. Mayer and the late Charles Howard Poor when they built the Colonial theatre in Haverhill. The theatre marked Mr. Mayer's debut into the film industry. The trio then secured New England distribution rights to "Birth of a Nation".

He leaves a daughter and a grandson.

Charles Berman

Charles Berman, one-time owner of the World Film franchise in Toronto, Canada, died in Boston. He was a brother of the late A. C. Berman, who was European representative for Selznick-International. He is survived by his daughter, Mr. Nat Levin.

Alfred Boyden Dead

Alfred E. Boyden, 72, assistant manager of the Plaza and the former Grand theatres when they were operated by the late S. Z. Poli, died in Worcester, Mass., last week.

Robert Conness, Stage Actor

Robert Conness, character actor who appeared in the stage productions of "Idiot's Delight", "Lost Horizon", "The Bat", and many others as well as in vaudeville some years ago, died in Portland, Me., last week. He was 73 years old. His wife, Helen Strickland, stage and screen actress survives.

Jacob Wexler

Jacob Wexler, manager and part owner of the Yiddish Folk Theatre in New York, and one time a well known actor of the Yiddish stage, died last week. He was 58 years old.

W. G. Nelson

W. G. Nelson, 34, independent sound engineer serving about twenty-five theatres in and around Detroit, died in the Henry Ford Hospital of pleurisy. Mr. Nelson was employed as an engineer for RCA for nearly ten years.

Walter Hartwig

Walter Hartwig, a theatrical producer and a leader for many years in the Little Theatre movement and one of the first to organize a Summer theatre, died at the Doctors Hospital in New York after an illness of one week. He was 61 years old.

Bartley C. Costello

Bartley C. Costello, 70, song writer who composed "Hearts of the World", theme song for the D. W. Griffith production of the same title, died in Philadelphia last week.

H. W. Powell

Horatio W. Powell, 75, father and business manager of William Powell the motion picture actor, died in Hollywood last weekend.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

OPEN INVITATION

Some weeks back, came a letter from Manager Ralph Cummings, of the State, in Madison, South Dakota. He wrote:

"I would like to see the Round Table section carry more detailed information on campaigns and other ideas that have to do with exploitation."

From Dave Bachner, of the Warner Cleveland office advertising department, a more recent mail brought another opinion, which was:

"Your convenient and compact style of reporting exploitation ideas throughout the country makes it possible for me to contact a great many exhibitors without leaving my desk. Even if I had the opportunity of meeting each one personally, I doubt if I could accumulate as concise a digest of up-to-the-minute stunts as offered to me through the pages of your publication."

And from George Laby, of the Victory, in Holyoke, Mass., the last mail brought this:

"Outside the office door, in the mezzanine, there is a huge display reading: 'Week after week the Victory has hit after hit (list of coming hits in cutout letters follows).' This is only one of the dozens on dozens of ideas I garnered from the Round Table columns."

* * *

This department seeks no bows. On the contrary, every effort is bent toward improvement of service to members. Thus, we continually seek advice from Round Tablers on what to do about it. As a constant reader, Mr. Cummings no doubt has given some consideration to the matter at hand. He has been asked to set down his thoughts on "more detailed information and other ideas."

As wide open as the jaw of a novice boxer, are these pages to any suggestions from the readers that will aid the Round Table in doing a better job for all of us.

▽ ▽ ▽

THEY ALWAYS DO IT AGAIN

Since the greatest number of expert and active managers are members of the Round Table, it is to be expected that the listing of winners in any distributor's exploitation contest be thickly studded with names of theatremen familiar to our readers. It has always been so. It continues to be so in the recently announced winners of Metro-Goldwyn-Mayer's competition for showmanship among the independent exhibitors.

That 50 percent of all those voted prizes are Round Tablers, then, seems nothing especial for this column to crow about. That 13 out of the 16 top winners are our boys is something else again. We salute Roy E. Hanson, Rex Williams, George Limerick, Jack Alberston and Morrie Parfrey, for taking down the big money, for so ably maintaining the high standards of this organization in pacing the nationwide field.

As already announced, next Tuesday, January 28, is set for the Big Day of the 1940 Quigley Awards when the winners of the Silver and Bronze Grand for the year will be determined. The voting takes place at the Hotel Astor. The Judging Committee, as usual, comprises leading industry executives in distribution, advertising and exhibition. Majority vote will obtain. Entrants to be considered are those with the best records of Quarter-Master Plaques, Medals and Citations during the year's four quarters.

Presentation of the Grand Awards will again be held in Hollywood. The winners, as guests of Motion Picture Herald, will be honored and feted.

Grand Awards results in next week's issue.

▽ ▽ ▽

BURHORN MOVES OVER

Page one of South Chicago's Daily Calumet, under a two-column head and cut, announces the acquisition of John Burhorn as advertising and sales promotion manager. From his post of field supervisor for Indiana-Illinois, John thus returns to the scene of his former triumphs, where as manager of the circuit's Gayety, he turned in the work that won him the 1938 Quigley Bronze Grand Award.

Theatremen and other smart merchandisers in that sector are applauding the news. In sowing the seeds of showmanship over a wider area, Burhorn will be doing an educative job of promotion to make many a cash register jingle. What with his savvy and contacts, they couldn't pick a better boy to do it.

A-Mike Vogel

Round Table In Pictures



For his advance exploitation on "Four Mothers" at the Warner San Pedro Theatre in San Pedro, Calif., Manager Harry Schlinker engaged four attractive girls to push as many bannered baby carriages throughout shopping district. Girls also distributed heralds plugging the attraction.



Parading through streets of Providence was Ed McBride's effective bally for "Bagdad" at Loew's. Sixteen boys each carried one title letter, individual signs being different colors and all wore turbans in keeping.

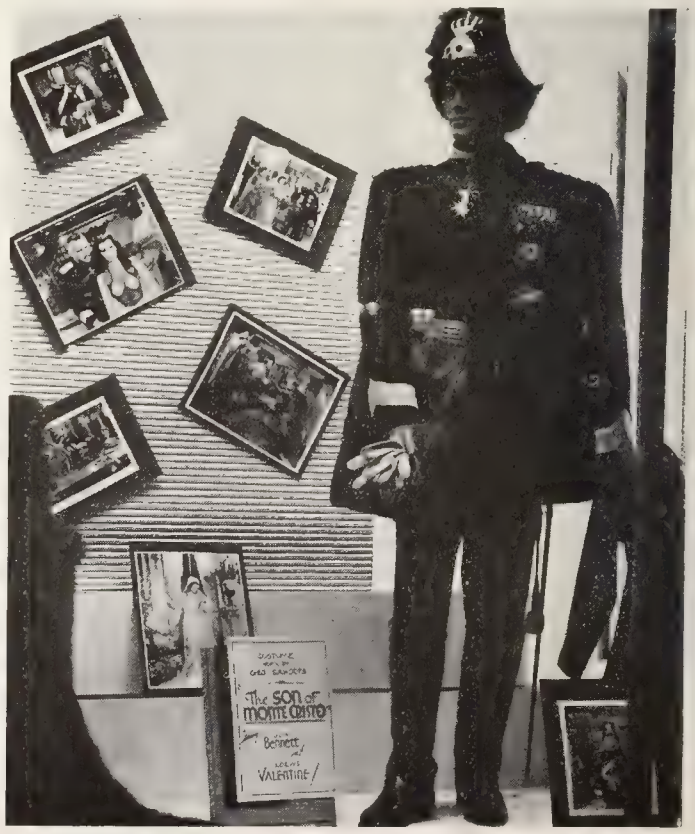


Target planted on reverse side of setpiece illustrated above was used by Roscoe Drissel at Loews, Norfolk, Va., for "Go West". Patrons were invited to try their Marx-manship for guest tickets.

Elmer Hollander, manager of the Warner Stanton in Philadelphia, and John Murt, head of the Mastbaum sign shop, conceived and carried out striking lobby display below for engagement on "South of Suez". Picture was sold with action stills and eye-arresting copy.



Promoted by Round Tabler Jack Lykes was entire corner window of leading department store in Toledo which was devoted to display on "Son of Monte Cristo" for that date at Loew's. Highlight was original costume worn by Louis Hayward in the film.



Nationwide Tiein Made for 'Union'

Engineered by Charles E. McCarthy and Rodney Bush for 20th Century-Fox, national promotion has been completed for "Western Union" in a comprehensive arrangement with Western Union Telegraph directly tied in with the wire company's 19,000 branch offices throughout the country. These offices have been supplied with material to be released in conjunction with local dates on the picture on notification of playdates by exhibitors. One of the main items is a four-page herald, especially prepared. Front cover and inside spread plug the picture, back cover given over to publicity for the picture and wire service. Heralds will be placed in all social telegrams delivered a week ahead and during local runs. Offices will also display four-color tiein posters illustrated by stills from the picture, with space for dates in lower corners.

Western Union has provided the film exchanges with jumbo telegrams containing a Walter Winchell "orchid" endorsement, available to exhibitors at no cost. The jumbo wires have also been made up for lobby displays. Library study charts, in sets of six panels each, are being mailed direct to libraries and school groups through the Hays office.

"LET'S HEAR FROM YOU"

Kyser Diplomas Distributed By Pappas for "Find Out"

Promoted Kay Kyser diplomas, George Pappas at the Rialto, in Beaver Falls, Pa., tied them with ribbons and distributed them ahead of date on "You'll Find Out". Entire staff was dressed in cap and gown with chest badges carrying title and playdates. Week prior, phonograph was planted in lobby playing hit tunes from the picture and on the machine was a photograph of Kyser personally autographed to Pappas. Two members of the theatreman's staff in costume toured department stores, hotels, restaurants, etc. distributing literature in connection with the date.

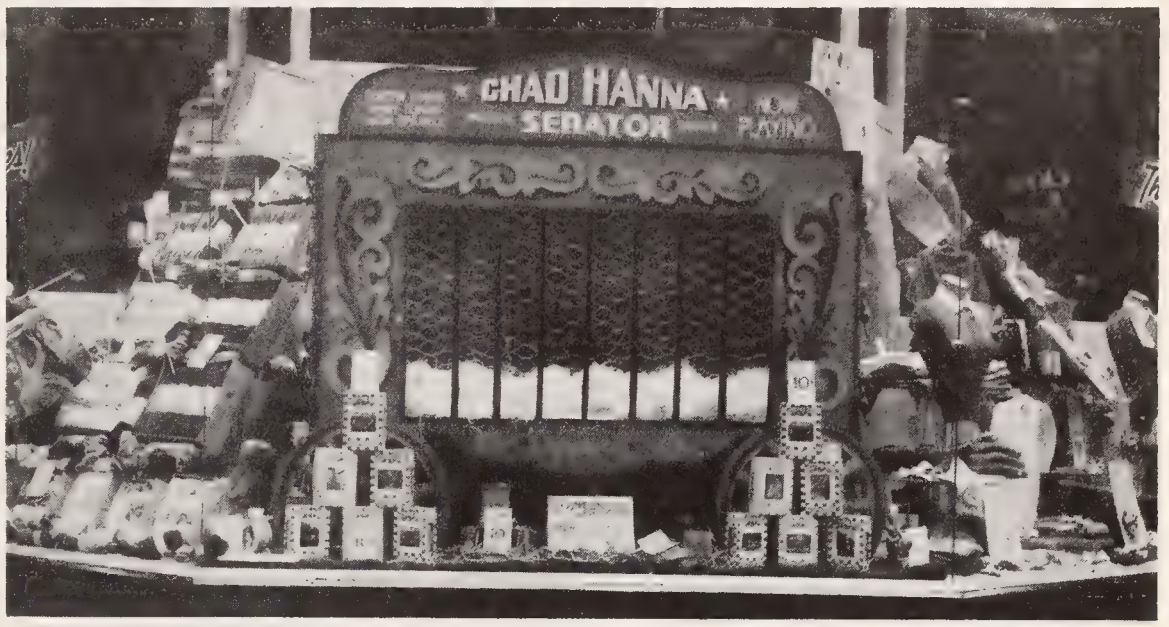
While for "Bitter Sweet" Round Tabler distributed promoted confections appropriately wrapped with picture copy. Numerous displays were planted in music store windows and also through cooperation of music store, stills were distributed.

"LET'S HEAR FROM YOU"

Bittinger Promotes Merchant For Male Choir Appearance

In connection with "Tin Pan Alley," Manager George Bittinger of the Capitol Theatre in Bloomsburg, Pa., made a tie-up with local carpet company to have the firm's recently organized male choir of 50 voices to appear on the stage at one performance. To help push the show the firm plugged appearance in space on weekly pay envelopes usually given over to special message from employer to employe. In addition, a card carrying theatre program was placed in each envelope, the only cost to the theatre being the printing of the cards. Bittinger also arranged to place permanent display at entrance of the mill.

"Chad Hanna" Lion Display Stops Pittsburgh Traffic



KEN HOEL'S WINDOW TIEUP FOR CAGED LION EXHIBIT

WINDOWS and street displays in the business sections of Pittsburgh were used widely to bring attention to "Chad Hanna" at the Harris-Senator, of especial note being the circus cage wagon and live lion cub planted in one of the most prominent windows on Fifth Avenue, main business street. As illustrated above, the exhibit carried theatre credits, and so strong was the attraction that many parents brought the children.

Another display that gathered the crowds was a giant animated figure of a circus barker hooked to a special recording of circus barker patter. Electrically operated, the animation concealed a laughing effect, tied to copy on the record stressing the comedy scenes in the picture. This figure created so much excitement that it was necessary at times to cut off the sound so that traffic could move. The third featured display was a giant book bally, propelled by a man inside, cover carrying theatre credits and picture art. Clown toured with the book and called added attention to it.

Excellent cooperation was had from the *Saturday Evening Post,* which had serialized the story. Magazine carriers distributed heralds with each delivery and all retail outlets carried tiein window cards. The magazine's circulation department was also promoted for assistance in having subscription solicitors include a strong plug for the picture.

Book stores spread the word further with extensive showings of books by Walter D. Edmonds, author of the story. Displays were built around copies of "Red Wheels Rolling," original title of the picture. Giant banner across the face of downtown bank building was another high light as was the front at the theatre. Here, cutout figures of zoo animals were spotted and painted wheels adorned the ticket-booth and end panels. Blowups of the stars in circus costumes brought further atmosphere.

Campaign was waged by Ken Hoel with the assistance of Manager Bill Zeilor with the backing of Ken Hoel, acting circuit ad head, and his assistant, Jim Lindsay.

"Tin Pan Alley" Gets Song Title Contest

A song title contest held in cooperation with the local newspapers for four days prior to the opening helped District Manager Ed Simonis and Jake Weber on "Tin Pan Alley" at the Colonial in Lebanon, Pa. They also borrowed an eye-arresting midget auto and had a young man in top hat and handlebar mustache cruise around the city.

Fashion tie-up with leading women's clothing stores depicting the changes in women's attires since the Gay 90's brought numerous windows. Suitable displays in music stores also helped plug the picture as did banners on local taxis announcing that anyone could ride to see "Tin Pan Alley" from any point in the city for a quarter. Local busses were bannered on each side with playdate and picture.

Miniature Telegraph Blanks Used by Pappas for "Go West"

Effective was Western Union tieup arranged by George Pappas at the Rialto Theatre, in Beaver Falls, Pa., for "Go West." Miniature telegraph blanks were inserted with all messages leaving branch, and carried the following copy: "Don't be gloomy. Those dizzy, daffy pranksters are in town," etc. Messages were run off on theatre's mimeograph machine.

Promoting store window, Pappas filled it with mounted squirrels and credit cards. Copy over all read: "We are on strike. The Marx Brothers are unfair to organized nutters. See," etc., etc. Street bally distributed colored heralds carrying cut of the Brothers and ballot boxes for patrons to check off number of laughs gotten from each of the mad-men in the picture.

SHOWMEN'S LOBBY LAFFS



This cartoon from the pen of C. T. Cooney, Jr., Waldo, Waldoboro, Maine

CASHIER TO PATRON: Sorry! They've been confined so long.

Stoltz Gives Milk Bottles On "Four Mothers" Date

By virtue of his many intriguing ads, Arnold Stoltz, crowned as the Novelty Champ for 1940, now turns his attention to "Four Mothers" at Warners Avon, Utica—gives away milk bottles. Miniature in size, the bottles were attached to envelopes reading, "For Mothers. Don't give baby a late bottle Tuesday. See reasons inside." The inside flyers read:

"Baby will be too excited after the Christmas Week. So put the little darling to bed and take Dad down to the Avon to see," etc.

Given out a week ahead, these were distributed by cooperating baby shop which paid for bottles and printing (3,000) in exchange for copy credits on the flyer, the bottle being a penny item, running less per gross. Stoltz undertook the labor of assembling bottles, and stuffing envelopes.

More baby stuff was utilized via tieup with diaper service company which paid for imprinting and distribution of regular heralds in exchange for back page credit copy.

"LET'S HEAR FROM YOU"

Photos of "Howards" Premiere Used by Eyting for Display

Special lobby display for "Howards of Virginia" was promoted by Henry Eyting at the Grange in Philadelphia consisting of eight stills that were loaned to him by the Richmond Chamber of Commerce. These special pictures were taken during the world premiere and each carried an explanatory line. As part of this display, Eyting solicited and received a letter from Gov. Price of Virginia wishing the Grange success on its run.

In addition, the Chamber of Commerce sent the theatre a large display piece showing the places of interest in Virginia and a large transparent map of Virginia with the locations marked off that had to do with the picture.

"LET'S HEAR FROM YOU"

Levy's Annual Contest Clicks for Third Year

Put on with the same neighborhood jeweler as a stimulator for December grosses, the third annual amateur show series devised by Manager Milton D. Levy, at the Commercial, Chicago, is reported as the most successful of all. Event running for four Saturdays is co-sponsored by the local paper which runs entry coupons and plugs the event in daily stories and large house ads.

Prizes, all in cash, and incidental expenses are contributed by the merchant and the contest is open to all amateurs over 16, who can sing, dance, play an instrument, or entertain otherwise. Preliminary prizes are given on the first three Saturday nights, with the winners entered for the grand finals and the bigger prizes.

"LET'S HEAR FROM YOU"

Terrell's Fashion Layout

A five-column fashion layout, featuring a shot of Katharine Hepburn in "The Philadelphia Story," was landed in the Washington *Times-Herald* by Dan Terrell, Loew's publicist.

Calf Stunt Steals 'Arizona' Opening

Reported as born on the set while the picture was being made, and named "Patricia Titus" after the character played by Jean Arthur, was the calf brought to Miami Beach for personal appearances with "Arizona" at Wometco's Lincoln. Tied into a big campaign with the *Daily News* by Sonny Shepherd, the stunt suggested by Hal Kopplin, circuit ad head, had the visitor received in state at the Roney Plaza. Since no livestock is permitted loose in the community, it was arranged for local police to give the calf a ticket ouside the hotel. All of these proceedings, of course, were duly publicized by the press.

Pressbook stunts in the campaign included distribution of gum by cowgirls, pie recipe contest, bakery tieup on Phoebe Titus pies. Jig-saw puzzle made from a six-sheet and displayed in prominent window was used as the basis for a contest. "Juke" organ in the lobby playing Western music also plugged the date.

Children's quiz and map competition about Arizona also returned benefits, Arizona booklets given away in advance concealed guest tickets, a pair in every hundredth. Theatre lobby went completely Western, Shepherd working in a lot of atmosphere from sand and cactus to horse troughs in front of his "general store" front.

Governor Greets Lewiston Mayor

For the date in Lewiston, Pa., Manager Paul Klinger of the Rialto and exploiteer Ed Rosenbaum arranged for a letter of greetings and endorsements from the Governor of Arizona to the Mayor. This was used as a newspaper ad. Picture postcards postmarked Tucson, were forwarded to the theatre mailing list and other residents, the cards carrying plug and date.

Klinger also had cowgirls distributing the gum on the downtown streets and tied in with his McCrory store to have over 40 clerks wear imprinted silk badges ahead and during run. Window streamers and special displays in windows and on counters were also arranged. Other prominent stores were tied in for full windows hooking in with various merchandise in the picture.

"LET'S HEAR FROM YOU"

Child in Orphanage Made "Nellie Kelly" for Day

An exploitation stunt with heart appeal was staged by the Fox Theatre, San Francisco with showing of "Little Nellie Kelly." Acting on advance assurance of all four daily newspapers that the stunt would be played with pictures and stories, a six year old orphan was selected to reign as "Little Nellie Kelly For a Day."

Automobile company donated a private car and driver, and the youngster was taken on a shopping tour to leading stores, each of which contributed a different article of wearing apparel. A luncheon was given by the Palace Hotel, with band leader Russ Morgan as her host. In the afternoon the youngster was hostess to other kiddies at the orphanage at the matinee performance. Bus lines provided transportation for the other children.

White Collar Gals Aid "Kitty Foyle"

Strong campaigns directed at the women are featured in "Kitty Foyle" dates reported in different sectors by Round Tablers, for instance, in Chicago there Manager Bob Haley at the Palace Theatre planted a serialization in the *American* which ran for three weeks ahead. Newspaper trucks were placarded with announcement and bumper strips and newsstands covered with tack cards. Window cards were distributed to agencies selling the paper week ahead and tieups were arranged with principal book stores featuring the popular dollar edition, in addition to distributing bookmarks.

Daily broadcasts were made over Station WCFL and a best letter contest was conducted in the *Times* week before with guest tickets to winner for opening night. Art and feature stories were also used by the three local dailies.

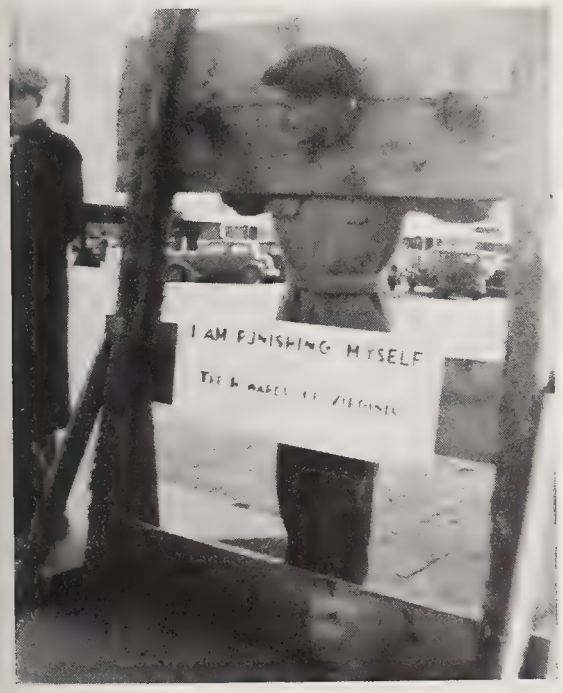
A "White Collar Girl" shopping tour was sponsored by the Dayton *Herald and Journal* and arranged by Bill Clark of the Keith Theatre, Dayton, Ohio. Starting a week in advance, co-op merchant ads and stories were planted. Girl dressed as Kitty Foyle visited several of the stores and public meeting places at specified times. Folks recognizing her, tapped girl on the shoulder with copies of the paper for passes.

Shaffer Plants Serialization

Through cooperation of local daily, Frank Shaffer at the Warner Dixie, in Staunton, Va., planted a 24-day serialization of the picture, opening with a half page announcement plug. Serial finishes four days ahead of Shaffer's opening on the date.

Down in Memphis, at Loew's Palace, printed literature was distributed to women's clubs and business women's organizations, featuring critics reviews. Imprinted bookmarks, window cards and automobile bumper strips were used, in addition to heralds crediting the attraction, which were given out to women at all factories and office buildings in the city.

"LET'S HEAR FROM YOU"



REDMOND'S "HOWARDS" STUNT

"Doc" Twedt Shoots Off Arrows And Winds Up In the Clinck

The opening for the first chapter of "Green Archer" at the Lido, Manly, Iowa, brought the largest house ever for any serial, writes "Doc" Twedt, even though the Round Tabler and his bally man went to the jail-house to make it possible.

What came before started with a tailoring job of green oilcloth in the expert hands of Mrs. "Doc" fashioned after the garb of the "Archer" himself. Duked up in the costume, equipped with bow and arrows, painted in green, the young bally fellow made the city, a back banner identifying the character depicted, theatre and date.

The arrows of course were propelled merrily hither and yon via the bow and onlookers bringing them to the Lido were rewarded with admissions to the show. However, and alack, the "Archer" somehow shot out a department store window and, before "Doc" could say "Robin Hood", the boy and the Round Tabler were telling it to the judge. And since Twedt is always good copy for the local dailies, the story was spread right across page one, which did no harm at all to the grosses.

Rosie Holds Treasure Hunt For "Little Nellie Kelly"

Effective was the Judy Garland treasure hunt put over by Round Tabler Morris Rosenthal with local five and ten in connection with his date on "Little Nellie Kelly" at the Majestic, in Bridgeport. Store distributed 5,000 heralds announcing the event, and gave full window with stills and insert cards.

Idea was for customers to examine counters and look for a name of one of the cast on the card. Names were scrambled and slant was for folks to put them all together to spell the cast. Entrants had to go to the theatre lobby to find out who was in the picture. In addition, *Times-Star* cooperated on a limerick contest, with guest tickets to those submitting best "last lines" in connection therewith.

"LET'S HEAR FROM YOU"

Star Personal Tied To "Dancing On Dime"

Manager Fred Hermann and assistant Jim Riley made Wilkes-Barre, Pa., Grace McDonald-conscious when the Paramount starlet appeared in the Irving Theatre's three-day-a-week vaudeville show at the same time her picture, "Dancing on a Dime" played at the house. A tie-up with Woolworth's 5 and 10 accounted for window cards and streamers throughout the store on counters and other displays.

Miss McDonald was interviewed over both local radio stations which also plugged the picture's hit tunes for a week in advance, both on records and by the studio orchestras. Music stores plugged the show hits and Hermann and Riley had the art department set up outstanding set pieces and blow-ups of the star in lobby a week preceding her appearance.

"LET'S HEAR FROM YOU"

Elder's "Flight Command"

A pictorial strip headed: "Robert Taylor Earns His Wings—On and Off the Screen," was good for six columns in the Harrisburg *Sunday Courier* as part of the "Flight Command" campaign put over by Bill Elder, Loew's. Elder also planted the M-G-M New Year product story in the local *Telegraph.*

Redmond Sells "Howards" With Punishment Stocks

For graphic illustration of how evil-doers were handled in the days of "Howards of Virginia," Jimmie Redmond erected a "punishment stock" on the busiest corner of Fairbury, Neb., to attract for the date at the Bonham. Made up of scrap lumber and four fence posts, the stunt was used a week ahead.

As a definite "stopper" Redmond had two boys demonstrating the idea, as noted left. The boys relieved each other for two hours daily, at 15-minute intervals, which qualified them to tell how effective the apparatus was in discouraging crime. Their opinions were duly set down in interviews with the local papers, the stories including the theatre credits as a reasons-why for the gag. Direct tiein copy nailed across the front read: "I am punishing myself because I will not get to see," etc., etc.

On "Go West," Jimmie credits the pressbook "wanted" window card for wide attention, which the Round Tabler also used as a herald distributed house-to-house, to store counters, etc. The window cards were planted in every window in the business section and via a special permit, tacked to telephone poles.

"LET'S HEAR FROM YOU"

Alexander Gives "Foyle" White Collar Contest

A "Kitty Foyle" newspaper contest to select the typical Cincinnati "white collar girl" featured the campaign put on by Manager Joe Alexander of the Albee Theatre for RKO Raadio's "Kitty Foyle." The Cincinnati *Post* sponsored the contest which ran for one week ahead, with generous allotment of photographs and daily news stories, serialization ran for three weeks. Newspaper trucks were placarded crediting the attraction, theatre and playdate and all newsstands were covered with tack cards.

The *Post,* in a door-to-door campaign, distributed 500,000 descriptive Kitty Foyle folders carrying the first few chapters of the story, and 1,500 window cards in the area of *Post* circulation. Five daily spot announcements plugging the serial and picture were held on Stations WSAI and WCRP and a best letter contest was conducted by Station WCPO with the winner receiving opening night tickets.

EXPLOITATION BRIEFS FROM A-FIELD

Selling "Mummy's Hand" entirely from the thrill angle, Maurice Crew at the Strand, in Waterloo, Ia., advertised the serving of promoted coffee and doughnuts after the show to "quiet shattered nerves." Tables were set up in lobby to dispense the beverage and staff in chefs caps and aprons took over.

▽

Reported as creating much comment, was the distribution by Joe Samartano of diplomas in connection with "You'll Find Out" at Loew's Poli-Palace, Meriden, Conn. Folks were invited to join Kay Kyser's College of Musical Knowledge, certificate also included picture copy, cast and playdates.

▽

Reported by Al Swett at the Colonial, in Nashua, N. H., is his new kiddie club recently inaugurated. Promoted candy and comic books are distributed at each Saturday matinee and membership cards are distributed. When each child attends 15 consecutive matinees, he is admitted as guest of the management at the next show.

▽

Making tieup with local dog food agency, Sol Gordon at the Dale Theatre, in Chicago, promoted 10 coaster wagons for giveaway at his kid matinees. Drawing tickets were distributed at schools during recess and on streets where children congregated. Stubs had to be distributed at theatre and wagons were on display in lobby with appropriate credits.

▽

Local high school cooperated with T. J. Hanifin on "Knute Rockne" at the Strand, in Binghamton, N. Y., with band parading to theatre opening night with banners. Both football squads of teams playing stadium were guests of the management, these men also marching to the theatre. Display of stills was planted in libraries, transportation company bannered its busses and radio coverage included program of Rockne record and interview of former player under the great coach.

▽

On the recent Friday, the 13th, Clay Cornell at the State, in Rochester, arranged a party to be known as East High School Nite. Handbills were distributed at school and announcements made on bulletin boards. Theatre organ was used on the big night for singing school songs, cheer leaders were on stage and principal of school was presented. Gag stunts were pulled and stunt is reported to have gone over well with the collegiates.

▽

In connection with "Andy Hardy Meets Debutante" at the Dillard, in Wardell, Mo., Harry H. Shaw purchased a recording of "I'm Nobody's Baby Now" and used it as a spotter. Mike along with the recording gave high points of the picture.

▽

Dressing a man in authentic Mountie uniform, Harold Koren, at Schine's Arcade, in Cambridge, Md., sent him out on streets at peak hours selling "North West Mounted Police." Bally carried large sign which read: "Don't fail to see," etc. For "Escape" Koren used six boys, each of whom carried sandwich signs with one letter of title.

SPECIAL SUPPLEMENT AIDS GOODNO GROSSES

December grosses at the Palace, Huntington, West, Va., that otherwise might not have been had were credited by John Goodno to a special Hollywood section in his local paper promoted by the theatreman early in the month. Filled with special stories written by Goodno and spiced with elaborate art starting with a page-one layout of coming attractions, the supplement did an effective job of selling pictures to the holiday shoppers.

Outstanding in the special was a hand-drawn four-column, two-color theatre ad, with W. C. Fields as Santy about to climb down the Palace chimney. Copy was in keeping with Christmas gifts in the form of imprinted boxes, each carrying titles of coming attractions.

With the attendant excitement over the then approaching Nebraska-Stanford game at the Rose Bowl, Dave Martin and his assistant Bill Erickson at the Fox Granada, in Inglewood, for "Knute Rockne" distributed tinted cardboard football tickets. Copy on cards read: Nebraska-Stanford at the Rose Bowl won't equal the football thrills to be seen on the screen of the, etc., etc.

▽

In connection with his kid birthday club at the Majestic Theatre, in Abilene, Tex., Ted Waggoner through tieup with Montgomery Ward promoted bicycle for giveaway. Lucky number cards were distributed ahead to youngsters, each time they or their parents attended the show the card was punched, ten spaces being allotted for the kids and as many for their parents. Each child could secure and have punched as many cards as desired and the big drawing was held on the Club's fourth anniversary, which was December 21. In addition to the bike, other toys were promoted for giveaway.

PAYROLL ENVELOPES CARRY THEATRE COPY

Through an arrangement made by Seymour Morris with 10 of the leading factories in and around Lockport, N. Y., the programs at Schine's Palace are advertised to the factory hands via the medium of imprinted payroll envelopes, supplied by the Round Tabler.

One side contains the regulation payroll listings and deductions, the other the week's attractions, headed by the theatre masthead. Envelopes are always in demands, says Morris, who finds this advertising "really counts."

For the comedy "It's In the Air" at the Palace, Calgary, Canada, Manager Pete Egan launched his campaign through teasers. Small inch ads reading: "It's in the Air is on the way," were run daily several days ahead with smash ad opening day and story on the picture. Spot announcements were landed over Station CFAC and display of Air Force uniforms was featured on mezzanine floor week ahead and during run. In cooperation with military department of leading store, window was landed along the same lines.

▽

What proved to be a stopper was the punching bag planted in the lobby of the LeClaire, in Moline, Ill., by Francis Gillon for advance on "City for Conquest." Copy over all read: "How's your punch? Does it match the Cagney wallop?"

▽

To start "Knute Rockne" off with a bang at the Lafayette Theatre, in St. Louis, Manager John Heflinger advertised that he would give away six footballs autographed by Washington U and St. Louis U players. Balls were donated by a neighborhood show merchant who made them the center of a window display with appropriate copy.

▽

Crashing hard-to-get department store, Bill Burke at Schine's State, in Fostoria, Ohio, for "North West Mounted Police" sold them on the idea of featuring window displays of "Mountie Red" sweaters, dresses, hats, etc., and a full window of accessories on "NWMP". Snowbirds were planted along the roads leading into town.

▽

Concentrating on the schools, Bob Kennedy at Warner's Symphony, in Chicago, sold "Sea Hawk" to the students. Pluggers were distributed to the various schools week ahead in which a coloring contest was featured, heralds stuffed in lockers and all history teachers circularized, calling attention to the picture's opening. Football score cards were distributed at local games, cards carrying " Sea Hawk" mat and Sea Scout troop of local church loaned different items for lobby display, lads on duty to answer any and all questions.

▽

Teaser campaign was used by Boyd Scott of the Strand, in Uvalde, Texas, for "Mark of Zorro" with stickers with simply the letter "Z" pasted to grocery bags, department store packages, dry cleaning and laundry bundles. In addition, tinted heralds were distributed widely.

▽

One of the highlights of Bill Ryan's "Knute Rockne" campaign at the Fox Calumet, in Calumet, Mich., was half-hour broadcast over WHDF from the theatre lobby opening night. A number of local men who had played football with George Gipp, Gipp's brother, and local civic officials were interviewed by Don Sherman, football coach of Michigan College. Music was furnished by local unit of the Federal Band and theatre front was dressed in keeping. All schools were contacted and advertising placed on their bulletin boards.

FRANCIS GILLON

Manager, LeClaire
Moline, Ill.

When I first began to take a manager's interest in that particular part of the HERALD, I sent you material to see if my activities measured up to the standards set by the other showman of the nation. I was naturally gratified to find that some of my things were accepted and mentioned.

Although I have not received an increase in salary or rank, since I am as high in both instances as a person of my age can be, I am certain that my bosses see these notices of activities in the LeClaire theatre as printed in your periodical. This evidence of activity cannot help but strengthen their confidence in me.

EARLE H. BAILEY

Manager, Harris Warren
Warren, Ohio

Having won Honorable Mention in your Quigley Awards made me quite proud of myself, and I took the opportunity of taking in to the office the certificate which was well received. I know that it was of definite merit to the reputation I am trying to set up with our Harris Amusement Co., and though at the present may not be felt, I know it will definitely affect my future.

Here's hoping you continue your awards and your very helpful section "Manager's Round Table".

BILL REISINGER

Manager, Bijou
New Haven, Conn.

In regards to your letter I feel that the Quigley Awards are a fine institution for the continued efforts of all theatre managers. It is quite like an unseen pat on the back to have so many good showmen-judges select your particular campaign for any one of the Awards.

I am sure that all managers feel some hidden degree of pride when a particular stunt or exploitation item makes print. Here's for the continued success of Quigley Awards for 1941.

LEO HANEY BOWS TO THE AWARDS

I feel sure that your worthy publication is definitely inspiring to a theatre manager to pull showmanship gags and all conscientious ideas that sell theatre tickets.

Insofar as my employers are concerned, they are very much interested in our competing with others for the Quigley Awards. They are more than proud of any man or men who win any awards, both small and large, and it certainly does better any man's situation with our company by winning awards. In many cases that I know of, some of our men have been rewarded with cash prizes, raises in salary, and promotions to better jobs.—LEO HANEY, Manager, Bucklen Theatre, Elkhart, Ind.

Quigley Awards Rules for 1941

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas, as well as those on pictures.

▽

Each Quarter is divided into two-week preliminary contests.

▽

Winners in each preliminary are appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter are judged for Quarter-Master Plaques, Medals, Citations.

▽

Quarter-Master Plaque, Medal and Citation Winners are appointed Quarter-Masters.

▽

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

▽

There are no classifications of population or situation. Everyone starts from scratch.

▽

There are no deadlines. All entries will be considered in the period in which they are received.

▽

All product is eligible—features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

▽

W. D. YEAKLE

Manager, Kentucky
Danville, Ky.

Replying to your letter of December 11th with regards to the gain, if any, made by me as a result of the Quigley Awards which I have won, they have given me personal satisfaction to the extent of knowing that my work merits the distinct honor.

ARNOLD STOLTZ

Manager, Avon
Utica. N. Y.

Now that the 1940 Awards have ended I do want to add my "two-bits" worth by saying that the Managers' Round Table Awards have two great things for the managers. It lets us go after awards by improving our own ratings without hurting or fighting against another fellow in the field. If it did nothing else but put us in fast company it would be the best break any manager could get.

A manager does not have to win to feel that the very fact that he has his work placed before such Blue Ribbon Judges as you get, gives him a chance to have his efforts shown to the big men in our industry. In dollars and cents it is impossible to figure what it means to the fellow in the field to have his material placed before such a group as your organization gets together.

I have been a Round Table member since way back, but till the last few years I didn't send in my material for fear that my bosses would think I was seeking personal publicity but have since found out that our bosses like to see our work listed.

BILL DECKER

Manager, Capitol
Steubenville, Ohio

Have just recently been transferred from Johnstown to Steubenville and I hope in the near future to be sending you some campaigns. I think the competitions are a stimulant to the box office and certainly gives the boys in the field recognition.

TOM HANIFIN

Strand Theatre
Binghamton, N. Y.

My most prized possession is my Quarter-Master Citation.

It has been a pleasure to take part in the competitions and to receive the award and recognition.

Your Quigley Awards certainly stimulates showmanship, which surely reflects at the box office of the contestants.

—AND SO DOES W-CLYDE SMITH

There is no denying the definite value and worth of the Quigley Awards both as a boxoffice stimulant and the builder of personal prestige for the manager. I have been fortunate enough to win a Plaque and numerous Mentions and am confident this has helped my prestige immensely.

Hot Springs is a resort, and numbers of showmen come here from all parts of the country, and most all of them call on me, stating that they know me through Quigley Award Competitions and Round Table activities.

I have had several advancements with my company and I want to give credit to the Quigley Awards. Those Quigley Awards will just naturally bring out the best in a manager.—W-CLYDE SMITH, Manager, Paramount, Hot Springs, Ark.

personalities

JESSE THOMAS
of Fordyce, Ark., has been named manager of the Hoo-Hoo Theatre at Gurdon, Ark. A. E. CROWDER, former manager, was transferred to Waldron, Ark.

▽

EDWARD I. SINGER
has purchased the Hill Theatre, Philadelphia, from DOROTHY S. CAHAN.

▽

NATE ABRAMSON
has been promoted to manager of the Adelphi, Philadelphia.

▽

HARRY ROSENFELD
formerly of the Capitol, Woodbine, N. J., has been made assistant at the Rio, Philadelphia.

▽

DUREX BARRETT
who has been managing the Boone, at Columbia, Mo., has been transferred to Batesville, Ark., where he will assist Bill Headstream with the Melba. FRANK KENNEDY who was at Batesville, goes to Searcy, Ark., as assistant to K. K. King, manager at the Rialto and Plaza. Kennedy replaces JACK BOMAR, who has entered army service. HOWARD R. WOLFE, JR., manager of the Benton, Kansas City, has succeeded James Chapman.

▽

L. B. SPONSLER
has been shifted from Topeka, Kan., to Fort Scott, where he manages the Liberty Theatre. Other Fox Midwest changes include H. D. CARROLL to the Fox at Atchison, Kan. ALLAN KARF, formerly at Atchison, now manages the Fox houses in Sedalia, Mo., and ED MATER, formerly Sedalia, manager, goes to Brookside, Kansas City.

▽

KARL B. GAST
has sold the Madrid, Akron, Ind., to MARK GATES of Indianapolis.

▽

C. E. McKIMSON
has taken over the Princess, at Scandia, Kan., from R. E. COOPER.

▽

ROBERT HEITMILLER
succeeds CHARLES BARNES as assistant to JERRY ROSS, manager of the Palomar, Seattle.

▽

DUDLEY WILLISTON
has bought the Dixie, Louisville, N. C.

▽

DAN CALBOS
formerly with Saenger in New Orleans, is house manager of the new Royal, Detroit.

▽

C. R. HALL
has reopened the Carole Theatre, Utica, N. Y., and will rename it the Sunset.

▽

G. H. BALLARD
of Ackley, Ia., has bought the Nashua, Nashua, Ia., from C. A. MENOLD.

▽

AUSTIN MOON
former manager of the Colony, is now manager of the Sheridan, Miami, with WILLIAM PRATT of Atlanta succeeding.



DAVID—Weight, 7½ pounds—on Tuesday, December 24th, to Mr. and Mrs. Hy Gordon. Proud daddy manages Schine's Cameo, Rochester, N. Y.

▽

NORBERT STERN
will begin building a second drive-in theatre, in Pittsburgh, January 1st.

▽

J. H. NEELY
of Wichita, Kan., has taken over the Lowe, from F. L. LOWE at Sterling, Kan.

▽

PAUL GROSS
has been promoted to assistant manager of the Fox houses at Fort Madison, Ia., under CHUB GOLLADAY.

Birthday Greetings

Joseph B. Alderman
Ralph Allan
M. Augenblick
Kroger Babb
Peter L. Baffes
Joseph Beck
Harry Berkmier
Clarence R. Bosch
H. F. Borrenson
Jack D. Braunagel
David M. Brotman
Howard S. Case
Max Chimes
Lee E. Churchin
Walter E. Cohen
William G. Collins
G. G. Cooke
George F. Crisman
Robert Daly
Leonard Derene
Martha Deutsch
Frank E. Drachman
B. Edelstein
Albert E. Fain
Elmer Field
Fred L. Frechette
Ben Geldsaler
David Goodman
Oscar L. Gray
J. A. Greer
Chris Hadfield
Lew Harris
William L. Herron
Walter Hinks
Ted Hodes
Charles D. Hulbert
George O. Johnson
Dave Jones
Arthur Joy
Edward L. Klein
Albert Laile, Sr.
Ralph Larned
Bud Lawler
E. L. Leffler
Jack Lykes
P. E. McCoy
Kenneth E. McMahon
Chet E. McSwain
Alexander Mans
R. E. Maynard
Miller Meriwether
Chuck Milan
William L. Miller
Max Mink
Austin T. Moon
Fred E. Moree
Bernard S. Murphy
Larry E. New
Charles Numerofsky
Frank Randolph
W. Lynn Reynolds
J. J. Rosenfield
Charles S. Roth
Fred J. Sarr
Elie J. Saul
Ed C. Schmadeka
Boyd F. Scott
Stanley Stern
C. R. Stoflet
George Stroud
Walter A. Van Camp
Anna Belle Ward
Moe Weiss
Laura Wernick
George R. Wilson
Gene Yarnell

SKIP WESHNER
supervisor of key-run Warner theatres in Philadelphia has resigned that post to become director of exploitation for United Artists, working under Monroe Greenthal. MAURICE GABLE, manager of the Warner Boyd, Philadelphia, succeeds Weshner.

▽

JIM KEEFE
is the manager of the Warner Ritz, in Johnstown, Pa., and not Jim Clark, as previously stated.

▽

IRVING WATERSTREET
exploiteer for MGM in the Kansas City area has traded spots with CLAUDE MORRIS at St. Louis.

▽

RAY TUCKER
assistant manager of the Fox at Liberal, Kan., has gone with Commonwealth Theatres as manager of the Ritz, Garden City, Kan., succeeding ERNEST NELSON, who answered the draft. FRANK KENNEDY, assistant of Commonwealth at Batesville, Ark., has also gone into the army.

▽

LIONEL WASSON
has resigned as director of advertising for the Central States Theatres Corp. to become general city manager of the Odean and Strand Theatres at Marshalltown, Ia., owned by MIKE ROSKOPF and SAM HORWITZ. Wasson has bought an interest in the business.

▽

J. A. MEREDITH
has sold the Harris-Avoca, Avoca, Ia., to HOWARD BROOKINGS.

▽

J. D. PETTY
assistant manager of the Lincoln at Springfield, Ill., has been promoted to manager of the Illinois, Belleville, replacing CARROLL MOORE, who goes to the Waldo, Kansas City, replacing JERRY BAKER. The latter recently left Fox Midwest to go with the Frisina circuit in charge of the Liberty and Rex at Mexico, Mo.

▽

HARRY STIEFEL
has opened his new Campus Theatre, Lewisburg, Pa.

▽

HENRY MALNOWSKI
has taken over operation of the Imperial, Kulpmont, Pa., following the death of JOHN ZOTKOWICA.

▽

E. J. BAKER
will manage the new Rex, in Galax, Va.

▽

C. W. MAYNES
is managing the Strand, in Millington, Tenn.

▽

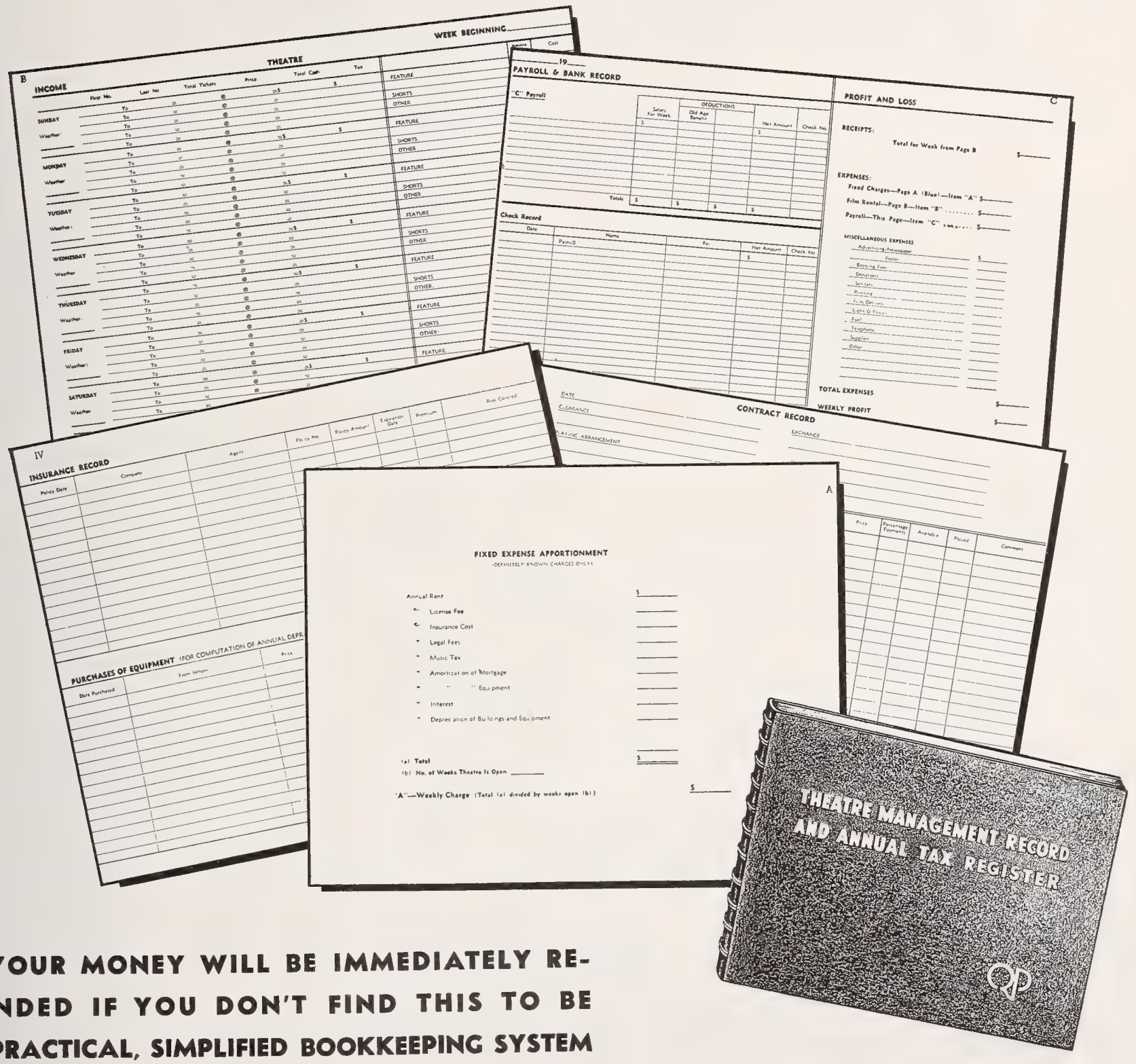
EARL KERR
of the Broadway, Council Bluffs, Ia., has taken over the Rialto, Lineville, Ia.

▽

FRANK J. SHAUGHNESSY
manager of the Academy Theatre, Northampton, Mass., miraculously escaped death recently when driving home recently following an evening show, his automobile crashed into the rear of a truck parked without lights.

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PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

(Prior to availability for review)

Synopsis

Cast

Background facts and special data of exploitation value.

THE ROAD TO RIO
(20th Century-Fox)

Music, Comedy, Romance (Technicolor)

Associate producer, Fred Kohlmar. Directed by Irving Cummings. Based on a play by Rudolph Lothar and Hans Adler. Screen play by George Seaton, Bess Meredyth and Hal Long.

SYNOPSIS

The setting is Rio de Janeiro, where an American, Larry Martin (Don Ameche), and Senorita Carmen (Carmen Miranda), a Brazilian, are sharing equal billing at the Casino Samba and carrying on a backstage romance. On the stage Larry impersonates Baron Negreti (also Ameche), a well known Rio personality. Larry meets the Baron and the Baron's wife, Cecilia (Alice Faye), backstage.

The Baron has purchased a controlling interest in an airline in expectation that the line's contract would be renewed. When the contract isn't renewed the Baron hurries off to Buenos Aires to raise a loan. The Baron's business colleagues, Penna (S. Z. Sakall) and Salles (Curt Bois), alarmed when the Baron fails to make his usual appearance at the stock exchange hire Larry to impersonate him. Larry unwittingly buys the rest of the stock of the airline in the Baron's name.

At a reception that night at the Baron's home, Larry continues his impersonation of the Baron even to the extent of making love to the Baron's wife. Carmen detects the ruse but Larry irons out the situation by explaining the purpose of his impersonation.

The Baron returns and decides to teach Cecilia a lesson for playing up to Larry. After spending the night with his wife he pretends he only arrived in the city the following morning, thus giving her the impression that it was Larry who had stayed all night. But she sees through the plot when Larry asks her for a letter that will clear him with Carmen. Larry confides to the Baron that the Baroness is in love with no one but the Baron.

CAST

Baroness	Alice Faye
Larry Martin } Baron Negreti }	Don Ameche
Carmen	Carmen Miranda
Penna	S. Z. Sakall
Machado	J. Carroll Naish
Salles	Curt Bois
Pierre	Leonid Kinskey
The Banda Da Lua	Miranda's Orchestra
Pedro	Frank Puglia
Luiza	Lillian Porter
Inez	Maria Montez
Ambassador	Georges Renavent
Alfonso	Edward Conrad
Pereira	Fortunio Bonanova
Specialty Trio	Flores Brothers

Release date, April 11, 1941

Complete Index to PRODUCT DIGEST SECTION On Page 52

BLONDE INSPIRATION
(Metro-Goldwyn-Mayer)

Former Title—Bringing Up Johnny

Comedy

Produced by B. P. Fineman. Directed by Busby Berkeley. Based on a play by John Cecil Holm. Screen play by Marion Parsonnet.

SYNOPSIS

An unknown writer in search of a publisher is Jonathan Briggs (John Shelton), who, having spent some three years writing a saga of the West and, after leaving the home of his Aunt Victoria (Alma Kruger) and Uncle Reginald (Reginald Owen), is now in the big city on his own.

Since his forte is western stories Jonathan heads for the offices of "Smokey Trails." He submits three short stories which are immediately turned down by the publisher, Phil Hendricks (Albert Dekker) and the editor, "Bittsy" Conway (Charles Butterworth). They are having troubles of their own. "Dusty" King (Donald Meek), the only writer in town who will work for them, is missing.

Finally they hire the persistent Jonathan when other writers ignore them but the publisher and the editor unceremoniously kick Jonathan out of the office when King shows up. Jonathan takes Margie Blake (Virginia Grey), Hendrick's secretary, to lunch. Margie agrees to help him.

Jonathan is duped by Hendricks, who prints the young author's stories under the name of King. To add insult to injury Hendricks steals Jonathan's prized saga to meet a deadline. Going on a rampage Jonathan tries to destroy the presses before the magazine can be printed, but only lands in jail. Thanks to Margie the story appears under Jonathan's name. Margie rushes to the jail.

CAST

Jonathan Briggs	John Shelton
Margie Blake	Virginia Grey
Phil Hendricks	Albert Dekker
"Bittsy" Conway	Charles Butterworth
"Dusty" King	Donald Meek
Reginald	Reginald Owen
Victoria	Alma Kruger
Regina	Rita Quigley
Wanda	Marion Martin
C. V. Hutchins	George Lessey

Release date, Feb. 7, 1941

FOOTSTEPS IN THE DARK
(Warner Brothers)

Comedy-Mystery

Executive producer, Hal B. Wallis. Associate producer, Robert Lord. Director, Lloyd Bacon. From the play by Lazlo Fodor, Bernard Merivale and Jeffrey Dell. Screen play by Lester Cole and John Wexley.

SYNOPSIS

Francis Warren (Errol Flynn), head by inheritance of a respected investment firm, has written a highly successful book, "Footsteps in the Dark," under the pen name of "F. X. Pettijohn." The book is a satire on members of his family. He learns that his wife, Rita (Brenda Marshall) and his mother-in-law, Mrs. Archer (Lucile Watson), plan to sue "Pettijohn" for libel.

While doing research for his writing, Warren, known to them only as "Pettijohn," has become acquainted with Inspector Mason (Alan Hale), Detective Hopkins (William Frawley) of the police. When the wealthy Leopold Fissue (Noel Madison) is found dead, Warren accompanies the detectives to the dead man's apartment and avers that it is a murder, a diagnose the police disagree with. Warren sets out to solve the case alone. He becomes acquainted with Blondie White (Lee Patrick), a show girl friend of Fissue's. When Blondie is found dead Warren is suspected.

Meanwhile Warren's searchings have led him to a dentist, Dr. Davis (Ralph Bellamy), who had supported Blondie's alibi on the day of the Fissue murder. Rita and her mother, by this time, are aware of Warren's two-timing. When Blondie is found murdered, both Warren and Rita, because of jealousy, are suspected by the police. Addressed as "Pettijohn," Warren is forced to admit to his wife that he is the author of "Footsteps" and to the police his right name.

Warren slips away unnoticed after instructing his secretary-chauffeur, Wilfred (Allen Jenkins) to send the police to Dr. Davis' office. Davis attempts to kill Warren. The police arrest Warren and Davis escapes. When a report is broadcast that Warren has killed himself, Davis, the guilty man, returns to his office. Warren and the police are there to nab him.

CAST

Francis Warren	Errol Flynn
Rita Warren	Brenda Marshall
Dr. Davis	Ralph Bellamy
Blondie White	Lee Patrick
Wilfred	Allen Jenkins
Mrs. Archer	Lucille Watson
Carruthers	Grant Mitchell
Willis	Harry Hayden
Fissue	Noel Madison
Hopkins	William Frawley
Monahan	Roscoe Karns
Inspector Mason	Alan Hale
Ahmed	Turhan Bey
Gus	Frank Faylen

THE HARD-BOILED CANARY (Paramount)

Former Title—There's Magic in Music
Musical Comedy

Produced and directed by Andrew Stone. Story by Andrew Stone and Robert Lively. Based on an idea by Ann Ronell. Screen play by Frederick Jackson.

SYNOPSIS

Toodles La Verne (Susanna Foster) sings operatic music in a New York burlesque show while her partner, Maidie Duvalle (Grace Bradley) does a strip tease act. Michael Maddy (Allan Jones), son of the founder of Camp Interlochen in Michigan, who is in New York with George Thomas (Lynne Overman), business manager for the Manhattan Opera Company, passes by the theatre and hears Toodles sing. Michael and George are in the theatre when it is raided. Maidie is arrested but Toodles take refuge in Michael's car.

When a newspaper reporter, Stokes (Emmett Vogan), traces Toodles to Michael's apartment, Michael and George take her to night court and are made her guardians. Then they take her to Camp Interlochen, where for eight weeks of a year young musicians and vocalists study. At the camp is Sylvia Worth (Margaret Lindsay), who has been placed in the camp as an efficiency expert. Michael likes Sylvia at once.

Toodles gets into a fight with her roommates and Michael is forced to reveal that he got the girl out of a burlesque show but that nothing can be done about it since he is her guardian. Toodles wins over the camp when she does a series of impersonations at the camp concert. Toodles studies secretly with her classmates, mainly Heimo Haitto (Finnish refuge violinist). Maidie, her old burlesque partner, shows up at camp and to avoid complications, Toodles leaves with her. Michael finds her and takes her to the camp's New York performance of "Carmen," wherein she sings the lead.

CAST

Michael Maddy.....Allan Jones
Toodles LaVerne.....Susanna Foster
Sylvia Worth.....Margaret Lindsay
George Thomas.....Lynne Overman
Maidie Duvalle.....Grace Bradley
Dr. Joseph E. Maddy.....William Collier, Sr.
Stokes .....Emmet Vogan
Heimo Haitto.....Heimo Haitto
Kaye Connor.....Kaye Connor
William Chapman.....William Chapman
Dolly Loehr.....Dolly Loehr
Patricia Travers.....Patricia Travers
Richard Bonelli.....Richard Bonelli
Richard Hageman.....Richard Hageman
Irra Petina.....Irra Petina
Tandy MacKenzie.....Tandy MacKenzie

Release date, March 7, 1941

BLONDIE GOES LATIN (Columbia)

Comedy, Music

Produced by Robert Sparks. Directed by Frank R. Strayer. Based upon the comic strip created by Chic Young. Story by Quinn Martin. Screen play by Richard Flournoy and Karen DeWolf.

SYNOPSIS

Dagwood's (Arthur Lake) boss, J. C. Dithers (Jonathan Hale), has been advised to take a trip to South America for his health. He invites the Bumsteads to accompany him. At the last moment Dagwood is needed at the office. Dagwood, however, fails to get off the ship. Fearful of the consequences if Dithers should find him, Dagwood hides in the cabin of Lovey Nelson (Ruth Terry), singer with the band.

Blondie, his wife, (Peggy Singleton), discovers him in the cabin. Angered, Blondie plays up to Don Rodriguez (Tito Guizar), a wealthy and handsome South America, while Daggood, dressed in women's clothes, plays the drums in the band. Baby Dumpling (Larry Simms), recognizes his father and tells Dithers. Dithers, meanwhile, has decided that he'd made a mistake by sending Dagwood back to the office and Lovey has explained to Blondie why Dagwood was in her cabin. After a chase around the decks Dagwood is cornered and the happenings explained to him.

CAST

Blondie .....Penny Singleton
Dagwood .....Arthur Lake
Baby Dumpling.....Larry Simms
Daisy ..... Himself
Lovey Nelson.....Ruth Terry
Don Rodriguez.....Tito Guizar
J. C. Dithers.....Jonathan Hale
Alvin Fuddle.....Danny Mummert
Mailman .....Irving Bacon
Little Girl.....Janet Burston
Hal Trent.....Kirby Grant
Captain .....Joseph King
Cab Driver.....Eddie Acuff

SPECIAL REMARKS

This eighth in the "Blondie" series of domestic comedies will introduce a new dance, "The Square Conga," which is said to be a combination of the modern conga and the old square dance. Tito Guizar, popular radio musician and singer, also is featured.

Release date, Feb. 27, 1941

MURDER AMONG FRIENDS (20th Century-Fox)

Comedy-Melodrama

Associate producers, Ralph Dietrich and Walter Morosco. Directed by Ray McCarey. Original screen play by John Larkin.

SYNOPSIS

Mary Lou Packard (Marjorie Weaver), a dizzy Southern girl, visits the office of Dr. Tom Wilson (John Hubbard). She finds a weird person looking through a keyhole. The person disappears and Mary Lou, noticing that the person had drawn moustaches on pictures on magazine covers, also looks through the keyhole. She sees Dr. Wilson embracing his fiance, Jessica Gerald (Cobina Wright, Jr.), who is accusing the doctor of neglecting her for another woman. After Jessica's departure, Mary Lou, who works in a law office, tells the doctor that a group insurance policy is due three days hence and that of eleven eligible survivors a month ago, six have died suddenly of heart attacks, including Tom's father.

Tom and Mary are examining the records late at night when they are arrested for burglary. Tom wants nothing more to do with the investigation but Mary Lou keeps digging up clues and Tom becomes interested again despite Jessica's tantrums. The trail leads to a dentist, Dr. Turk (Lucien Littlefield) who, in their presence, smokes a cigarette and drops dead. Douglass (Milton Parsons), also in the office at the time becomes the number one suspect. Douglass is killed as is the next suspect, Stephenson (Douglas Dumbrille). The clue that leads them to the murderer is the moustaches drawn on magazine pictures. The murderer is Mrs. Turk (Mona Barrie).

CAST

Mary Lou.....Marjorie Weaver
Dr. Thomas Wilson.....John Hubbard
Jessica Gerald.....Cobina Wright, Jr.
Claire Turk.....Mona Barrie
Carter Stevenson.....Douglas Dumbrille
Mr. Wheeler.....Sidney Blackmer
McAndrews .....Truman Bradley
Dr. Fred Turk.....Lucien Littlefield
Dr. James Gerald.....Bill Halligan
Ellis .....Don Douglas
Douglass .....Milton Parsons

Release date, March 14, 1941

THAT UNCERTAIN FEELING (United Artists)

Romantic Comedy

Produced and directed by Ernst Lubitsch. Presented by Sol Lesser. Original story by Donald Ogden Stewart. Adapted by Walter Reich.

SYNOPSIS

Jill Baker (Merle Oberon) and Larry Baker (Melvyn Douglas) are married and live on New York's Park Avenue. Jill is the victim of hiccups. At the urgings of her best friend, Margie Stallings (Olive Blakeney), Jill visits the fashionable Dr. Alois Vengard (Alan Mowbray), who, as he does with all his Park Avenue patients, probes Jill's marital relations and tells her that her married life is the cause of her hiccups. Jill would like to believe this absurd but the seed of doubt has been planted in her mind.

On another visit to Dr. Vengard, Jill meets Alexander Sebastian (Burgess Meredith), who is seeking a cure for inhibitions. Sebastian, however, has no repressions in his conversation and Jill, amused, accepts his invitation to visit an exhibit of surrealist art. Larry determines to resell married life to his wife and unwittingly brings Jill and Sebastian closer together. Larry offers Jill a divorce.

Jill balks, however, when Larry agrees to be "caught" en deshabille with a blonde. She offers in turn to be "caught" with Sebastian. Larry declines. Larry takes up bachelor quarters. Jill's infatuation for Sebastian wears off and the hiccups come back. When she hears that Larry has been seen with a blonde at a night club Jill goes to Larry's apartment and effects a reconciliation.

CAST

Jill Baker .....Merle Oberon
Larry Baker .....Melvyn Douglas
Alexander Sebastian .....Burgess Meredith
Margie Stallings .....Olive Blakeney
Dr. Alois Vengard .....Alan Mowbray
Sally .....Eve Arden
Attorney Jones .....Harry Davenport

FATHER'S SON (Warner Brothers)

Former Title—Father and Son
Drama

Directed by D. Ross Lederman. From a story by Booth Tarkington. Screen play by Fred Niblo, Jr.

SYNOPSIS

William Emory (John Litel), successful small town lawyer and a stuffed shirt to boot, is married to Ruth (Frieda Inescort) and has a son, Billy (Billy Dawson), a prankish lad who is none too happy at home. When Billy, home from military school, indulges in his usual boyish pranks, his father berates him. Billy runs away from home. He has an adventure with two tramps, who kidnap him. Billy is rescued by Lunk Nelson (Christian Rub), a fish peddler and philosopher, who persuades the boy to return home.

Emory treats Lunk in the wrong way, as he does everyone else, and his wife, Ruth, insists that she alone can handle Billy. This starts a quarrel, and Ruth and Billy go to live in a small cottage. Billy is happy there, with Lunk his constant companion, but he realizes that his mother is unhappy. Billy pens a kidnap note and hides out in the woods, hoping that his peril will bring his parents together, which it does.

CAST

William Emory.....John Litel
Ruth Emory.....Frieda Inescort
Billy Emory.....Billy Dawson
Lunk Nelson.....Christian Rub
Vestibule .....Phil Hurlic

Release date, Feb. 1, 1941

SCOTLAND YARD
(20th Century-Fox)

Topical Melodrama

Executive producer, Sol M. Wurtzel. Directed by Norman Foster. Based on the play by Denison Clift. Screen play by Samuel G. Engel and John Balderston.

SYNOPSIS

Dakin Barrolles (Henry Wilcoxon), England's premier bank robber, pursued by Inspector Cork (Edmund Gwen), of Scotland Yard, seeks a haven in the home of Sir John Lasher (John Loder). Dakin finds Lasher drunk and berating his wife, the Lady Sandra (Nancy Kelly). He steals Lasher's car and also takes, for a souvenir, a locket containing a picture of Lasher and Lady Sandra.

Dakin is intercepted by Cork and placed under arrest but on the way to London Dakin wrecks the car and escapes. He joins the army. In the evacuation from Dunkirk, Dakin suffers a serious facial wound and plastic surgeons, believing he is Sir John, because of the locket, reconstruct his face from the picture. (Here John Loder takes over the character of Dakin).

Dakin is accepted by Lady Sandra on face value. He pretends shell shock in order to account for his ignorance of Sir John's affairs. Dakin plans another bank robbery and taunts Cork with notes. However, before he can execute his plan the real Sir John turns up in a Nazi prison camp. Constance Fraser (Heather Thatcher), of the Gestapo, threatens to expose Dakin unless he cooperates with the Gestapo in transferring gold from England to Germany. By a ruse, Dakin informs Inspector Cork of the plot, who arrives in time to frustrate it.

CAST

Lady Sandra Lasher ..... Nancy Kelly
Inspector Cork ..... Edmund Gwen
Sir John Lasher ..... John Loder
Dakin Barrolles ..... Henry Wilcoxon
Dr. Crownfield ..... Melville Cooper
Sir Clive Heathcote ..... Gilbert Emery
Lady Heathcote ..... Norma Varden
Henderson ..... Leyland Hodgson
Hugh Burnside ..... Lionel Pape
Lady Constance ..... Heather Thatcher
Craven ..... Leo Carroll
Kinch ..... Frank Dawson
Tony ..... Eugene Borden
Pickering ..... Edward Fielding
Jeffries ..... Robert De Bruce
Scott—Bishop ..... Denis Green
Cockney ..... Jimmy Aubrey
Lorry Driver ..... Yorke Sherwood

SPECIAL REMARKS

A topical theme has been injected into this bank robber-detective melodrama, namely that of England today and with special reference to the now famous British evacuation of Dunkerque.

Release date, Feb. 28, 1941

THE BAD MAN
(Metro-Goldwyn-Mayer)

Western

Produced by J. Walter Ruben. Directed by Richard Thorpe. Based on the play by Porter Emerson Browne. Screen play by Wells Root.

SYNOPSIS

Gil Jones (Ronald Reagan) and his uncle, Henry (Lionel Barrymore), operate a ranch in Arizona. Pancho Lopez (Wallace Beery), bandit, steals their cattle, preventing them from paying a $10,000 mortgage held by Hardy (Henry Travers), a banker. Morgan Pell (Tom Conway), easterner, and his wife, Lucia (Laraine Day), an old sweetheart of Gil's, arrive at the ranch. Pell is in the west ostensibly for his health. Angela (Nydia Westman), Hardy's daughter, wants Gil to marry her, with release of the mortgage as the bait. "Red" (Chill Wills), Gil's foreman, is in love with Angela.

Pell, actually an oil operator, discovers traces of oil on the ranch. Hardy learns about it and he and Pell bid against each other for the ranch. Lopez arrives on the scene and decides to hold Pell and Hardy for ransom and kill Gil and his uncle. He is about to hang Gil when he recognizes him as the man who, six years ago, saved his life. Lopez promises to straighten things out.

Lopez forces Hardy to give up the mortgage. Lopez and his band are forced to flee when a police patrol approaches the ranch. They take Pell with them but Pell escapes, killing Pedro (Chris-Pin Martin), Lopez's lieutenant. Lopez trails Pell to the ranch and kills the oil operator as he and Gil are about to shoot each other.

CAST

Pancho Lopez ..... Wallace Beery
Uncle Henry Jones ..... Lionel Barrymore
Lucia Pell ..... Laraine Day
Gil Jones ..... Ronald Reagan
Mr. Hardy ..... Henry Travers
Pedro ..... Chris-Pin Martin
Morgan Pell ..... Tom Conway
"Red" Giddings ..... Chill Wills
Angela Hardy ..... Nydia Westman
Venustiano ..... Charles Stevens

Release date, Feb. 14, 1941

IN OLD COLORADO
(Paramount)

Western

Produced by Harry Sherman. Directed by Howard Bretherton. Based on characters created by Clarence E. Mulford. Screen play by Norton S. Parker, Russell Hayden and J. Benton Cheney.

SYNOPSIS

Enmity exists between the small ranchers and nestors in a section of Colorado. George Davidson (Stanley Andrews) is the leader of the ranchers and Ma Woods (Sarah Padden) leader of the nestors. Davidson builds a fence around the only watering place on the range but Ma Woods cuts the fence. The nestors, however, have notes due at the bank and unless they sell their cattle they will be forced out of the county. She sends a telegram to an old rancher friend in Arizona, who sends his foreman, Hopalong Cassidy (William Boyd), Lucky (Russell Hayden) and California (Andy Clyde) with $20,000 in cash to buy the cattle.

En route they are robbed. Hopalong tells Davidson and Ma Woods that he believes some one is secretly fanning the enmity between the ranchers and the nestors. Davidson and Ma Woods decide to bury the hatchet. Hopalong follows one of Ma's cowboys, who leads him to a rendezvous with Davidson's foreman, Joe Weiler (Morris Ankrum). Hopalong learns that Weiler is behind the whole plot. In a showdown Hopalong, his pals and a posse overcome the outlaws.

CAST

Hopalong Cassidy ..... William Boyd
Lucky Jenkins ..... Russell Hayden
California ..... Andy Clyde
Joe Weiler ..... Morris Ankrum
Myra Woods ..... Margaret Hayes
Ma Woods ..... Sarah Padden
Nosey Hawkins ..... Cliff Nazarro
George Davidson ..... Stanley Andrews
Hank Merritt ..... James Seay
Jack Collins ..... Morgan Wallace
Blackie Reed ..... Weldon Heyburn

SPECIAL REMARKS

William Boyd, who portrays the character of "Hopalong Cassidy," was voted second in the *Motion Picture Herald-Fame* poll of 1940 Money Making Western stars.

Release date, Feb. 28, 1941

PRAIRIE PIONEERS
(Republic)

Western

Associate producer, Louis Gray. Directed by Lester Orlebeck. From an Original Idea by Karl Brown. Screen play by Barry Shipman.

SYNOPSIS

Stony Brooke (Robert Livingston), Tucson Smith (Bob Steele) and Lullaby Joslin (Rufe Davis), The Three Mesquiteers, are leading a train of American pioneers into California when they see four Americans being pursued by Spanish vaqueros. They stop the fight. One of the vaqueros Roberto Ortego (Robert Kellard), is an old friend. He explains the Americans have been trying to get control of his father's land. Tucson believes Roberto, but Stony is suspicious.

Roberta, his father, Don Miguel (Guy D'Ennery), and his sister Dolores (Esther Estrella), stage a fiesta for the American pioneers. Montoya (Davidson Clark), supposedly a friend of the Ortegas but who seeks possession of the ranch, takes steps to turn the Americans and Spaniards against each other. Montoya's henchman Wade (Jack Ingram) leads the pioneers in an attack on Don Miguel but Stony and Lullaby prevent serious damage. The leaders of the pioneers is killed and Roberto is accused of the murder. The Three Mesquiteers capture Wade, who confesses to the murder and implicates Montoya.

CAST

Stony Brooke ..... Robert Livingston
Tucson Smith ..... Bob Steele
Lullaby Joslin ..... Rufe Davis
Dolores Ortega ..... Esther Estrella
Roberto Ortega ..... Robert Kellard
Don Miguel ..... Guy D'Ennery
Carlos Montoya ..... Davison Clark
Wade ..... Jack Ingram

BURY ME NOT ON THE LONE PRAIRIE
(Universal)

Western

Associate producer, Joseph G. Sanford. Directed by Ray Taylor. Original screen play by Sherman Lowe.

SYNOPSIS

Joe Henderson (Johnny Mack Brown), mining engineer, learning of the shooting of his brother Bob (Don House) and friend, Andy Walker (Lee Shumway), near their gold strike, sets out to find the killers. On his way to town, Joe tells Walker's daughter, Dorothy (Kathryn Adams) of the slayings, and leaves her at the ranch of Edna Fielding (Nell O'Day) and her brother Lem (Fuzzy Knight), who has a penchant for bear hunting.

At the saloon in town Joe announces his man hunt. The killers, Red Clinton (Harry Cording), Tiger Cain (Jack Rockwell) and Mustang (Ernie Adams) ride out after Joe when he leaves town but a sheriff's posse defeats their purpose. Lem, comes upon a rich gold mine. The outlaws discover gold nuggets on Lem and hold him prisoner when he refuses to tell where the mine is. Edna is kidnapped by the outlaws. Joe follows the trail to the hideout and is subduing the outlaws when the sheriff arrives.

CAST

Joe Henderson ..... Johnny Mack Brown
Lem Fielding ..... Fuzzy Knight
Edna Fielding ..... Nell O'Day
Dorothy Walker ..... Kathryn Adams
Red Clinton ..... Harry Cording
Tiger Cain ..... Jack Rockwell
Mustang ..... Ernie Adams
Sheriff ..... Ed Cassidy
Bob Henderson ..... Don House
Andy Walker ..... Lee Shumway

Release date, Mar. 21, 1941

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Gallant Sons (MGM)
Release Date January 15, 1940
Production No. 111
Running Time 70 Minutes
Reviewed November 16, 1940, Page 46
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 11, '40, Page 58

Maisie Was a Lady (MGM)
Release Date January 10, 1941
Production No. 118
Running Time 79 Minutes
Reviewed January 11, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2

Pride of the Bowery (Mono.)
Release Date December 15, 1940
Running Time 60 Minutes
Reviewed January 18, 1941, Page 37
Audience Classification—General

You're Out of Luck (Mono.)
Release Date January 20, 1941
Running Time 62 Minutes
Reviewed January 11, 1941, Page 37
Audience Classification—General

Doomed Caravan (Par.)
Release Date January 10, 1941
Production No. 4051
Running Time 62 Minutes
Reviewed January 11, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Life With Henry (Par.)
Release Date January 24, 1941
Production No. 4016
Running Time 74 Minutes
Reviewed January 18, 1941, Page 37
Audience Classification—General

Rangers of Fortune (Par.)
Release Date September 27, 1940
Production No. 4003
Running Time 80 Minutes
Reviewed September 14, 1940, Page 34
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 23, '40, Page 76; Jan. 11, '41, Page 52

Marked Men (Prod.)
Release Date August 28, 1940
Production No. 103
Running Time 66 Min.
Legion of Decency Rating—Class A-1

Kitty Foyle (RKO)
Release Date December 27, 1940
Production No. 112
Running Time 105 Minutes
Reviewed December 21, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 11, '41, Page 53; Jan. 18, '41, Pages 60, 62

Li'l' Abner (RKO)
Release Date November 1, 1940
Production No. 109
Running Time 78 Minutes
Reviewed November 9, 1940, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 11, '41, Page 57

Ramparts We Watch (RKO)
Release Date August 16, 1940
Production No. 171
Running Time 95 Minutes
Reviewed July 27, 1940, Page 34
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 14, '40, Page 50; Sept. 28, '40, Page 150; Oct. 12, '40, Pages 64, 68, 69; Oct. 19, '40, Page 71; Oct. 26, '40, Pages 52, 55; Nov. 2, '40, Page 67; Nov. 9, '40, Pages 54, 55; Nov. 16, '40, Page 56; Nov. 23, '40, Page 70; Nov. 30, '40, Pages 55, 59; Jan. 11, '41, Page 58

Saint in Palm Springs (RKO)
Release Date January 24, 1941
Production No. 116
Running Time 68 Minutes
Reviewed January 4, 1941, Page 34
Audience Classification—General
Legion of Decency Rating—Class A-1

You'll Find Out (RKO)
Release Date November 22, 1940
Production No. 108
Running Time 97 Minutes
Reviewed November 16, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 14, '40, Pages 65, 68; Dec. 21, '40, Pages 58, 60; Dec. 28, '40, Page 67; Jan. 11, '41, Page 57

Robin Hood of the Pecos (Rep.)
Release Date January 14, 1941
Production No. 054
Running Time 59 Minutes
Reviewed January 18, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Wyoming Wildcat (Rep.)
Release Date January 6, 1941
Production No. 074
Running Time 56 Minutes
Reviewed January 11, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in part
Class C	Condemned

Night Train (20th Cent.-Fox)
Release Date October 18, 1940
Production No. 114
Running Time 93 Minutes
Reviewed June 8, 1940, Page 37 (Under title—Gestapo)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 18, '41, Page 62

Long Voyage Home (U.A.)
Release Date November 22, 1940
Walter Wanger Production
Running Time 105 Minutes
Reviewed October 12, 1940, Page 49
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 11, '41, Page 56

The Invisible Woman (Univ.)
Release Date December 27, 1940
Production No. 5018
Running Time 70 Minutes
Reviewed January 4, 1941, Page 31
Audience Classification—Adult
Legion of Decency Rating—Class B

Case of the Black Parrot (WB-FN)
Release Date January 11, 1941
Production No. 572
Running Time 59 Minutes
Reviewed January 18, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Here Comes the Navy (WB)
Release Date December 21, 1940
Production No. 525 (Reissue)
Running Time 86 Minutes
Reviewed November 30, 1940, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 14, '40, Page 68; Jan. 4, '41, Page 52; Jan. 18, '41, Page 58.

Knute Rockne—All American (WB)
Release Date October 5, 1940
Production No. 502
Running Time 98 Minutes
Reviewed October 12, 1940, Page 46
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 28, '40, Page 147; Oct. 19, '40, Pages 67, 71; Oct. 26, '40, Page 52; Nov. 2, '40, Page 66; Nov. 9, '40, Pages 55, 56, 58; Nov. 16, '40, Pages 54, 56, 57; Nov. 23, '40, Pages 67, 69, 70; Nov. 30, '40, Page 55; Dec. 14, '40, Page 68; Dec. 21, '40, Pages 61, 62, 63; Jan. 11, '41, Pages 57, 58

The Letter (WB-FN)
Release Date November 23, 1940
Production No. 552
Running Time 97 Minutes
Reviewed November 16, 1940, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 30, '40, Page 55; Dec. 14, '40, Page 64; Dec. 21, '40, Page 63; Jan. 11, '41, Pages 53, 58

1940-41 FEATURES

In Sequence of Release
With Coming Attractions

COLUMBIA

Prod. No.	Title	Release Date
2201	Durango Kid	Aug. 15,'40
2032	Fugitive From a Prison Camp	Sept. 5,'40
2209	Prairie Schooners	Sept. 30,'40
2018	So You Won't Talk	Oct. 3,'40
2030	Nobody's Children	Oct. 17,'40
2202	West of Abilene	Oct. 21,'40
2038	Girls Under 21	Oct. 24,'40
2016	Blondie Plays Cupid	Oct. 31,'40
2210	Beyond the Sacramento	Nov. 14,'40
2021	The Lone Wolf Keeps a Date	Nov. 23,'40
2012	Escape to Glory	Nov. 28,'40
2024	Ellery Queen	Nov. 30,'40
2203	The Thundering Frontier	Dec. 5,'40
2031	The Great Plane Robbery	Dec. 9,'40
2033	Phantom Submarine	Dec. 20,'40
2101	Arizona	Dec. 25,'40
2211	Wildcat of Tucson	Dec. 31,'40
2005	This Thing Called Love	Jan. 2,'41
2204	The Pinto Kid	Jan. 9,'41
2029	Face Behind the Mask	Jan. 16,'41
....	The Devil Commands	Feb. 3,'41
2212	Across the Sierras	Feb. 13,'41
....	Adam Had Four Sons	Feb. 18,'41
....	Meet Boston Blackie	Feb. 20,'41
2205	Outlaws of the Panhandle	Feb. 27,'41
....	Blondie Goes Latin	Feb. 27,'41
2213	North from the Lone Star	Mar. 27,'41
....	Fight For Life	.....
....	Girl's Best Friend Is Wall St.	.....
....	Lone Wolf Takes a Chance	.....
....	Penny Serenade	.....
....	The Great Swindle	.....
....	And Now Good-Bye	.....
....	Senate Page Boys	.....
....	They Dare Not Love	.....
....	The Three Scratches	.....

M-G-M

101	Dr. Kildare Goes Home	Sept. 6,'40
102	Wyoming	Sept. 13,'40
104	Haunted Honeymoon	Sept. 20,'40
103	Strike Up the Band	Sept. 27,'40
105	Sky Murder	Sept. 27,'40
106	Dulcy	Oct. 4,'40
107	Third Finger, Left Hand	Oct. 11,'40
109	Hullabaloo	Oct. 25,'40
108	Escape	Nov. 1,'40
110	Bitter Sweet	Nov. 8,'40
111	Gallant Sons	Nov. 15,'40
112	Little Nellie Kelly	Nov. 22,'40
115	Dr. Kildare's Crisis	Nov. 29,'40
114	Go West	Dec. 6,'40
113	Comrade X	Dec. 13,'40
116	Keeping Company	Dec. 27,'40
117	Flight Command	Jan. 3,'41
118	Maisie Was a Lady	Jan. 10,'41
...	Gone With the Wind	Jan. 17,'41
119	Philadelphia Story	Jan. 17,'41
121	Wild Man of Borneo	Jan. 24,'41
120	Land of Liberty	Jan. 24,'41
122	Come Live With Me	Jan. 31,'41
123	Blonde Inspiration	Feb. 7,'41
124	The Bad Man	Feb. 15,'41
...	Trial of Mary Dugan	Feb. 21,'41
...	Andy Hardy's Private Secretary	Feb. 28,'41
...	The Stars Look Down	.....
...	Billy the Kid	.....
...	Men of Boys Town	.....
...	The Ziegfield Girl	.....
...	Rage in Heaven	.....
...	Free and Easy	.....
...	Love Crazy	.....
...	Roosty	.....

MONOGRAM

....	Range Busters	Aug. 22,'40
....	Outsider, The	Sept. 15,'40
....	That Gang of Mine	Sept. 23,'40
....	Ape, The	Sept. 30,'40
....	Drums of the Desert	Oct. 7,'40
....	Trailing Double Trouble	Oct. 7,'40
....	Ole Swimmin' Hole	Oct. 21,'40
....	Take Me Back to Oklahoma	Nov. 11,'40
....	Phantom of Chinatown	Nov. 18,'40
....	West of Pinto Basin	Nov. 25,'40
....	Chamber of Horrors	Dec. 10,'40
....	Pride of the Bowery	Dec. 15,'40
....	Her First Romance	Dec. 25,'40
....	Trail of the Silver Spurs	Jan. 4,'41
....	Dead Man's Shoes	Jan. 15,'41
....	You're Out of Luck	Jan. 20,'41
....	The Kid's Last Ride	Jan. 30,'41
....	Ridin' the Cherokee Trail	Feb. 6,'41
....	Air Devils	Feb. 19,'41
....	Sign of the Wolf	Feb. 28,'41
....	Gypsy Cavalier	.....

PARAMOUNT

4001	Rhythm on the River	Sept. 6,'40
4002	I Want a Divorce	Sept. 20,'40
4003	Rangers of Fortune	Sept. 27,'40
4004	The Quarterback	Oct. 4,'40
4005	Cherokee Strip	Oct. 11,'40
4006	Moon Over Burma	Oct. 18,'40
Spec.	World In Flames	Oct. 25,'40
4007	Christmas In July	Oct. 25,'40
4008	Dancing on a Dime	Nov. 1,'40
4009	Arise My Love	Nov. 8,'40
4050	Three Men From Texas	Nov. 15,'40
4011	A Night at Earl Carroll's	Dec. 6,'40
4012	Texas Rangers Ride Again	Dec. 13,'40
4013	Love Thy Neighbor	Dec. 27,'40
4014	Second Chorus	Jan. 3,'41
4051	Doomed Caravan	Jan. 10,'41
4015	Victory	Jan. 17,'41
4016	Life With Henry	Jan. 24,'41
....	You're the One	Feb. 7,'41
....	The Mad Doctor	Feb. 14,'41
....	Virginia	Feb. 21,'41
4052	In Old Colorado	Feb. 28,'41
....	Hard Boiled Canary	Mar. 7,'41
....	Lady Eve	Mar. 21,'41
....	Las Vegas Nights	Mar. 28,'41
....	Road to Zanzibar	Apr. 11,'41
....	The Round-Up	Apr. 18,'41
....	Border Vigilantes	Apr. 18,'41
....	I Wanted Wings	Apr. 25,'41
....	Reaching for the Sun	May 9,'41
....	The Monster and the Girl	May 16,'41
....	Caught in the Draft	May 30,'41
....	One Night in Lisbon	June 13,'41
....	Parson of Panamint, The	June 27,'41
....	Kiss the Boys Goodbye	July 18,'41
....	New York Town	.....

PRODUCERS

101	I Take This Oath	May 20,'40
151	Frontier Crusader	June 17,'40
102	Hold That Woman	June 28,'40
157	Billy the Kid Outlawed	July 20,'40
152	Gun Code	Aug. 3,'40
103	Marked Men	Aug. 28,'40
153	Arizona Gang Busters	Sept. 16,'40
158	Billy the Kid in Texas	Sept. 30,'40
154	Riders of Black Mountain	Nov. 5,'40
105	Devil Bat	Dec. 13,'40
104	Misbehaving Husbands	Dec. 20,'40
159	Billy the Kid's Gun Justice	Dec. 27,'40
163	Lone Rider Rides On	Jan. 10,'41
107	Caught in the Act	Jan. 17,'41
160	Billy the Kid's Range War	Jan. 24,'41
106	Secret Evidence	Jan. 31,'41
164	Lone Rider Crosses the Rio	Feb. 1,'41
155	Outlaws of the Rio Grande	Feb. 15,'41
161	Billy the Kid Trails West	Feb. 22,'41
108	Emergency Landing	Feb. 28,'41

RKO-RADIO

171	Ramparts We Watch	Aug. 16,'40
101	Men Against the Sky	Sept. 6,'40
102	Dreaming Out Loud	Sept. 13,'40
103	I'm Still Alive	Sept. 27,'40
181	Wagon Train	Oct. 4,'40
105	The Villian Still Pursued Her	Oct. 11,'40
107	Laddie	Oct. 18,'40
104	They Knew What They Wanted	Oct. 25,'40
109	Li'l Abner	Nov. 1,'40
106	Too Many Girls	Nov. 8,'40
111	Mexican Spitfire Out West	Nov. 15,'40
108	You'll Find Out	Nov. 22,'40
113	Remedy for Riches	Nov. 29,'40
182	The Fargo Kid	Dec. 6,'40
114	No, No, Nanette	Dec. 20,'40
112	Kitty Foyle	Dec. 27,'40
161	Convoy	Jan. 3,'41
110	Little Men	Jan. 10,'41
115	Let's Make Music	Jan. 17,'41
116	The Saint in Palm Springs	Jan. 24,'41
117	Mr. and Mrs. Smith	Jan. 31,'41
183	Along the Rio Grande	Feb. 7,'41
120	A Girl, a Guy and a Gob	Feb. 14,'41
123	Scattergood Baines	Feb. 21,'41
118	Citizen Kane	Feb. 28,'41
121	Playgirl	Mar. 7,'41
122	The Devil and Miss Jones	Mar. 14,'41
119	Show Business	Mar. 21,'41
124	Melody for Three	Mar. 28,'41
125	Repent at Leisure	Apr. 4,'41
126	Tom, Dick and Harry	Apr. 11,'41
184	Tim Holt No. 4	Apr. 18,'41
128	They Met in Argentina	Apr. 25,'41
...	Reluctant Dragon (Disney)	.....

REPUBLIC

071	The Tulsa Kid	Aug. 16,'40
061	Oklahoma Renegades	Aug. 29,'40
043	Ride, Tenderfoot, Ride	Sept. 6,'40
017	Girl from Havana	Sept. 11,'40
051	Colorado	Sept. 15,'40
062	Under Texas Skies	Sept. 30,'40
072	Frontier Vengeance	Oct. 10,'40
005	Melody and Moonlight	Oct. 11,'40
001	The Hit Parade of 1941	Oct. 15,'40
052	Young Bill Hickok	Oct. 21,'40
006	Who Killed Aunt Maggie	Nov. 1,'40
007	Friendly Neighbors	Nov. 7,'40
063	Trail Blazers	Nov. 11,'40
041	Melody Ranch	Nov. 15,'40
073	Texas Terrors	Nov. 22,'40
018	Meet the Missus	Nov. 29,'40
053	The Border Legion	Dec. 5,'40
008	Barnyard Follies	Dec. 6,'40
009	Behind the News	Dec. 20,'40
064	Lone Star Raiders	Dec. 23,'40
019	Bowery Boy	Dec. 27,'40
074	Wyoming Wildcat	Jan. 6,'41
054	Robin Hood of the Pecos	Jan. 14,'41
044	Ridin' on the Rainbow	Jan. 24,'41
010	Arkansas Judge	Jan. 28,'41
020	Petticoat Politics	Jan. 31,'41
....	Citadel of Crime	.....
....	Prairie Pioneers	.....

20TH CENTURY FOX

101	The Man I Married	Aug. 2,'40
104	Girl from Avenue A	Aug. 9,'40
103	Return of Frank James	Aug. 16,'40
106	Pier 13	Aug. 23',40
109	Young People	Aug. 30,'40
110	Charlie Chan at the Wax Museum	Sept. 6,'40
105	Elsa Maxwell's Public Deb No. 1	Sept. 13,'40
116	Yesterday's Heroes	Sept. 20,'40
107	Brigham Young—Frontiersman	Sept. 27,'40
108	The Gay Caballero	Oct. 4,'40
113	Down Argentine Way	Oct. 11,'40
114	Night Train	Oct. 18,'40
111	The Great Profile	Oct. 25,'40
117	The Mark of Zorro	Nov. 8,'40
102	Street of Memories	Nov. 15,'40
119	Youth Will Be Served	Nov. 22,'40
120	Tin Pan Alley	Nov. 29,'40
118	Charter Pilot	Dec. 6,'40
121	Murder Over New York	Dec. 13,'40
122	Jennie	Dec. 20,'40
123	Chad Hanna	Dec. 27,'40
115	Hudson's Bay	Jan. 3,'41
124	Michael Shayne, Private Detective	Jan. 10,'41
125	Romance of the Rio Grande	Jan. 17,'41
128	Tall, Dark and Handsome	Jan. 24,'41
127	Girl in the News	Jan. 31,'41
129	Ride, Kelly, Ride	Feb. 7,'41
130	Golden Hoofs	Feb. 14,'41
126	Western Union	Feb. 21,'41
131	Scotland Yard	Feb. 28,'41
...	Tobacco Road	Mar. 7,'41
...	Murder Among Friends	Mar. 14,'41
...	The Outlaw	Mar. 21,'41
...	Dead Men Tell	Mar. 28,'41
...	Sleepers West	Apr. 4,'41
...	Road to Rio	Apr. 11,'41
...	Ride on Vaquero	Apr. 18,'41

UNITED ARTISTS

....	South of Pago Pago	July 19,'40
....	Captain Caution	Aug. 9,'40
....	Foreign Correspondent	Aug. 16,'40
....	Kit Carson	Aug. 30,'40
....	Pastor Hall	Sept. 13,'40
....	The Westerner	Sept. 20,'40
....	Long Voyage Home	Nov. 22,'40
....	Blackout	Nov. 29,'40
....	Thief of Bagdad	Dec. 25,'40
....	Son of Monte Cristo	Jan. 10,'41
....	Road Show	Jan. 24,'41
....	The Great Dictator	.....
....	That Hamilton Woman	.....
....	Cheers for Miss Bishop	.....
....	So Ends Our Night	.....
....	Major Barbara	.....
....	Pot O' Gold	.....
....	That Uncertain Feeling	.....
....	Topper Returns	.....
....	Broadway Limited	.....

UNIVERSAL

5013	Argentine Nights	Sept. 6,'40
5006	Hired Wife	Sept. 13,'40
5051	Leather Pushers	Sept. 13,'40
5020	The Mummy's Hand	Sept. 20,'40
5046	The Fugitive	Sept. 20,'40
5061	Ragtime Cowboy Joe	Sept. 20,'40
5001	Spring Parade	Sept. 27,'40
5019	Diamond Frontier	Oct. 4,'40
5017	A Little Bit of Heaven	Oct. 11,'40
5062	Law and Order	Oct. 18,'40
5024	Slightly Tempted	Oct. 18,'40
5007	Seven Sinners	Oct. 25,'40
5052	Devils Pipeline	Nov. 1,'40
5036	I'm Nobody's Sweetheart Now	Nov. 1,'40
5063	Pony Post	Nov. 8,'40
5021	Sandy Gets Her Man	Nov. 8,'40
5015	One Night in the Tropics	Nov. 15,'40
5023	Meet the Wildcat	Nov. 22,'40
5048	Next Time We Love (Re-issue)	Nov. 22'40
5010	The Bank Dick	Nov. 29,'40
5026	Margie	Dec. 6,'40
5008	Trail of the Vigilantes	Dec. 13,'40
5025	Give Us Wings	Dec. 20,'40
5018	The Invisible Woman	Dec. 27,'40
5053	Lucky Devils	Jan. 3,'41
5030	Where Did You Get That Girl?	Jan. 3,'41
5064	Boss of Bullion City	Jan. 10,'41
5027	San Francisco Docks	Jan. 10,'41
....	Six Lessons from Madame Lazonga	Jan. 17,'41
....	Buck Privates	Jan. 31,'41
....	Back Street	Feb. 7,'41
....	Meet the Chump	Feb. 7,'41
....	Nice Girl	Feb. 21,'41
....	Dark Streets of Cairo	Feb. 28,'41
....	Mr. Dynamite	Mar. 7,'41
....	Model Wife	Mar. 14,'41
....	Dinah	Mar. 21,'41
5065	Bury Me Not on the Lone Prairie	Mar. 21,'41
....	Lady from Cheyenne	Mar. 28,'41
....	A Dangerous Game	.....
....	The Flame of New Orleans	.....
....	Mysterious Dr. R.	.....

WARNER BROS.

Under 550 WB—Over 550 FN

519	Calling All Husbands	Sept. 7,'40
554	No Time for Comedy	Sept. 14,'40
506	City for Conquest	Sept. 21,'40
502	Knute Rockne—All American	Oct. 5,'40
569	Father Is a Prince	Oct. 12,'40
511	Dispatch from Reuter's	Oct. 19,'40
561	Tugboat Annie Sails Again	Oct. 26,'40
570	Always a Bride	Nov. 2,'40
562	East of the River	Nov. 9,'40
513	South of Suez	Nov. 16,'40
552	The Letter	Nov. 23,'40
512	Lady With the Red Hair	Nov. 30,'40
571	She Couldn't Say No	Dec. 7,'40
525	Here Comes the Navy	Dec. 21,'40
551	Santa Fe Trail	Dec. 28,'40
503	Four Mothers	Jan. 4,'41
572	Case of the Black Parrot	Jan. 11,'41
...	Honeymoon for Three	Jan. 18,'41
...	High Sierra	Jan. 25,'41
520	Father's Son	Feb. 1,'41
...	Flight From Destiny	Feb. 8,'41
...	She Stayed Kissed	Feb. 15,'41
...	Strawberry Blonde	Feb. 22,'41
...	Meet John Doe	.....
...	Footsteps in the Dark	.....
...	Here Comes Happiness	.....
...	Knockout	.....
...	The Sea Wolf	.....
...	The Wagons Roll at Night	.....
...	The Great Mr. Nobody	.....
...	Bride Came C. O. D.	.....
...	Far Horizon	.....

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	Min.
	ALL STAR COMEDIES		
2401	From Nurse to Worse (Stooges)	8-23-40	16
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	18
2402	No Census, No Feeling (Stooges)	10-4-40	16
2423	Cold Turkey (Langdon)	10-18-40	16
2424	A Bundle of Bliss (Clyde)	11-1-40	18
2403	Cookoo Cavaliers (Stooges)	11-15-40	17
2425	Blondes and Blunders (Walter Catlett)	11-29-40	16
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	18
2404	Boob in Arms (Stooges)	12-27-40	18
2427	The Watchman Takes a Wife (Clyde)	1-10-41	..
	COLOR RHAPSODIES		
2501	Tangled Television	8-30-40	7
2502	Mr. Elephant Goes to Town	10-4-40	7
2503	The Mad Hatter	11-3-40	7
2504	Wise Owl	12-6-40	7
2505	A Helping Paw	1-7-41	7
2506	Way of All Pests	2-28-41	7
	PHANTASIES CARTOONS		
2701	Schoolboy Dreams	9-24-40	5
2702	Happy Holidays	10-25-40	6
2703	The Little Theatre	2-7-41	..
	FABLES		
2751	Farmer Tom Thumb	9-27-40	6
2752	Mouse Meets Lion	10-25-40	6
2753	Paunch 'n' Judy	12-13-40	6
2754	The Streamlined Donkey	1-17-41	6
	CINESCOPES		
2971	Hobby Lobby	8-30-40	11
2972	Floating Elephants	10-4-40	8
2973	Nice Work, If You Can Do It	11-8-40	9
2974	Unusual Crafts	12-25-40	9
2975	Ocean Trails (Colors)	1-31-41	9
	TOURS		
2551	Historic Virginia	8-16-40	10
2552	Savoy in the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	9
2554	Islands of the West Indies	10-25-40	10
2555	Sojourn in Havana	11-25-40	10
2556	Beautiful British Columbia	12-20-40	10
2557	From Singapore to Hong-Kong	1-10-41	10
	20TH ANNIVERSAY SNAPSHOTS		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	9
2853	No. 3 (Ken Murray)	11-22-40	10
2854	No. 4 (Ken Murray)	12-27-40	10
2855	No. 5 (Bob Hope)	2-2-41	10
	SPORT REELS		
2801	Master of Cue	10-4-40	9
2802	Hunting Wild Deer	11-22-40	9
2803	Ali the Giant Killer	12-27-40	9
2804	Splits, Spares and Strikes	1-10-41	9
	WASHINGTON PARADE (Series 3)		
2901	No. 1 (The Mint)	10-25-40	10
2902	No. 2 (U. S. Military Academy)	12-13-40	10
2903	No. 3 (United States Naval (Academy)	1-3-41	10
	COMMUNITY SING (Series 5)		
2651	No. 1 (Jolly Tunes)	10-2-40	10
2652	No. 2 (Popular Love Songs)	11-8-40	10
2653	No. 3 (Melodies That Linger)	12-13-40	10
2654	No. 4 (Gay Tunes)	1-1-41	10
	QUIZ REELS		
2601	Takes It Or Leave It	12-5-40	10
2602	Take It Or Leave It No. 2	12-25-40	11
	NEW YORK PARADE		
2951	The Magic City	12-25-40	10
	HAPPY-HOUR		
2441	Puss in Boots (Re-issue)	12-21-40	40

M-G-M

Prod. No.	Title	Rel. Date	Min.
	CRIME DOES NOT PAY		
P-201	Eyes of the Navy	10-26-40	20
P-202	You, The People	11-30-40	21
	FITZPATRICK TRAVELTALKS (Tech)		
T-211	The Capital City	9-7-40	9
T-212	Cavalcade of San Francisco	9-28-40	9
T-213	Old New Mexico	10-26-40	9
T-214	Beautiful Bali	11-23-40	9
T-215	Old New Orleans	12-21-40	9
T-216	Mediterranean Ports	1-4-41	9
	PETE SMITH SPECIALTIES		
S-261	Quicker'n a Wink	10-12-40	9
S-262	Wedding Bills	11-30-40	10
S-263	Sea for Yourself	12-21-40	10
	PASSING PARADE		
K-281	American Spoken Here	11-30-40	11
	MINIATURES		
N-231	Rodeo Dough	11-9-40	10
N-232	The Great Meddler	12-21-40	10
	OUR GANG COMEDIES		
C-291	Good Bad Boys	9-7-40	11
C-292	Waldo's Last Stand	10-5-40	11
C-293	Goin' Fishin'	10-26-40	10
C-294	Kiddie Kure	11-23-40	10
	TECHNICOLOR CARTOONS		
W-241	Lonesome Stranger	11-23-40	9
W-242	Mrs. Ladybug	12-21-40	9

PARAMOUNT

FFO-1	Raggedy Ann	12-20-40	19
	ANIMATED ANTICS		
HO-1	The Dandy Lion	9-20-40	7
HO-2	Sneak, Snoop and Snitch	10-25-40	7
HO-3	Mommy Love Puppy	11-29-40	7
HO-4	Bring Himself Back Alive	12-20-40	7
HO-5	Twinkletoes Gets Bird	2-14-41	7
	BENCHLEY COMEDIES		
SO-1	The Trouble with Husbands	11-8-40	10
SO-2	Waiting for Baby	1-24-41	10
	FASCINATING JOURNEYS (Tech)		
MO-1	River Thames, Yesterday	11-8-40	10
MO-2	The Sacred Ganges	12-27-40	10
MO-3	Indian Temples	1-24-41	10
	GABBY COLOR CARTOONS		
GO-1	King for a Day	10-18-40	7
GO-2	The Constable	11-15-40	7
GO-3	All's Well	1-3-41	7
GO-4	Two for the Zoo	2-14-41	7
	HEADLINERS		
AO-1	Moments of Charm (Tech)	9-13-40	10
AO-2	Listen to Larry	10-25-40	10
AO-3	Johnny Messner & Orch.	12-15-40	10
	MADCAP MODELS (Color)		
UO-1	Western Daze	1-17-41	9
	PARAGRAPHICS		
VO-1	Nature's Nursery	10-11-40	10
VO-2	Seeing Is Believing	11-22-40	10
VO-3	Breezy Little Bears	12-27-40	10
	POPEYE THE SAILOR		
EO-1	Popeye Meets Wm. Tell	9-20-40	7
EO-2	My Pop, My Pop	10-18-40	6
EO-3	With Poopdeck Pappy	11-15-40	7
EO-4	Eugene, the Jeep	12-13-40	7
EO-5	Problem Pappy	1-10-41	..
EO-6	Quiet Pleeze	2-7-41	..
	POPULAR SCIENCE (Color)		
JO-1	No. 1	9-6-40	10
JO-2	No. 2	11-1-40	10
JO-3	No. 3	12-20-40	10
JO-4	No. 4	2-21-41	10
	SPORTLIGHTS		
RO-1	Diving Demons (Ted Husing)	9-6-40	9
RO-2	Sporting Everglades (Husing)	10-4-40	9
RO-3	Motorcycle Stunting (Husing)	11-1-40	9
RO-4	Marine Round-up	12-6-40	9
RO-5	Feminine Fitness	1-10-41	9
RO-6	Acrobatic Aces	2-7-41	9
RO-7	Lasso Wizards	2-28-41	9
	SPECIAL		
13,801	Growing Up	12-13-40	18
	UNUSUAL OCCUPATIONS		
LO-1	No. 1—Color	9-27-40	9
LO-2	No. 2—Color	11-29-40	9
LO-3	No. 3—Color	1-31-41	9
	MARCH OF TIME		
13,101	On Foreign News Fronts	9-13-40	19
13,102	Britain's R.A.F.	10-4-40	18
13,103	Mexico	10-25-40	19
13,104	Arms and the Men—U. S. A.	11-22-40	19
13,105	Labor and Defense	12-20-40	19
13,106	Uncle Sam, The Non-Belligerent	1-17-41	21
	INFORMATION PLEASE		
14,201	No. 1 Anna Neagle	9-6-40	11
14,202	No. 2 Ruth Gordon	10-4-40	10
14,203	No. 3 Alice Marble	11-1-40	10
14,204	No. 4 Louis Bromfield	11-29-40	11
14,205	No. 5 Wendell Willkie	12-27-40	11
	SPORTSCOPE		
14,301	Quail Quest	8-30-40	9
14,302	Kentucky Royalty	9-27-40	9
14,303	Sportsman's Partner	10-25-40	9
14,304	Snow Fun	11-22-40	9
14,305	Snow Evils	12-20-40	9
	PICTURE PEOPLE		
14,401	No. 1	9-13-40	10
14,402	No. 2	10-11-40	9
14,403	No. 3	11-8-40	10
14,404	No. 4	12-6-40	10
	EDGAR KENNEDY		
13,401	Sunk by the Census	9-6-40	18
13,402	Trailer Tragedy	10-18-40	17
14,403	Drafted in the Depot	12-20-40	19
	LEON ERROL		
13,701	He Asked For It	9-27-40	18
13,702	Tattle Talevision	11-29-40	19
13,703	The Fired Man	1-10-41	20
	RAY WHITLEY		
13,501	Bar Buckeroos	11-8-40	16
13,502	Prairie Spooners	1-31-41	13

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN		
1201	Midget Motor Mania	11-8-40	8
1202	Training Police Horses	1-17-41	..
1203	The Modern Highway	1-31-41	..
	BELIEVE IT OR NOT		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR		
1401	Grunters and Groaners	8-30-40	9
1402	Tale of Butch the Parrot	2-28-41	..
	MAGIC CARPET		
1101	Eskimo Trails	8-2-40	10
1102	Land of Flowers (Tech)	9-15-40	9
1103	Isle of Mystery	10-25-40	10
1104	Old Dominion State (Tech)	11-22-40	9
1105	Spotlight on Indo China	12-20-40	..
	SPORTS REVIEWS		
1301	Vacation Time	8-16-40	8
1302	Lure of the Trout	10-11-40	8
1303	Bowling for Strikes	12-20-40	8
1304	The Rodeo Goes to Town	1-3-41	..
1305	Symphony in Snow	3-14-41	..
	TERRYTOONS (Tech)		
1551	Billy Mouse's Akwakade	8-9-40	7
1552	Lucky Duck	9-6-40	7
1553	How Wet Was My Ocean	10-4-40	7
1554	Landing of the Pilgrims	11-1-40	7
1555	Plane Goofy	11-29-40	7
1556	Temperamental Lion	12-27-40	7
1557	Mississippi Swing	2-7-41	7
1558	The Home Guard	3-7-41	7
	TERRYTOONS (Black & White)		
1501	Club Life in Stone Age	8-23-40	7
1502	Touchdown Demons	9-20-40	7
1503	Happy Haunting Grounds	10-18-40	7
1504	Magic Pencil	11-15-40	7
1505	Snow Man	12-13-40	7
1506	What a Little Sneeze Will Do	1-10-41	7
1507	Hairless Hector	1-24-41	7
1508	Fishing Made Easy	2-21-41	7
1509	When Knights Were Bold	3-21-41	7

UNIVERSAL

	COLOR CARTOON		
5241	Crazy House	9-23-40	7
5242	Recruiting Daze	10-28-40	6
5243	Knock-Knock	11-25-40	6
5244	Syncopated Sioux	12-30-40	7
5245	Mouse Trappers	1-27-41	7
	STRANGER THAN FICTION		
5371	No. 81	9-16-40	9
5352	No. 82	10-14-40	9
5373	No. 83	11-4-40	9
5374	No. 84	12-2-40	9
5375	No. 85	1-1-41	9
5376	No. 86	2-3-41	9
5377	No. 87	3-10-41	9
	GOING PLACES		
5351	No. 81	9-23-40	9
5352	No. 82	10-14-40	9
5353	No. 83	11-11-40	8
5354	No. 84	12-23-40	9
5355	No. 85	1-22-41	8
5356	No. 86	2-19-41	9
5357	No. 87	3-17-41	9
	MUSICALS		
5221	Class In Swing	9-11-40	17
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	18
5224	Tickled Pinky	12-25-40	18
5225	Beat Me Daddy	1-22-41	..
	COLOR CARTOONS (Re-Issues)		
5261 to 5266 inclusive (6)		6-3-40 to 8-19-40	

VITAPHONE

	TECHNICOLOR SPECIALS		
6001	Flag of Humanity	10-19-40	19
6002	March on Marines	12-14-40	20
6003	Meet the Fleet	2-8-41	20
	ELSA MAXWELL COMEDIES		
6101	Riding Into Society	9-7-40	19
	BROADWAY BREVITIES		
6201	Just a Cue Kid	10-5-40	20
6202	Alice In Movieland	11-16-40	19
6203	Mack Sennett Revival	12-26-40	18
6204	Dog In the Orchard	1-25-41	20
	HOLLYWOOD NOVELTIES		
6301	Football Highlights	9-28-40	10
6302	Shark Hunting	11-9-40	10
6303	Mexican Jumping Beans	12-7-40	10
6304	History Repeats Itself	1-18-41	10
	THE SPORTS PARADE		
6401	Fly Fishing	9-21-40	10
6402	Dogs You Seldom See	11-2-40	10
6403	Diary of a Racing Pigeon	11-23-40	10
6404	California Thoroughbreds	1-11-41	10
	MELODY MASTERS BANDS		
6501	Matty Malneck & Orch.	9-14-40	10
6502	Joe Reichman & Orch.	10-26-40	10
6503	Jan Garber & Orch.	11-23-40	10
6504	Skinnay Ennis & Orch.	1-4-41	10
6505	Henry Busse & Orch.	11-30-40	10
	LOONEY TUNES CARTOONS		
6601	Calling Dr. Porky	9-21-40	7
6602	Pre Historic Porky	10-12-40	7
6603	Sour Puss	11-2-40	7
6604	Porky's Hired Hand	11-30-40	7
6605	Timid Toreador	12-21-40	7
6606	Porky's Snooze	1-11-40	7
	MERRIE MELODIES CARTOONS (Tech.)		
6701	Malibu Beach Party	9-14-40	7
6702	Stagefright	9-28-40	7
6703	Holiday Highlights	10-12-40	7
6704	Good Night Elmer	10-26-40	7
6705	Wacky Wildlife	11-9-40	7
6706	Bedtime for Sniffles	11-23-40	7
6707	Of Fox and Hounds	12-7-40	7
6708	Shop, Look and Listen	12-21-40	7
6709	Elmer's Pet Rabbit	1-4-41	7
6710	The Fighting 69½	1-18-41	7

SERIALS

COLUMBIA

1120	Green Archer, The	10-25-40	..
2120	White Eagle	1-31-41	..

REPUBLIC

081	King of the Royal Mounted	9-20-40	..
082	Mysterious Dr. Satan	12-13-40	..

UNIVERSAL

5681-92	Junior G-Men	10-1-40	..
5781-95	The Green Hornet Strikes Again	12-24-40	..

INDEX

[Continued from page 52]

Title	Synopsis	Data
South of Suez, WB	5	32
So You Won't Talk, Col.	..	7
Spring Parade, Univ.	..	25
Strawberry Blonde, WB	30	..
Street of Memories, 20th-Fox	..	16
Strike Up the Band, MGM	..	24
TAKE Me Back to Oklahoma, Mono.	..	24
Tall, Dark and Handsome, 20th-Fox	43	..
Texas Rangers Ride Again, Par.	..	24
Texas Terrors, Rep.	..	25
That Gang of Mine, Mono.	..	16
That Hamilton Woman, UA (See Lady Hamilton)	31	..
That Uncertain Feeling, UA	46	..
They Knew What They Wanted, RKO	..	8
Thief of Bagdad, UA	..	40
Third Finger, Left Hand, MGM	..	24
This Thing Called Love, Col.	14	40
Three Men From Texas, Par.	..	16
Thundering Frontier, The, Col.	..	24
Tin Pan Alley, 20th-Fox	1	25
Too Many Girls, RKO	..	8
Trail Blazers, Rep.	..	16
Trail of the Vigilantes, Univ.	..	32
Trailing Double Trouble, Mono.	..	7
Tulsa Kid, The, Rep.	..	8
Tugboat Annie Sails Again, WB-FN	..	16
UNDER Texas Skies, Rep.	..	16
VICTORY, Par.	13	32
Villain Still Pursued Her, RKO	..	8
Virginia, Par.	38	..
WAGON TRAIN, RKO	..	8
Wagons Roll at Night, The, WB	29	..
Western Union, 20th-Fox	30	..
Westerner, The, UA	..	25
West of Abilene, Col.	..	7
West of Pinto Basin, Mono.	..	24
Who Killed Aunt Maggie, Rep.	..	16
Wild Cat of Tucson, Col.	22	..
Wild Man of Borneo, MGM	39	..
World in Flames, Par.	..	8
Wyoming, MGM	..	7
Wyoming Wildcat, Rep.	..	48
YESTERDAY'S Heroes, 20th-Fox	..	9
You'll Find Out, RKO	2	48
You're the One, Par.	37	..
You're Out of Luck, Mono.	..	48
Young Bill Hickok, Rep.	..	16
Young People, The, 20th-Fox	..	9
Youth Will Be Served, 20th-Fox	..	16

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

A HELPING PAW (Col.)

Color Rhapsody (2505)

Chester calls on a doctor for treatment of dizzy spells. The doctor gives Chester a rub-down and in so doing upsets the bottle. The doctor's dog laps it up. The doctor prescribes glasses for Chester, who can't see with them so he has the now dizzy dog lead him home. Chester and the dog find themselves on a flagpole sometime later.

Release date, Jan. 7, 1941 *7 Minutes*

THE SACRED GANGES (Par.)

Fascinating Journeys (Tech.) (M02)

The focal point of this travelogue is Benares, fabulous city on the banks of the Ganges River in India. The high points of the city are pictured as are its inhaabitants, especially the holy men who sit for years, never moving, staring into the hot Indian sun and the others who subject their bodies to torture. Also shown are the Burning Ghats, the steps where the Hindu faithful cremate their dead. The narrator is Frank Gallop.

Release date, Dec. 27, 1940 *10 Minutes*

INFORMATION, PLEASE, No. 5 (RKO)

(14,205)

Wendell L. Willkie, G.O.P. Presidential candidate in the November election, here joins the regulars, Oscar Levant, John Kieran, and Franklin P. Adams in answering the questions propounded by Clifton P. Fadiman. The experts are confronted with a bloodhound, a parrot, a monkey and other assorted queer material both animate and inanimate. It is Mr. Willkie's second appearance as guest expert.

Release date, Dec. 27, 1940 *11 Minutes*

ALI, THE GIANT KILLER (Col.)

World of Sport (2803)

Ali Baba, the diminutive wrestler with the long mustaches, takes on Hardboiled Haggerty, a giant of a man. In a comedy match Ali pins the bigger man's shoulders to the mat and wins the bout. Haggerty doesn't like the referee or the decision and starts the fight all over again but a spectator and seconds pull him off Ali.

Release date, Dec. 27, 1940 *10½ Minutes*

INDEX

TO SHORTS IN PRODUCT DIGEST SECTION

Title	Co.	Page
Ali, The Giant Killer	Col.	51
All's Well	Par.	51
California Thoroughbreds	WB	51
Drafted in the Depot	RKO	51
Going Places No. 85	Univ.	51
Helping Paw, A	Col.	51
Information Please, 5	RKO	51
Problem Pappy	Par.	51
Sacred Ganges	Par.	51
Timid Toreador	WB	51

FOR ADDITIONAL INDEX TO SHORTS SEE PRODUCT DIGEST SECTION, PAGE 41.

GOING PLACES, No. 85 (Univ.)

(5355)

This is a story of seal hunting and hunters in the frozen wastes of the Artic. Young Norwegians each year sail out of home ports and head for sealing grounds 1,000 miles to the North at the Jan Mayen lands near the North Pole and after braving hardships and danger return to the homeland in the Spring with riches in sealskins that last them until another Winter. Then it's off again. Here is one such hunting trip.

Release date, Jan. 22, 1941 *9⅓ Minutes*

CALIFORNIA THOROUGHBREDS (WB)

Sports Parade (Color) (6404)

The breeding of thoroughbred horses is the subject of this Sports Parade reel. Located in California it traces the career of a thoroughbred from birth to the day of its first race. In the course of the training it is shown how the horse is saddle broken, how it is trained to the use of the automatic starting gates and, of course, how to stay out in front during a race.

Release date, Jan. 11, 1941 *10 Minutes*

PROBLEM PAPPY (Par.)

Popeye Cartoon (E05)

Popeye's old man, Poopdeck Pappy, has the hazardous job of performing dare-devil stunts atop a flagpole. Popeye attempts to get Pappy to come down but Popeye is rebuffed again and again. Finally the one-eyed sailor resorts to the usual can of spinach and goes after Pappy. An electric storm breaks overhead but Popeye grabs Pappy in one hand and in the other grabs lightning bolts, making a safe passage to terra firma.

Release date, Jan. 10, 1941 *7 Minutes*

DRAFTED IN THE DEPOT (RKO)

Edgar Kennedy (13,403)

Edgar's wife (Vivian Oakland) won't let him go fishing so Edgar dons a soldier's uniform and announces that he has joined the National Guard and is to go to camp for two weeks. Vivian sees him off at the depot so Edgar is forced to board the special troop train. In camp he is appointed orderly to the captain (Bill Franey), who turns out to be his father-in-law. Then it is discovered that he is an impostor. Edgar goes into his slow-burn act.

Release date, Dec. 20, 1940 *19 Minutes*

TIMID TOREADOR (WB)

Looney Tune (6605)

Porky the pig is a peddler of hot tamales in a Mexican town. Transferring his business to the arena wherein a bull fight is in progress, Porky finds himself the object of the bull's anger. The battle wages back and forth but Porky tricks the bull and wins the plaudits of the crowd.

Release date, Dec. 21, 1940 *7 Minutes*

ALL'S WELL (Par.)

Gabby Cartoon (G03)

Gabby hears a baby crying and going over to the baby carriage to investigate decides the baby needs a change of diapers. The baby, however, has different ideas and being a strong youngster to boot rebuffs every attempt that Gabby makes to change the diapers. Gabby eventually winds up with the diapers on himself.

Release date, Jan. 3, 1941 *7 Minutes*

1940-41 ALPHABETICAL INDEX

For information about features listed in this index turn to Product Digest pages designated by the numerals following the title

This index is cumulative and covers all issues of PRODUCT DIGEST published to date

INDEX To 1940-41 Shorts on Page 51

Title	Synopsis	Data
ACROSS the Sierras, Col.	25	..
Adam Had Four Sons, Col.	38	..
Ape, The, Mon.	..	7
Along the Rio Grande, RKO	30	..
Always a Bride, WB-FN	..	32
Argentine Nights, Univ.	..	25
Arise My Lov , Par.	..	24
Arizona, Col.	..	32
Arkansas Judge, Rep.	43	..
BAD Man, The, MGM	47	..
Bank Dick, Univ.	4	32
Barnyard Follies, Rep.	..	24
Behind the News, Rep.	..	32
Beyond the Sacramento, Col.	3	..
Billy the Kid Outlawed, Prod.	..	32
Bitter Sweet, MGM	4	40
Blackout, UA	4	25
Blondie Goes Latin, Col.	46	..
Blonde Inspiration, MGM	45	..
Blondie Plays Cupid, Col.	..	16
Border Legion, The, Rep.	..	25
Bowery Boy, Rep.	22	40
Bride Wore Crutches, The, 20th-Fox	30	..
Brigham Young, 20th-Fox	..	40
Bury Me Not on the Lone Prairie, Univ.	47	..
CALLING All Husbands, WB	..	9
Captain Caution, UA	..	9
Case of the Black Parrot, WB-FN	..	48
Chad Hanna, 20th-Fox	1	32
Charlie Chan at the Wax Museum, 20th-Fox	..	8
Charter Pilot, 20th-Fox	2	25
Cheers for Miss Bishop, UA	37	..
Cherokee Strip, Par.	..	7
Christmas in July, Par.	..	7
City for Conquest, WB	..	9
Colorado, Rep.	..	8
Come Live With Me, MGM	39	..
Comrade X, MGM	3	24
Convoy, RKO	..	32
DANCING on a Dime, Par.	..	7
Dangerous Game, A, Univ.	39	..
Dark Streets of Cairo, Univ.	14	40
Devil's Pipeline, Univ.	4	16
Diamond Frontier, Univ.	..	9
Dispatch from Reuters, A, WB	..	40
Dr. Kildare's Crisis, MGM	..	24
Dr. Kildare Goes Home, MGM	..	7
Doomed Caravan, Par.	22	48
Down Argentine Way, 20th-Fox	..	25
Dreaming Out Loud, RKO	..	40
Drums of the Desert, Mono.	..	24
Dulcy, MGM	..	7
Durango Kid, Col.	..	7
EAST of the River, WB-FN	..	16
Ellery Queen—Master Detective, Col.	2	32
Elsa Maxwell's Public Deb. No. 1, 20th-Fox	..	8
Escape, MGM	..	24
Escape to Glory, Col.	6	24
FANTASIA, Disney	2	25
Fargo Kid, The, RKO	..	16
Father Is a Prince, WB	..	9
Father's Son, WB	46	..
Flight Command, MGM	5	32
Flight from Destiny, WB	..	40
Footsteps in the Dark, WB	45	..
Foreign Correspondent, UA	..	9
Four Mothers, WB	21	32
Friendly Neighbors, Rep.	4	16
Frontier Crusader, Prod.	..	16
Frontier Vengeance, Rep.	..	8
Fugitive, The, Univ.	..	9
Fugitive From Prison Camp, Col.	..	7
GALLANT Sons, MGM	6	48
Gay Caballero, The, 20th-Fox	..	8
Girl From Avenue A, 20th-Fox	..	8
Girl From Havana, Rep.	..	8
Girl, a Guy and a Gob, A, RKO	21	..
Girls Under 21, Col.	..	24
Give Us Wings, Univ.	..	25
Golden Hoofs, 20th-Fox	31	..
Gone With the Wind, MGM	..	24
Go West, MGM	13	32
Great Dictator, The UA	..	25
Great Mr. Nobody, The, WB (See Stuff of Heroes)	39	..
Great Plane Robbery, The, Col.	..	24
Great Profile, The, 20th-Fox	..	8
Gun Code, Prod.	..	32
HARD Boiled Canary, The, Par.	46	..
Haunted Honeymoon, MGM	..	7
Her First Romance, Mono.	..	40
Here Comes Happiness, WB	39	..
Here Comes the Navy, WB	..	48
High Sierra, WB	13	..
Hired Wife, Univ.	..	9
Hit Parade of 1941, Rep.	..	8
Hold That Woman, Prod.	..	16
Honeymoon for Three, WB	14	..
Hudson's Bay, 20th-Fox	23	40
Hullabaloo, MGM	..	16
I'M Nobody's Sweetheart Now, Univ.	..	9
I'm Still Alive, RKO	..	40
In Old Colorado, Par.	47	..
Invisible Woman, The, Univ.	23	48
I Take This Oath, Prod.	..	16
I Want a Divorce, Par.	..	40
JENNIE, 20th-Fox	15	25
KEEPING Company, MGM	21	40
Kit Carson, UA	..	9
Kitty Foyle, RKO	5	48
Knute Rockne, WB	..	48
LADDIE, RKO	..	8
Lady With the Red Hair, WB	3	16
Land of Liberty, MGM	..	40
Law and Order, Univ.	..	25
Leather Pushers, Univ.	..	9
Let's Make Music, RKO	1	32
Letter, The, WB	3	48
Life With Henry, Par.	14	48
Li'l' Abner, RKO	..	48
Little Bit of Heaven, A, Univ.	..	40
Little Men, RKO	6	24
Little Nellie Kelly, MGM	2	40
Lone Wolf Keeps a Date, The, Col.	3	24
Long Voyage Home, UA	..	48
Love Thy Neighbor, Par.	22	32
Lucky Devils, Univ.	30	..
MAD Doctor, The, Par.	43	..
Maisie Was a Lady, MGM	22	48
Man I Married, The, 20th-Fox	..	8
Margie, Univ.	..	25
Marked Men, Prod.	..	48
Mark of Zorro, The, 20th-Fox	3	16
Meet the Chump, Univ.	38	..
Meet the Missus, Rep.	..	25
Meet the Wildcat, Univ.	..	16
Melody and Moonlight, Rep.	..	8
Melody Ranch, Rep.	..	25
Men Against the Sky, RKO	..	8
Men of Boys Town, MGM	37	..
Mexican Spitfire Out West, RKO	..	8
Michael Shayne, Private Detective, 20th-Fox	23	40
Moon Over Burma, Par.	..	7
Mr. and Mrs. Smith, RKO	15	..
Mummy's Hand, Univ.	..	9
Murder Among Friends, 20th-Fox	46	..
Murder Over New York, 20th-Fox	..	25
NICE Girl, Univ.	29	..
Night at Earl Carroll's, A, Par.	4	24
Night Train, 20th-Fox	..	48
No, No, Nanette, RKO	..	40
No Time for Comedy, WB	..	9
OKLAHOMA Renegades, Rep.	..	8
Ole Swimmin' Hole, Mono.	..	24
One Night in the Tropics, Univ.	5	16
Outsider, Mon.	..	7
PASTOR Hall, UA	..	9
Penny Serenade, Col.	29	..
Pier 13, 20th-Fox	..	8
Phantom of Chinatown, Mono.	..	32
Phantom Submarine, The, Col.	23	..
Philadelphia Story, MGM	..	32
Pinto Kid, The, Col.	31	..
Playgirl, RKO	15	32
Pony Post, Univ.	5	32
Prairie Pioneers, Rep.	47	..
Prairie Schooners, Col.	..	32
Pride of the Bowery, Mono.	23	48
QUARTERBACK, The, Par.	..	7
RAGTIME Cowboy Joe, Univ.	..	9
Ramparts We Watch, RKO	..	48
Range Busters, Mono.	..	7
Rangers of Fortune, Par.	..	48
Remedy for Riches, RKO	2	24
Return of Frank James, 20th-Fox	..	9
Rhythm on the River, Par..	..	8
Ride, Kelly, Ride, 20th-Fox	38	..
Ride, Tenderfoot, Ride, Rep.	..	8
Ridin' on a Rainbow, Rep.	38	..
Road Show, UA	6	..
Road to Rio, The, 20th-Fox	45	..
Robin Hood of the Pecos, Rep.	31	48
Romance of the Rio Grande, 20th-Fox	..	40
SAINT in Palm Springs, RKO	31	48
San Francisco Docks, Univ.	..	40
Sandy Gets Her Man, Univ.	..	16
Santa Fe Trail, WB-FN	15	32
Second Chorus, Par.	14	32
Seven Sinners, Univ.	..	9
Scotland Yard, 20th-Fox	47	..
She Couldn't Say No, WB-FN	..	40
Sky Murder, MGM	..	7
Slightly Tempted, Univ.	..	9
So Ends Our Night, UA	14	..
Son of Monte Cristo, UA	13	25
South of Pago Pago, UA	..	9

Listing of all 1940-41 Features released to date on page 49 and 1940-41 Shorts on page 50

[Continued on page 51]

HOW TO USE IT

On the opposite page appears the cumulative alphabetical index to another issue of Motion Picture Herald's new and valuable exhibitor service section, Product Digest. It is a master index to all information available to date on 1940-41 product and which has been published in the several preceding issues of Product Digest.

Check the title of any feature that you want to look up, turn to the designated page or pages, and you will find all buying and booking information available up to this very minute — synopses, casts, credits, release dates, production numbers, running time, review references, Round Table references and Legion of Decency ratings.

Product Digest is published every other week alternately with the regular Release Chart.

The Release Chart carries, as always, an alphabetical index of titles, a breakdown by companies, star information, release dates, running time and review references. The Release Chart, published every other week, is a compact compilation of certain important booking information.

Product Digest, on alternate weeks, is cumulative, a more extensive compilation of similar information. The Release Chart is complete in itself. Product Digest carries only current information, but if you maintain a complete file of Product Digest, you will have, at your instant service, synopses, casts and other detailed data which could not conceivably be compressed into one issue. The cumulative alphabetical index of Product Digest, however, is a reference to all information that has been printed to date in all the issues of Product Digest.

An introductory issue of Product Digest was mailed to exhibitor subscribers of Motion Picture Herald. If you misplaced your copy or have not saved the subsequent issues, write for duplicates.

Use **PRODUCT DIGEST**

ACE WESTERN STAR AT HIS GREATEST IN COLUMBIA'S BIGGEST SERIAL!

Redskins on the warpath...pioneers on the march...in a chapter show made for ALL your patrons...on the showmanly theory that ALL action fans will go for exciting, well-produced serial entertainment!

BUCK JONES

in

"WHITE EAGLE"

RAYMOND HATTON · DOROTHY FAY

Screen play by Arch Heath, Morgan B. Cox, John Cutting, Lawrence E. Taylor · Directed by JAMES W. HORNE

A Columbia Chapter-Play

RELEASED JANUARY 31!

COLUMBIA PICTURES

MOTION PICTURE HERALD

FEATURES REVIEWED

Buck Private

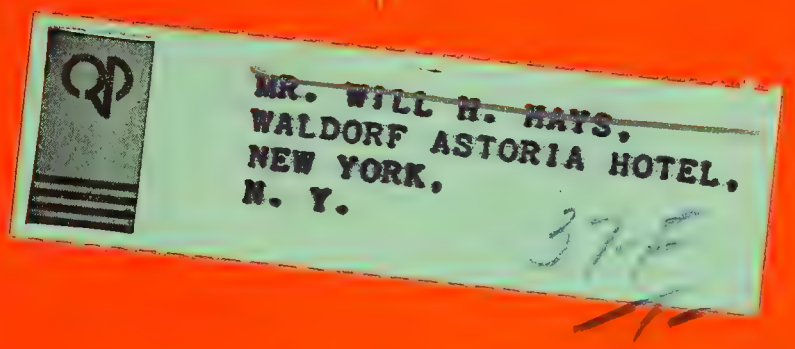
Riding on a Rainbow

Rolling Home to Texas

Spellbound

You Will Remember

RELEASE CHART



SHOWMEN of SOUTH BEND AND PHILADELPHIA WIN QUIGLEY AWARDS for 1940

Kent declares a "fluid policy" with no drive for a "back-log."

Paramount announces three Blocks-of-5 for Decree Selling

RCA brings big screen television to the motion picture theatre

Blackout-tests new problem for theatre operators in Canada

VOL. 142, NO. 5 FEBRUARY 1, 1941

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He's got HIGH SIERRA

He's got a mop-up! It's out-grossing 'Knute Rockne' (in Memphis, Dayton and dozens more) as the holdovers pour in!

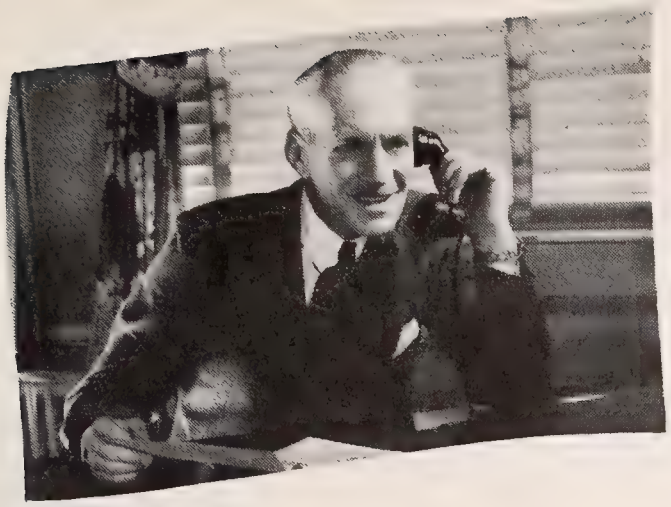
HIGH SIERRA
starring
IDA LUPINO
HUMPHREY BOGART
with
Alan Curtis • Arthur Kennedy • Joan Leslie
Henry Hull • Henry Travers
Directed by RAOUL WALSH
Screen Play by John Huston and W. R. Burnett
From the Novel by W. R. Burnett



He's got HONEYMOON FOR THREE

He's tickled pink with business because his audiences are tickled silly with this one. 50 engagements opened – 50 engagements doing great!

ANN SHERIDAN
and
GEORGE BRENT
in
HONEYMOON FOR THREE
with
CHARLIE RUGGLES • OSA MASSEN
JANE WYMAN
William T. Orr • Lee Patrick
Directed by LLOYD BACON
Screen Play by Earl Baldwin • Additional Dialog
By Julius J. and Philip G. Epstein
From the Play by Allan Scott and Geo. Haight



He's got

FLIGHT FROM DESTINY

So has Radio City Music Hall!

Three weeks at the 4 Star, Los Angeles started it with a bang! Advance publicity is super-wonderful! Radio City grabs it on sight for an early spot, as selected engagements get under way!

FLIGHT FROM DESTINY
with
GERALDINE FITZGERALD
THOMAS MITCHELL
JEFFREY LYNN
JAMES STEPHENSON
Mona Maris • Jonathan Hale
Directed by VINCENT SHERMAN
Screen Play by Barry Trivers
From a Story by Anthony Berkeley



He's got tsooris!

He *didn't* book them. Poor guy, his feet are sore from kicking himself!

Next!
CAGNEY, DeHAVILLAND and Rita Hayworth in 'STRAWBERRY BLONDE'
. . . . and loads of more happiness for all in all

WARNER BROS. PICTURES

JACK L. WARNER • HAL B.
In Charge of Production
E



During the stage run of "TOBACCO ROAD", ten different players portrayed the role of Jeeter Lester. In the 20th Century-Fox picture, "TOBACCO ROAD", Charley Grapewin plays Jeeter and gives a performance that will remain forever as an inspiration to all lovers of the motion picture art.

Tobacco Road

NOW THE MOTION PICTURE INDUSTRY'S GREATEST PROPERTY!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 5 — February 1, 1941

AWARDS

THE new selling problems and practices of the motion picture industry and its box offices, consequent upon the Consent Decree, gave accent and emphasis to the function of judging the Quigley Grand Awards of the Managers' Round Table of Motion Picture Herald this week.

The observations of the speakers, including Mr. R. J. O'Donnell and Mr. Joseph Bernhard, pointed most pleasantly and especially to the important services to picture merchandising rendered by the pages of this journal.

This might seem to be unseemly self-praise in this page, save for the emphatic observation by Mr. Martin Quigley, that the Round Table's success and the growing recognition of its functions was in fact tribute rather to the showmen behind the box offices of the land, and to their realization of the cooperative values of the forum of showmanship maintained thus in the Herald's pages.

Especially significant was Mr. Bernhard's observation that under the decree, with its prescribed "blocks of five", the showmen, being without their former "full cupboard", were more than ever faced with doing an intensive job with what they have from day to day.

The indications are, it is to be gathered, that showmanship in the field is to have larger responsibilities, and larger opportunities. Meanwhile, it is to be observed that down the years every winner of the Quigley Awards has won, in addition to plaques, the recognition of his employers in terms of promotion.

△ △ △

PRESCRIPTION

"DEPRESSING screen and stage efforts form a part of a diet of 100 per cent woe that is apt to give the nation a severe case of war jitters if it doesn't watch out," so Film Daily reports of the findings of Dr. Melvin B. Kiestein and Dr. Hyman H. Fingert of the Jewish Hospital in St. Louis in a radio interview.

Also Dr. Howard A. Rusk of St. Luke's hospital, on the same program, advised going to the "cinema never feeling one whit ashamed of shunning everything that is depressing."

Happy is the Herald that "entertainment only," our favourite prescription for the box office, gets medical endorsement in behalf of the customers, too.

△ △ △

WRITER CREDITS

A LETTER self-indicated as a "transcontinental tsk, tsk", about screen writers and the credits they deserve from critics, including Mr. Bosley Crowther, critic for the New York Times, appeared in last Sunday's issue of that paper over the signature of Frank Stanley Nugent, probably that same Mr. Frank S. Nugent, formerly Times critic, now Hollywood writer. If you follow us, "tsk, tsk", it is: ex-critic bites critic.

Mr. Crowther, the week before, had a piece remarking that because of Hollywood's methods, etc., it was difficult if not impossible to give writers credit for their works in the screen with the same accuracy as in the case of players and directors. Mr. Nugent thinks that the critic ought to see, now and then, that "the films . . . actually were written by some one . . . " and did not "leap on the screen through magic of cast, camera and capital".

Constant readers of Mr. Nugent's lengthy outgivings on the art when he was with the Times are not able to recall his attentions to writers. Maybe they have become of interest to him more recently.

Meanwhile, regardless of the internal facts, it is clear enough that, in the main, reviewers write about what they think audiences want to know about, and what they can see. It is conspicuous, if not notorious, that showmen will use anything on a marquee that they think will sell a seat. How often do they put a writer's name there?

NONE of all that is to inveigh against the importance of the writer in screen production. The truth is, however, that the writer for motion picture making is in quite different position and case from that of the writer for the printed word. The screen writer is a means to an end, and an end to which he is, however important, still only a contributor. It seems, in practice, that a bad writer can ruin a story, but that even the best of writers cannot save an ill-conceived picture project.

Curiously, in view of the ratio of costs of writing to total costs of production, the pictures that need writers the most pay them the least heed.

One capable maker of "A" pictures remarked the other day about a production about to go into release, that ten thousand dollars worth of writing had saved more than a hundred thousand dollars on the set. It is, incidentally, his opinion that the special curse of low budget "B" productions is parsimony in story purchases and story preparation.

"The difference between 'a good little picture' and a 'cluck'," he observed, "is usually about five thousand dollars in the story department, a matter of maybe 3 per cent of the cost."

△ △ △

ADVERTISERS, and publishers too, have long entertained a notion that right hand page position is the best approach to the attention of the reader.

This is not only incorrect but also a slight advantage obtains for the left hand page, according to the findings of the Advertising Research Foundation, reported just now in a compactly competent volume entitled "The Newspaper as an Advertising Medium", issued by the Bureau of Advertising, American Newspaper Publishers Association.

A tabulation shows that among women 75% read right hand pages and 77% left hand pages; that for men 65% look to the right and 69% read the left. Just incidentally, the study has found that there is no special advantage, in newspapers, for forward positions. The newspaper reader seems to look for what he is looking for.

—Terry Ramsaye

This Week in the News

Legal Costs Solved

UNLIKE the regular courts of law, where they insist upon a lawyer's representation in pleading, the motion picture's new arbitration courts under the consent decree—opening, officially, Saturday morning, in 31 key cities (see page 25) do not require that a complaining exhibitor have a lawyer act for him.

But what to do about attorney fees where legal representation is desired or advisable, has been a matter of no little consideration, if not consternation, by more than a few "little exhibitors," contemplating or anticipating the filing of complaints with their local boards. To solve the problem in its territory the United Motion Picture Theatre Owners of Eastern Pennsylvania, Lewen Pizor, president, will supply free legal service.

UMPTO General Counsel George P. Aarons will represent members in "trying" arbitration cases before the board at Philadelphia.

Hammons Returning

EARLE W. HAMMONS, founder of Educational Pictures, and former president of Grand National Pictures, will return to the producing field in the near future with a program which calls for at least four feature pictures during the first year. This week Mr. Hammons, in New York, reported that he expected to have the first film in production by March. He is currently reading scripts and stories and has three ready to submit to the Production Code Administration for approval.

Mr. Hammons said he intended to concentrate on stories of a lighter vein. The first production, scheduled for release by early summer, is reported to be a light comedy. Mr. Hammons reputedly holds options on a well known fiction story and a play. Either or both may see early production. Mr. Hammons said he would announce shortly studio facilities in Hollywood and a distribution arrangement.

Selznick vs. Lombard

FIRST major artist-agent contract dispute since the signing of the licensing agreement between the Screen Actors Guild and the Artists Managers Guild occurred last week, with Carole Lombard winning in an arbitration award over agent Myron Selznick.

Following conflicting reports on the outcome, the Guild issued the following statement:

"It is not true, as reported, that Myron Selznick won the arbitration. Miss Lombard won. The SAG regrets that an agreement by the parties that the only announcement in this matter would be a joint statement has been violated. This makes it necessary for the Guild to state the facts in justice to its member, Miss Lombard.

"These facts are: Selznick had a contract as Miss Lombard's agent. Miss Lombard discharged Selznick as agent July 1, 1940. The substantial question at issue in the arbitration was whether the discharge was rightful.

"The arbitration board held, in favor of Miss Lombard, that the discharge was justified and rightful; that Selznick's contract was annulled, and that he had no right to commissions negotiated after that date.

"The arbitration board held that Selznick was entitled of course to commissions for services prior to the date he was discharged and fixed the amount of these services at $27,500, which Miss Lombard will pay out of future earnings.

"Even from a financial point of view, this was a minor point in the case compared to the total amount of contingent commissions at stake. The real point was whether or not Selznick could retain Miss Lombard as a client and receive commissions for future pictures.

"On this, the board held against Selznick."

Ad Films for Allied

SOME 2,000 members theatres of National Allied are expected to show short advertising films from National Screen Service, which recently added sponsored films to its line of trailers and accessories. The deal was concluded this week in Washington between the exhibitor group's board of directors and a representative of the trailer company, which will make the short subjects for advertisers, book them into the theatres, and solicit various national advertisers for sponsorship. Stanley Neal, head of National's new unit, refused to identify advertisers lined up.

The deal has been pending for months. Under it, the trailer company is not to begin production of the films, which will average from 300 to 600 feet, until Allied "delivers" 2,000 theatres. This week, it pledged 1,800. Each theatre playing an advertising reel is to receive $3 per 1,000 admissions. Allied is said to have arranged that this money be shared by the exhibitor and the treasuries of National and local Allied organizations.

Only nationally advertised products will be included.

QUIGLEY AWARDS for exploitation, in competition sponsored by Motion Picture Herald's Round Table, are voted to Philadelphia and South Bend showmen Page 13

ALLIED sets consent decree policy; sees relief from blind buying but little change in block booking Page 16

S. R. KENT, for Twentieth Century-Fox, declares a "fluid" policy under decree, with no drive for product backlog Page 23

PARAMOUNT will have three blocks-of-five trade shows in early summer to start selling under the decree Page 24

ARBITRATION system opens, with boards in 31 key cities ready to handle five forms of trade disputes Page 25

UNIVERSAL announces $2,390,772 net, an increase of 107 per cent over the preceding year Page 27

TELEVISION is brought to the theatre screen by RCA system which projects a 15 by 20 foot picture Page 30

MUSIC HALL director, W. G. Van Schmus, tells advertising men to avoid exaggerations in copy Page 33

"LAND OF LIBERTY" begins national release with openings in 17 state capitals Page 34

ASCAP lone target of U. S. attack in music war, as BMI signs consent decree Page 37

BRITISH film industry forms united front for improved capital - labor relations Page 41

VARIETY CLUBS to convene in Atlantic City for national meet on May 15–17 Page 42

CANADIAN exhibitors find blackout - tests bring new problems for theatres Page 47

SERVICE DEPARTMENTS

Asides and Interludes Page 36
Hollywood Scene Page 51
Managers' Round Table Page 61
Reviews Page 48
What the Picture Did for Me Page 58
Release Chart Page 69

FAME Recognition

CECIL B. DeMille will present to David Oliver Selznick, a Quigley Publications' *Fame* parchment, in recognition of Mr. Selznick's record as the producer of the greatest number of Box Office Champion motion pictures over a period of nine years. The presentation will take place on Mr. DeMille's Lux Radio Theatre of the Air, Monday evening, February 3rd, over a national CBS broadcast to the usual millions of Lux listeners.

The presentation ceremony will follow performance on the program of a special radio dramatization of Mr. Selznick's motion picture production of "Rebecca," with Ronald Colman, Joan Fontaine and Judith Anderson playing the principal air roles. The award is based upon records tabulated for QP's *Fame*.

Anti-propagandists

ELEVEN American writers and playwrights, among them some well known "interventionists," and some whose writings have reached the motion picture screen, have formed The Free Company, in New York, "for the purpose of counter-attacking foreign propaganda in this country."

From each of the eleven members: Robert E. Sherwood, Marc Connelly, William Saroyan, Maxwell Anderson, Orson Welles, Stephen Vincent Benet, Paul Green, Archibald MacLeish, Sherwood Anderson, George M. Cohan and James Boyd—will come material for a national radio broadcast, written as a free contribution and, announced Mr. Boyd, last weekend, "not as paid propaganda, but as voluntary statements of faith by a group of Americans qualified to give them eloquent expression."

The opening statement for The Free Company reads: "The effectiveness of hostile propaganda, so tragically demonstrated in various European countries, is greater here than generally realized."

National Defense

THAT Lowell Mellett is the probable choice of President Roosevelt as co-ordinator representing the U. S. Government and working with the Theatres Division of the Motion Picture Committee Co-Operating for National Defense, was indicated this week by Harry Brandt, New York exhibitor, and member of the national executive committee of the defense division.

Addressing 200 exhibitors in the Philadelphia area on Tuesday, assembled at the Broadwood Hotel to formulate plans for local co-operation in the national defense program, Mr. Brandt urged all to sign pledges to serve as "dollar-a-year" men with the Government.

The Theatres Division, he said, working with the Federal co-ordinator, is to serve as a clearing house for all problems confronting exhibitors in connection with the national defense program, handling all such matters as cut-price admissions for soldiers, for draftees and induction stations, showing of official defense films, and, moreover, exhibitors would pass on to the national unit all local requests for use of stage or screen for propaganda or "drives."

The Division, he said, will release shortly a patriotic short, "Power for Defense," distributed regardless of runs. He disclosed that National Screen Service had donated film to provide for such one-minute trailers.

Strip-tease Department

THIS is a formal and official notice, from the New York offices of Walt ("Snow White") Disney, to the press of the United States:

"Strip-tease artist reportedly working the Times Square and New Jersey burlesque circuits wanted to use Beethoven's Pastoral No. 6 for a strip-tease, employing the centaurette character as depicted in 'Fantasia' for the basic interpretation. Girl approached the Walt Disney office for stills to copy the half-animal costume but was told no cooperation would be forthcoming."

Censorship Widening

STATE censorship of motion pictures was proposed this week in a bill introduced in the Illinois legislature by Clinton Searle, representative from Rock Island. This action was taken two weeks after industry leaders appeared before the Committee on Judiciary of the Chicago City Council to urge abolition of all Chicago local censorship, if any change was to be made in the city's 27 year old system of supervising motion pictures.

The Illinois bill which would establish a state censor committee was the first on motion picture matters to be introduced in the Illinois legislature this session. Under the terms of the proposal a three man board would issue licenses to films which it decided were not obscene, indecent, immoral, inhuman, sacrilegious or of a character tending to corrupt or incite crime.

Fidler Sues

JAMES MARION FIDLER columnist and radio vendor of Hollywood personality copy, last week in Los Angeles filed suit for a quarter of a million dollars against W. R. Wilkerson, Wilkerson Daily Corporation, publishers of the Hollywood *Reporter*, and three John Does alleging a "campaign of malice" in the columns of the paper. There were two pieces, he alleges, for which he asks $125,000 each.

Pencil Slipped

THE FEBRUARY 4 edition of *Pic*, newsstand magazine, appeared with a layout of stills of Jane Russell, a Howard Hughes' discovery starred in his "The Outlaw," of a nature which moved Louella Parsons, Hearst columnist, to caustic comment. She wanted to know, for instance, why "The Hays Office" permitted such pictures to get out into publication.

Reply was had from Russell Birdwell, public relations counsel, who sent a copy to all press correspondents on Hollywood, saying among other things: "All the stills used by my office on the production have been approved by Simon Levy of the Hays office....the great American press....this free press....free to print whatever....," etc., etc.

Simon Levy, advertising code administrator in Hollywood, said the pictures concerned had not been submitted to him for inspection, would not have been approved had they been.

Pic's Hollywood representative, confirming Mr. Levy's statement, added that the pictures had been made by the magazine's staff photographer, shown to the Birdwell office and sent to the publication's New York office pencilled for retouching, which same retouching did not appear in the finished product.

$17,500 Jobs Open

"ONLY former judges need apply" for the office of member of national appeals board of the motion picture industry's new arbitration system. Two $17,500 a year positions are yet to be filled by Federal Judge Henry W. Goddard, in New York.

It was the Department of Justice which is understood to have interpreted the qualifications for the position, as mentioned in the decree, to mean only former judges; the document itself states that the three members of the appeals board should be "of known impartiality and distinction."

Former Judge Van Vechten Veeder, a maritime lawyer, was named chairman of the appeals board on November 20, 1940, the day Judge Goddard signed the consent decree. His pay is $20,000.

Former Mayor James J. Walker of New York has been proposed by Harry Brandt, New York exhibitor, as a member of the board. But lawyers of the anti-trust division of the Department of Justice pointed out that "Jimmy" Walker is not a judge, nor a former judge and hence could not be considered eligible.

The appointment of the two additional former judges was being awaited this week as the American Arbitration Association got ready to open the local arbitration boards in the 31 key cities on Saturday, February 1st. The AAA this week completed its panel of local managers. See page 25.

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THIS WEEK IN PICTURES



By Staff Photographer

ORDER, PLEASE. Max Cohen, operator of the Lido, Brooklyn, calls a participant to order at an organizational meeting last week of New York theatre operators to form a unit of National Allied States Association. With Mr. Cohen is Sidney Samuelson, president of Allied of Eastern Pennsylvania, and at right are Louis Goidel of the Lido; Mr. Cohen; Leonard Rosenthal, operator of the State, Troy; John Gardiner, operator of the Colony, Schenectady; Samuel P. Cornish of the Biltmore, Harrison, and Robert Goldblatt of the Music Hall, Tarrytown.



By Staff Photograher



By Metropolitan

STAR AND EXECUTIVES, above. Richard C. Patterson, chairman of the board of RKO Radio; Ginger Rogers; George J. Schaefer, president, and John E. Parsons, a director of the company, smile with Miss Rogers at a cocktail party in her honor in the Waldorf Astoria, New York City.



By Staff Photographer

NEW PUBLICITY DIRECTOR of Producers Releasing Corporation is Joseph O'Sullivan, seen above at his desk in the New York office.

ROUND TABLE FORUM takes to the screen, right. Columbia, capitalizing on the popular radio forum idea, has announced a series of short subjects to be called "International Forums", the first of which, "What's The Shooting For?", is being filmed at right: John W. Walker; William Rowland, director; William R. Shirer, Linton Wells, Dorothy Thompson and Wythe Williams, the participants in the first subject.



FRANCIS WARREN PERSHING, below, son of General John J. Pershing, has been appointed to the administrative committee of the American Arbitration Association.



By Staff Photograher

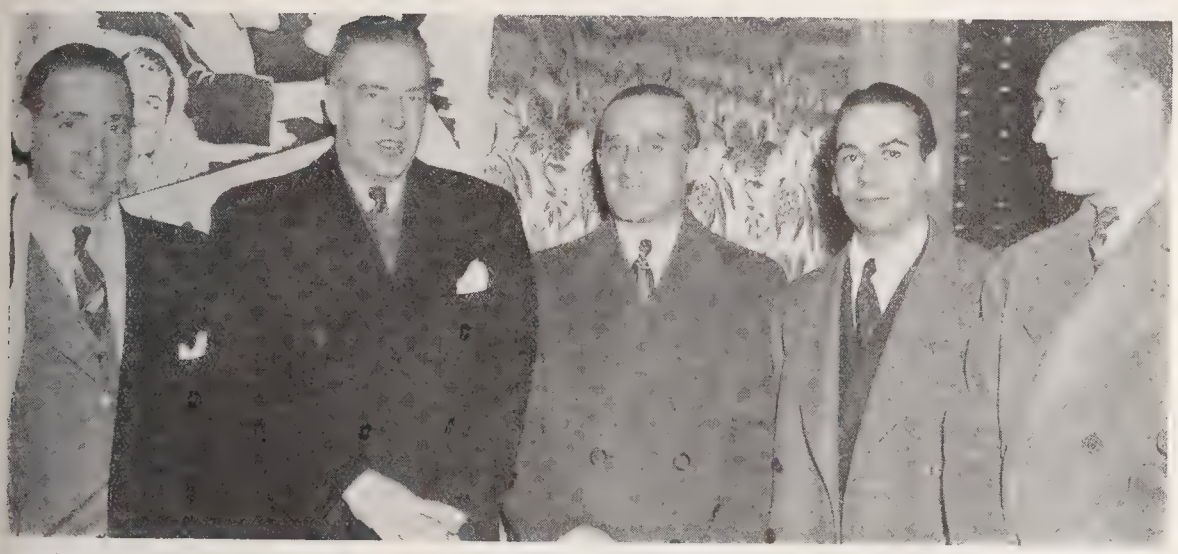


By Cosmo-Sileo

W. G. VAN SCHMUS, managing director of the Radio City Music Hall, receives five outsize cigars—one for each week MGM's "Philadelphia Story" had run at the theatre—at the AMPA luncheon. Flanking him are his staff: Fred Lynch, publicity director; Florence Rogge, ballet director, and G. S. Eysell. Next to Mr. Van Schmus is Leon Bamberger, AMPA president. (See page 33.)



WILLIAM E. WEINSHENKER, above, newly elected president of the Reel Fellows Club of Chicago and in charge of arrangements for the organization's first annual dinner-dance held Friday, January 31st.



By Metropolitan

EXHIBITORS' PREVIEW. At a screening of RKO's "Mr. and Mrs. Smith" for the trade at the Astor theatre in New York above are Al Suchman, Consolidated circuit; A. W. Smith, Jr., RKO sales manager; Bob Wolff, RKO exchange manager, and Fred Schwartz and Sam Goodman of the Century circuit.

PAN-AMERICANISM comes to Hollywood, below. Jack L. Warner is host to Marton Pose, Argentine National Open Golf Champion, and Eduardo Blasi, runner-up, at his Hollywood country club, the Hillcrest, supported in his duties as host by S. Charles Einfeld, Warner vice-president. (Left to right.)





PARAMOUNT SALES CABINET. Executives in charge of the realigned Paramount sales force are (seated) Charles Reagan, assistant sales manager; Neil F. Agnew, vice-president in charge of distribution, and J. J. Unger, eastern division sales manager; (standing) G. A. Smith, western division sales manager, and Oscar Morgan, short subject sales manager.

Paramount Honors Barney Balaban

PARAMOUNT home office executives, circuit partners and sales executives met in Chicago's Drake Hotel last week to discuss realignment of distribution methods, policy and personnel under the consent decree provisions and to honor Barney Balaban's fifth anniversary as president of the company. Guests and the guest of honor at the anniversary banquet are pictured.



Above. From Canada: N. L. Nathanson, R. W. Bolstad, Ben Geldsaler and John J. Fitzgibbons, all of Famous Players Canadian.



Above. John Balaban and Y. Frank Freeman.

Below. Stanton Griffis, chairman of the executive committee of the Paramount board.





Above. E. V. Richards of the Richards-Saenger circuits in the South; Mr. Balaban, president of Paramount and the guest of honor, and Adolph Zukor, chairman of the board of Paramount Pictures.



Above. Robert Gillham and W. K. Hollander, advertising and publicity directors, respectively, for Paramount and B. & K.

Left. Claude Lee, home office; Robert Blair, Richards circuit, and Dave Wallerstein, Balaban & Katz.





Above. Nate Platt, district manager and production head of B. & K., with Robert J. O'Donnell who headed the Texas Interstate delegation.



A. M. Botsford, Paramount producer, the toastmaster, and A. H. Blank, Tri-States Theatres.

MASTER SHOWMEN NAME WINNERS OF QUIGLEY ANNUAL AWARDS

Half a hundred of the topmost masters of American showmanship assembled in New York as a jury for the annual, and now classic competitions of the Quigley Awards, conducted by MOTION PICTURE HERALD's Round Table this week gave the honors for performance in the service of the box office to:

EVERETT C. CALLOW, the Silver Grand Award, for his promotional endeavours as advertising head for the Warner theatres in Philadelphia, and to:

J. R. WHEELER, the Bronze Grand Award, representing his successful efforts as manager of the Balaban & Katz Granada Theatre in South Bend, Indiana, and in his prior work within the year for Alex Manta's Indiana-Illinois circuit in Chicago and LaPorte.

The winners will be taken to Hollywood shortly as guests of Quigley Publications, escorted by A-Mike Vogel, Round Table editor. There they will be presented with their honors at a luncheon to be attended by production executives, stars and directors, and variously entertained at the studios and Hollywood functions typical of each annual excursion of the winning showmen.

The award judging function and luncheon was held in the College Room of the Hotel Astor in Broadway. Joseph Bernhard, president of the Warner Brothers' Circuit Management Corporation, was the guest of honor and principal speaker. Martin Quigley, editor-in-chief and publisher of Quigley Publications, presided, introducing the speakers, including Mr. Bernhard and R. J. O'Donnell, vice president and general manager of the Interstate Circuit and related enterprises in the southwest.

"It has been and is the consistent recognition of the showmen of this industry, so ably represented here today, which has empowered the development of this institution of awards for service of the motion picture at the box office," Mr. Quigley observed. "It is our honour and privilege to give showmanship this focal point of expression and record, this service of so vital a phase of our business."

Mr. Bernhard arose with most dignified mein, but proceded to explain that despite the fact that "Mort Blumenstock and Harry Goldberg sat up all night writing a speech" for him he was unable to deliver it because of the presence at the table of Gertrude Merriam, associate editor of the Round Table, lone feminine member. This drew the day's loudest hand, with no indication, precisely, whether it was for the speaker or the speech writers.

"The work of the Quigley Awards is more important indeed than what is represented right here," Mr. Bernhard remarked as he entered seriously into his discussion. "There is more than just the award to the winners. It is the spirit of enthusiasm created, and I speak for four hundred and more theatres. We have zone drives and that sort of competitions but this award from an external element supplies an extra and special incentive, and for that I want to thank Mr. Quigley and his associates. The Warner Circuit is grateful.

"Next year, with the Consent Decree in effect, and the selling of five pictures at a time, it is my belief that managers will be called upon for more showmanship than ever before demonstrated. We always had a cupboard full of film for the manager. Now he will have to live from hand to mouth. He will have to take fullest advantage of those pictures that he gets from time to time.

"They will have to get the maximum out of them and perhaps they will have to sell pictures irrespective of who plays the lead. What I mean, is that it is a simple thing to take a picture with four stars like say Tracy, Gable, LaMarr, Colbert and sell that picture, because all you have to do is advertise the stars and title. It is the same thing with a Bette Davis picture, but the real exploitation man I think will be called upon to demonstrate pictures with new faces.

"Don't let's kid ourselves, Hollywood will have to get new faces, because I fear they can't stand the ever rising costs of showing the old faces. Therefore, we must gird ourselves to the battle of proving that we have a star, and we will have to make the public believe that those new people are real stars.

"So the Quigley publications will be in-

(Continued on page 63)

Judges of the Awards

The judges functioning in the selection of the winning exhibits of showmanship were:

Edwin A. Aaron, Metro-Goldwyn-Mayer
I. B. Adelman, Interstate Circuit
Leon Bamberger, RKO Radio Pictures
Maurice Bergman, 20th Century-Fox
Mort Blumenstock, Warner Theatres
Harry D. Buckley, United Artists
Charles Casanave, Nat'l Screen Accessories
Tom Connors, Metro-Goldwyn-Mayer
Ned E. Depinet, RKO Radio Pictures
William R. Ferguson, Metro-Goldwyn-Mayer
Robert M. Gillham, Paramount
Harry Goldberg, Warner Theatres
Louis Goldberg, RKO Theatres
E. C. Grainger, M. A. Shea Enterprises
W. J. Heineman, Universal Pictures
Charles Jones, Republic Pictures
Irving Lesser, Roxy Theatre
David Lipton, Columbia
F. J. A. McCarthy, Universal Pictures
S. Barret McCormick, RKO Radio Pictures
Harry Mandel, RKO Theatres
Alex Manta, Indiana-Illinois Circuit
Arthur L. Mayer, Rialto Theatre
Leon D. Netter, Paramount
J. J. O'Connor, RKO Theatres
R. J. O'Donnell, Interstate Circuit
Lew Preston, Endicott Theatres
Louis W. Schine, Schine Theatres
Leonard Schlessinger, Warner Theatres
Sol Schwartz, RKO Theatres
Clinton Scollard, Paramount
Si Seadler, Metro-Goldwyn-Mayer
Al Sindlinger, March of Time.
A. W. Smith, Jr., RKO Radio
Dick Stout, Interstate Circuit
W. G. Van Schmus, Music Hall
David E. Weshner, United Artists
David Whalen, Republic Pictures
Nat Wolf, Warner Theatres
R. B. Wilby, Wilby-Kincey Theatres

VOCATION

Speaking at the Quigley Awards luncheon, Joseph Bernhard observed that there was some doubt as to whether or not it was necessary to be a speaker to make a speech.

"Once a college professor came to me to apply for a job in the motion picture business.

" 'What are you doing now?' I asked him.

" 'I am a teacher of English.'

" 'Why do you want to get into our business?'

" 'Because I think there's more money in murdering the English language than in teaching it,' he answered."

Mr. Bernhard did not say what happened next.



(Above) Martin Quigley with Ned E. Depinet, of RKO Radio

Showmen Judges Select Winners of Grand Awards

A COMMITTEE of leading industry executives from distribution, exhibition and advertising, by majority vote, on Tuesday at the Hotel Astor, elected Everett C. Callow, of Philadelphia, and J. R. Wheeler, of South Bend, Ind., for the 1940 Quigley Grand Awards. Pictures here shown were taken as the judges deliberated. (Story on preceding page.)

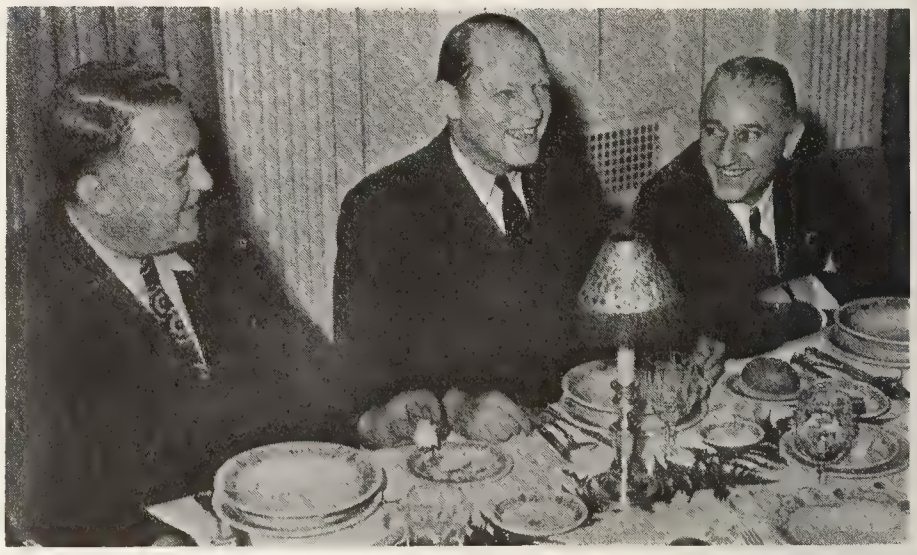
Pictures by Staff Photographer



(Above) Chas. E. Casanave



(Above) Joseph Bernhard



(Above) Mort Blumenstock (left), Si Seadler and David E. Weshner



(Above) Maurice Bergman (left) and Harry Goldberg



(Above) Alex Manta, of Chicago and Indiana



(Above) S. Barret McCormick, Colvin W. Brown, Leon Netter, Leonard Goldenson



(Right) A-Mike Vogel and Tom Connors



By Cosmo-Sileo

(Outside, starting left) David E. Weshner, Nat Wolf, Leonard Schlessinger, James Cron, R. M. Dobie, Sydney Carter, Ray Gallagher, William Ferguson, Edwin Aaron, Charles Reed Jones, David Whalen, Harry Buckley, Terry Ramsaye, Joseph Bernhard, Martin Quigley, R. J. O'Donnell, A-Mike Vogel, W. G. Van Schmus, Alex Manta, Ned Depinet, A. W. Smith, Jr., E. C. Grainger, Robert Gillham, Clinton Scollard, Irving Lesser, Sam Shain, Louis W. Schine, Al Sindlinger, Charles Casanave, Leon J. Bamberger. (Inside, starting left) Gertrude Merriam, Harry Goldberg, Harry Mandel, John J. O'Connor, Louis Goldberg, Sol Schwartz, Theodore Sullivan, Jr., Martin Quigley, Jr., David Lipton, Arthur Mayer, Maurice Bergman, Lew Preston, Leonard Goldenson, Leon Netter, Colvin W. Brown, S. Barret McCormick, Tom Connors, I. B. Adelman, Edward Pardo, Dick Stout.



(Above) Arthur Mayer (left), Billy Ferguson and Louis W. Schine



(Above) Terry Ramsaye and Leonard Goldenson



(Above) S. Barret McCormick (left) and Robert M. Gillham



(Above) Nat Wolf (left) and J. J. O'Connor



F. J. A. McCarthy (left) and Nat Wolf



(Above) E. C. Grainger (seated) and R. J. O'Donnell



R. J. O'Donnell (left), A-Mike Vogel and W. G. Van Schmus

ALLIED, MPTOA WARN MEMBERS ON DECREE, ACCEPT IT 'ON TRIAL'

Board of National Allied Sees Elimination of Blind Selling but Not Block Booking; All Officers Reelected for Year

Declarations of policy and organizational attitude towards the consent decree were made at mid-week by the two national exhibitor organizations, Allied States Association of Motion Picture Exhibitors and the Motion Picture Theatre Owners of America.

Allied directors, meeting in Washington, on Tuesday approved a report of their committee on decree policy which informed exhibitors that, in their opinion, the consent decree offered a solution for the alleged evil of blind selling. They added, however, that the new selling system did not eliminate block booking, although it would be less rigid than the old method. Other points in the decree claimed to be favorable to exhibitors were enumerated but it was suggested that vigilance be exercised to report any violations of the decree.

On Wednesday, the Motion Picture Theatre Owners of America, in a bulletin signed by E. L. Kuykendall, president, predicted the decree would merely demonstrate that industry problems cannot be solved except by the industry itself. It was pointed out that an exhiibtor need not "cooperate" with the decree and attention was drawn to a number of other matters affecting the motion picture business which, it was suggested, should receive consideration.

Divorce Postponement Hit

Allied leaders admitted that there were in the decree many provisions which would improve the situation of the independent exhibitor but, warned that infractions or attempts at infraction of the new restrictions on distributors should be closely watched and reported.

Sharply critical of the provision postponing the major circuit divorcement question for three years, the Allied directorate termed that the "weakest and most disappointing" feature.

The views of the directors were made known following the conclusion of the two-day annual meeting of the board on Monday and Tuesday held at the Carlton Hotel, Washington, at which the consent decree and the new conditions which will be brought about in the exhibition end of the film industry were the major subjects of discussion.

Besides the decree, however, the board considered a number of subjects, including the tax situation, national defense, the ASCAP-radio music controversy and unfair competition.

The annual election saw the return to office for another year of all 1940 officers—Col. H. A. Cole, president; Abram F. Myers, chairman of the board and general counsel; Martin G. Smith, treasurer; Herman A. Blum, financial secretary, and Charles H. Olive, secretary, with Arthur K. Howard elected recording secretary to fill a vacancy.

The executive committee also remained unchanged but for one member, Col. Cole, Nathan Yamins, Sidney E. Samuelson, Martin G. Smith, Jack Kirsch, and M. A. Rosenberg being re-elected, together with Mr. Myers, ex-officio, while Roy E. Harrold was elected to succeed retiring W. A. Steffes.

In consideration of Mr. Steffes' "long and faithful service to Allied," he was appointed an Honorary National Councillor of the association.

The consent decree was analyzed at length in a report of the committee on policy, which was adopted as the position of Allied on that matter. In its report, the committee assayed the decree from the standpoint of the long-held Allied objectives of abolishment of compulsory block booking and blind selling and the "right to buy" on appropriate runs and on fair and non-discriminatory terms.

"The consent decree contains several provisions which have a bearing on these objectives," it was pointed out.

The report was divided into two sections, one dealing with those provisions applicable to compulsory block booking and blind selling and the other the right to buy.

"Admittedly Section III, providing for trade showings, is a remedy for blind selling" it was stated. "Heretofore, Allied has contended for the identification of pictures, synopses instead of trade showings, so that pictures could be sold in advance and in such quantities as the parties might agree upon. Some exhibitors are concerned about Section III because of its close relation to the provision for selling in groups of five. But putting out of mind differences as to the most acceptable method of accomplishing the desired end, it must be conceded that the consent decree ends blind selling.

"Section IV, providing for the selling of pictures in groups of not more than five each, makes selling somewhat more elastic than it now is, but it does not abolish compulsory block booking. Under the new system weak pictures can still be forced with the strong. Selling at frequent intervals instead of on an annual basis casts an undue burden on the exhibitors and increases the opportunities of the distributors to play one exhibitor against another and to impose harsh terms. Unless the distributors are scrupulously fair in selling under the new system, the hardships will outweigh the benefits.

"Section IV contains a forthright declaration that no exhibitor shall be required to license short subjects, re-issues, westerns or foreigns as a condition to the right to license desired groups of features. This should be effective to eradicate a serious evil. We recognize, however, that so long as distributor representatives have several classes of products to sell the exhibitors at the same time there will be a temptation to condition the sale of desired product upon the acceptance of unwanted product. This can be overcome and the provision can be made effective if the distributors insist upon good faith observance by their sales forces and exhibitors are alert to make a record of all infractions which will stand the test of an arbitration proceeding."

Under the test of the right to buy, the association held that exhibitors would benefit by the prevention of exclusive selling and by arbitration, with certain reservations.

"Section VI should be effective to prevent exclusive selling," it was asserted. "The language is nicely balanced to insure a run to all worthy exhibitors without lending encouragement to shooting galleries and fly-by-nights. We feel that the clause protecting the distributor's total film revenue in the area should not be interpreted to cover threats of withdrawal of patronage made by circuits to perpetuate their local monopolies.

Clearance Clause Approved

"Section VIII, providing for the arbitration of complaints of unreasonable clearance, is in good form and should be effective, except for the provisions protecting clearance granted in certain franchises.

"Section X, relating to discrimination in the granting of a run, imposes so many conditions to the right to arbitrate thereunder as to be of little practical value. However, for those who can qualify under its provisions, the section holds out the prospect of relief from the most serious abuse that has been practiced by the Big Eight.

"For a number of years Allied has contended that the only effective remedy for the abuses attempted to be dealt with in the foregoing paragraphs was the separation of production and distribution from exhibition. Section XI postponing the issue of theatre divorcement for three years, is the weakest and most disappointing feature of the decree. It is doubtful whether, under its provisions, the Government can control acquisitions to any extent during the test period. However, in view of the outstanding importance of this subject, acquisitions or new developments by any of the consenting distributors which indicate a general policy of expansion, such as would violate the decree, should be promptly reported to National Allied."

Among those at the meeting were:

W. L. Ainsworth, Fred A. Beedle, A. C. Berkholtz, Ray Branch, H. A. Cole, Joseph Conway, Glenn Cross, Miss Sally Fisher, Roy E. Harrold, Fred J. Harrington, Arthur K. Howard, E. Thornton Kelley, Jack Kirsch, Harry Lowenstein, Frank C. Lydon, Abram F. Myers, Lee W Newbury, E. L. Peaslee, Harry Perlewitz, M. A. Rosenberg, Don R. Rossiter, Sidney E. Samuelson, Martin G. Smith, Henry Work, A. P. Way, P. J. Wood, Nathan Yamins.

WOOD URGES UNITY TO BOOST RECEIPTS

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in the current issue of the service bulletin asks the various branches of the motion picture industry, including producers, distributors, affiliated theatre executives and independent theatre owners, to decide upon some course of treatment that will bring about a quick recovery in box office receipts.

His article claims millions of former motion picture patrons are staying away from the theatres.

MPTOA Says There Are No Benefits in Decree

The consent decree situation was reviewed at length this week in a general bulletin of the Motion Picture Theatre Owners of America issued over the signature of E. L. Kuykendall, president.

"MPTOA ventures to predict that it (the decree) will merely demonstrate once again the utter futility of trying to solve our commercial and economic difficulties by dragging them through the courts," Mr. Kuykendall said.

The bulletin reprinted the text of the Department of Justice statement made on the occasion of setting up the special unit to supervise operations of the decree. See page 12 of the January 25th issue of Motion Picture Herald.

The MPTOA president said:

"We have no intention of trying to disrupt

KUYKENDALL URGES SELF-REGULATION

(*Continued from opposite page*)

the operation of the decree when it eventually goes into effect. Neither are we going to try to fool you about what you can expect from the decree. Our objections to the features of the decree that most theatre owners believe to be bad, as well as those that we believe to be merely futile and ineffective, are clear, well known throughout the industry, and a matter of record. We do not intend to keep repeating them any longer."

Answering the plea of the Department of Justice for exhibitor cooperation it was pointed out that the exhibitor was not bound to cooperate by submitting his complaints to arbitration. Only the five consenting companies have to arbitrate disputes.

"No exhibitor cooperation or participation is required by the consent decree. The restrictions on licensing motion pictures are imposed entirely upon the distributors who submitted to it and will be carried out by them whether we like it or not. You are offered a restricted privilege of submitting certain types of complaints to the arbitration system established by the decree and placed under the terms of the decree entirely in the hands of the American Arbitration Association, but you are not required to submit any such complaints," the MPTOA statement said.

"Exhibitor Must Decide"

Mr. Kuykendall contended, "In some quarters it is being urged that as many complaints as possible be filed for arbitration to 'cooperate in giving the consent decree a fair trial.' This is a strange sort of cooperation for exhibitors to offer. We doubt if it is constructive cooperation to see how many complaints and grievances can be stirred up for arbitration. If the complaint is genuine, and cannot be settled by negotiation, the exhibitor then must decide for himself whether it should be submitted to arbitration under the decree, with full knowledge of the costs and uncertainties involved."

Commenting on the actual operation of the decree Mr. Kuykendall said exhibitors would have to wait and see:

"We are not worried about the consent decree getting a fair trial, what concerns us is what actual effect it will have upon the motion picture industry and particularly upon theatre operation. We know it will become operative in due course and that the consenting companies will comply with its provisions as best they can. Notwithstanding the expressed views of the Department of Justice, whose baby it is, apparently, there is nothing that exhibitors can do that will either help or hinder the application of the consent decree. You'll find out starting next September just how it works, and not before."

In summary it was said that developments would be watched closely so that any possible benefits could be secured for exhibitors but, the statement added, "We are not going to be fooled into expecting benefits that are not in it."

Lists Unfinished Business

Mr. Kuykendall, turning to other problems, said, "In the meantime, there is a lot of 'unfinished business' crying for attention, such as the music tax, legislation, censorship, non-theatricals, unfair taxes, better contract terms, double features, give-aways, cut-throat competition, dog racing, bingo games, bad publicity, and how to get more people to go to the movies."

On the subject of more admission taxes the MPTOA bulletin pointed out that a number of states were threatening to impose an additional state tax on theatre admissions "not for national defense, but for added tax revenue."

Exhibitors and regional exhibitor organizations were urged to inform local legislatures about the business so that theatres would not be discriminated against in state tax bills.

Northwest Allied On the Decree

Action by Northwest Allied's special legislative committee, captained by Harold Field, Pioneer circuit chieftain, was awaited this week, after closing of the unit's convention in Minneapolis last week—a convention where there was voluble argument over proposed bills for the state legislature to nullify the consent decree's selling provisions, and to effect theatre divorcement in Minnesota. The first bill was given Mr. Field's committee after the members had approved it, not, however, without opposition from those in smaller towns, who wanted to "try" the decree; the second was referred to the special legislative committee without action.

Anti-ASCAP legislation, also, was left to the committee, the concensus holding that outcome of negotiations between the Government and the broadcasters and ASCAP, and the ASCAP anti-trust suit in Milwaukee, if it occurs, should be awaited.

Arguments against sending a bill to the state legislature, to annul the selling provisions of the consent decree, were based upon fear of further trouble for the film industry from the groups which have backed a decree in the belief they were benefiting exhibitors by giving them the right to select pictures in small blocks rather than buying pictures en masse. These groups, Parent-Teachers associations, socially conscious pressure groups, and the like, were feared for their effect upon theatre box-offices.

However, the minority gave in and a bill was approved, which was said to require a 20 per cent cancellation privilege, curtailment of the expansion of circuits, and a showing of the convenience and necessity for new theatres.

Despite this, for the reasons mentioned, it is reported, the bill was given to the Field committee.

Exhibitors Debate Decree

Benjamin Friedman, operator of theatres in Minneapolis, Albert Lea, and St. James, was the chief proponent of the measure to nullify the decree's selling provisos.

Mr. Friedman also headed the fight against the "divorcement bill," which was given to the committee, and upon which action may be delayed. Others who spoke against this measure were E. L. Peaslee, president; S. G. Lebedeff, and William Elson.

Benny Berger, of Minneapolis, supported the bill, and may be expected to appear in support of a similar measure introduced last week into the state legislature by Senator Burg, of South St. Paul. This measure, generally, would prevent producers and distributors from owning or operating theatres in the state.

It is patterned after the bill sponsored two years ago by Northwest Allied; and, apropos of this, it was regarded by members as significant that Allied, this year, finally refused to back an idea regarded as its "brainchild" and which it has always been the first to propose.

The arguments on the divorcement bill emphasized the "harmony" between independent and circuit members of Allied, and between independents and circuits in the state. John Friedl's operation of the Minnesota Amusement Company was described as the "fairest kind of competition" to independents.

In addition, members opposing the bill regarded it as more onerous regulation than the consent decree. Mr. Friedman said it was "worse" and that, furthermore, it had no chance of passing.

The anti-ASCAP legislation was submerged, in the form of a favorable resolution. However, such legislation, as noted above, will be a matter for the legislative committee which is expected to await the disposition of the Government-ASCAP-broadcasters' squabble.

There were other proposals upon which the legislature of the state is urged to act. One of these is a bill to license and bond traveling shows. It would require amendment of existing statutes. For instance, at present, towns of under 700 population, are exempt from provisions of the statutes. The Minnesota Council of Retail Association is expected to cooperate with Allied, to secure the amendment.

Though vociferous comment, and perhaps specific action, was expected on percentage bookings, to which many members are opposed, the organization merely instructed its officers, via resolution, to notify MGM and United Artists that demands for percentages of 50 per cent are "unreasonable, unwarranted, and unjust."

Ten per cent reduction of film rentals on all present contracts was asked of producers, by the unit, which claimed a loss of "10 to 20 per cent" in theatre customers from the shift of working population to locales of defense industry.

New New York Allied

Plans for a new New York Allied, to make up the gap in the state representation of national Allied, were laid before approximately a dozen New York State theatre owners, at an organizational meeting last week in New York city's Hotel Lincoln. Sidney Samuelson, president of the Eastern Pennsylvania Allied; E. Thornton Kelly, field organizer; Max Cohen, of Brooklyn, and Louis Goidel, also of Brooklyn, presided. It was said a state convention may be held soon.

Allied Motion Picture Theatre Owners of Western Pennsylvania and Motion Picture Operators Local 171 have issued a joint statement endorsing "the National Defense program as set forth by the President of the United States."

Pledging their "willingness to continue uninterrupted and agreeable relationship and resolve to adhere strictly to the principles that are in accord with the government's National Defense Program," both groups "stand in opposition to all individuals or groups that champion any 'isms' except Americianism and offer their joint cooperative service in opposition to all elements who expound subversive unAmerican ideas or principles."

Stating that "these theatre owner and operator groups have mutually enjoyed the principles of collective bargaining for the past six years," they "dedicate themselves to maintain the democratic principles that we now enjoy."

Connecticut MPTO Meet

The Connecticut MPTO discussed possible bills in the current state legislature, a communication from Thurman Arnold on the consent decree, and the present Government vs. ASCAP litigation, at a regular luncheon meeting in New Haven Monday. Although a state tax on theatres is feared by exhibitors, no bills had been filed up to mid-week. The 1939 session featured two-men-in-a-booth, Bingo and horse-racing bills.

The MPTO Bulletin, issued by Herman Levy, executive secretary, urges attendance at the coming April MPTOA convention, and cooperation in showing of "Land of Liberty," war relief film.

Harold Wood, secretary of the MPTO of Virginia, has announced that the MPTO of the District of Columbia will meet with the Virginia association at the Shoreham Hotel in Washington on February 3.

Open 'Back Street' in Miami Tuesday

Universal's "Back Street" will have its world's premiere at the Lincoln theatre in Miami Beach, Fla., on Tuesday. A gala premiere program has been arranged for the 150 newspaper and trade paper representatives (from 35 cities and Broadway and Hollywood Boulevard), Hollywood stars, including Universal's own Deanna Durbin and executives.

Among the events listed is a banquet on the night of the premiere at the Miami Biltmore Hotel; an evening at the dog races in Hollywood, Fla., and a day at Hialeah race track; a dinner party at Monte Proser's Beachcomber; a dinner at Ben Marden's and a deep sea fishing trip.

Miss Durbin, before attending the opening of "Back Street," left Hollywood last Friday to visit a number of exchanges throughout the country. She was to have attended President's Roosevelt's Birthday Ball in Washington Thursday night.

Goodyear Increases Paramount Holdings

The acquisition in November of 1,000 shares of Paramount Pictures common stock by Anson C. Goodyear, director, has been reported by the Securities and Exchange Commission in its semi-monthly summary. The transaction increased Mr. Goodyear's holdings of Paramount common to 2,000 shares.

Another film deal reported was the acquisition of 30 shares of Universal Pictures first preferred stock by Preston Davie, director, representing his total holdings of that class at the close of the month.

Paul S. Achilles filed an amended report stating he acquired 28 shares of Eastman Kodak Company common no par value as a gift and disposed of 223 shares. The transaction leaves Mr. Achilles with 3,039 shares.

William Morris Agency Expands Facilities

The William Morris Agency is making personnel shifts in its New York, Chicago and Hollywood offices to increase its facilities for handling the booking of bands. Willard Alexander will assume the supervision of band operations in New York, aided by Jack Flynn, transferred from Chicago, and Dick Dorso, from Hollywood. Harry Squires will continue as head of one-night bookings.

Ed Fishman will go to Hollywood to assume charge there and Cress Courtney will be transferred from booking one-night stands to the location sales staff with William E. Snyder and Tom Smyth. Ira L. Steiner will join the agency as head of the new press department. Hansen-Williams will continue to handle institutional advertising and general promotion.

London Exhibitors Head Named

Sid Hyams, of the Gaumont de luxe houses, has been named chairman of the London Branch of the Cinematograph Exhibitors' Association of Great Britain and Ireland. The election was held during the annual meeting on Wednesday at which various problems resulting from war operations were discussed.

Sees Interest Reviving In 'Spiritual Pictures'

A renewal of spiritual interest in motion pictures as a result of the war was forecast this week by George S. Jeffrey, president of Jeffrey Pictures Corporation, distributors of the religious documentary film, "Cavalcade of Faith." Mr. Jeffrey said exhibitors and independent distributors have reported a growing public demand for pictures that substitute a moral point of view for standard formulas of love, glamour, and adventure.

An historical parallel for the renewed cultural interest on the part of the public was cited by Mr. Jeffrey, who noted the popularity of "The Miracle," "King of Kings" and similar pictures, subsequent to the first World War, and the success of "Quo Vadis," "The Sign of the Cross," "Ben Hur" and "The Shepherd King" after the Spanish-American War. Public receptivity to an art and literary renaissance commonly has followed historic periods of war, or national stress, he observes.

Population Shift Seen for England

Changes of population and theatre patronage from large industrial cities in the British Isles to smaller centers due to air raids, is resulting in greater theatre attendance in outlying towns than in some key cities there, David Rose, Paramount managing director for Great Britain, said last Saturday prior to his departure for Europe on the *Excambion,* after six weeks in Hollywood.

Mr. Rose praised Hollywood for the British war relief work which it has accomplished or undertaken to date. He detailed Hollywood gifts to British war relief amounting to more than $500,000 in cash, $115,000 in medical equipment and ambulances, and 200 tons of clothing and 10,000 pieces of medical instruments.

Upon arrival in England Mr. Rose plans to start production on either "The Admirable Crichton" or "Hatters Castle," depending on which picture can be cast first. Efforts will be made to obtain Laurence Olivier for "Crichton."

Ostrer to Testify

Isidor Ostrer and Mary Larkin, officers of the Gaumont-British Corporation of America, were ordered, on Tuesday, by New York Supreme Court Justice Phillip J. McCook to testify in New York on February 10th, before trial of the $100,000 damage suit of the Film Alliance of the United States. The latter company charges breach of contract for exclusive distribution here of the Vivien Leigh film, "Things Are Looking Up."

Shirley in "Hattie"

MGM on Tuesday, in Hollywood, announced it had bought film rights to "Panama Hattie," Broadway legitimate theatre hit, for $140,000; and that the film production would star Shirley Temple, Ann Sothern, and Eleanor Powell.

Arthur Joins Republic

George Arthur, associate producer for Paramount for the past twelve years, has joined Republic in the same capacity.

Three Benefit Showings Held

Paramount opened "Virginia," starring Madeline Carroll and Fred MacMurray in New York on Tuesday evening with a gala benefit at the Paramount Theatre on Broadway in behalf of the Maple Leaf Fund, Canadian war relief organization. Seats were sold by the Maple Leaf organization at a $3.00 top.

Loring Christie, Canadian Minister to the United States, and Godfrey Haggard, British consul general, were among the audience of New York and Washington celebrities attending the opening. Raymond Massey was master of ceremonies on the special stage program. The Paramount was closed at 4:30 Tuesday afternoon by Robert Weitman, manager, to prepare special decorations for the New York premiere.

Warner Brothers opened "Christmas Under Fire," their documentary British Government release, before an audience of 3,200 Washington officials, diplomatic and Congressional notables on Thursday, January 23, at Constitution Hall. Quentin Reynolds, London correspondent for *Collier's Weekly,* who wrote the film's narrative while in London made a personal appearance at the premiere. The short was released nationally on January 24 and was released for Canada a week later, following a preview for Dominion officials at Toronto.

Among those at the first screening in Washington were: Neville Butler, Charge d'affaires of the British Embassy; Gaston Henry-Haye, French Ambassador; Cordell Hull; Henry Morgenthau, Jr.; Henry L. Stimson; Robert H. Jackson; Frank C. Walker; Frank Knox; Harold L. Ickes; Claude R. Wickard; Jesse H. Jones; Frances Perkins; Stephen Early; General Edwin M. Watson; Marvin H. McIntyre; Robert P. Patterson; General George C. Marshall; Thurman W. Arnold; J. Edgar Hoover; Edward Stettinius, Jr.; William S. Knudsen; Sidney Hillman; Leon Henderson; Sumner Welles, and A. A. Berle, Jr.

Carl Leserman, Warner assistant general sales manager; Mort Blumenstock, Eastern advertising and publicity director, and Mitchell Rawson represented the home office at the Washington opening.

"Cavalcade of Faith," produced by Jeffrey Pictures Corporation, opened at the Cine Roma Theatre in New York on Tuesday night with a $2 top benefit for the National Defense Against Infantile Paralysis fund. Fifty per cent of the proceeds were devoted to the campaign being conducted by the Committee for the Celebration of the President's Birthday.

Luncheon for Joseph

A farewell luncheon will be held on Monday, February 3rd, at the Cerianis restaurant in New Haven for Morris Joseph, retiring after 25 years as Universal branch manager. The luncheon committee includes Max Tabackman, Rivoli, West Haven; Samuel Seletsky, Republic manager; Herman Levy, secretary of the Motion Picture Theatre Owners of Connecticut, and Harry Shaw, Poli division manager. Mr. Joseph plans to leave Tuesday to take up permanent residence in Miami.

Pennington Promoted

Ward Pennington has been appointed salesman in the Eastern Washington territory for Paramount. He comes from San Francisco, where he was connected with the same company. Mr. Pennington succeeds Glen Haviland, who replaces Dwight Spracher in the Western Washington district.

Alfred Hitchcock

says





THIS IS **ROMANCE!**

THIS IS **DEVOTION!**



THIS IS **LOVE!**



CAROLE

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It's *Daring!* It's *Delightful*—and as spicy as it's speed

. . . If every married couple lived by the rules of this one, there'd never be a divorce (Oh, no?) . . . For instance, Rule No. 1. "We are never to leave our room after a quarrel unless we've made up." . . . And they don't! . . . And your crowds will be hysterical—especially when the wife explains Rules Nos. 2, 3 and 4. (They're cuckoos)! The director of "Rebecca" and "Foreign Correspondent" (Selected as two of the best ten of 1940) has made it all so delirious that you've got another big winner on your hands!

ROBERT

Montgomery



Mr. & Mrs. Smith

with

GENE RAYMOND

JACK CARSON

PHILIP MERIVALE • LUCILE WATSON

Story and Screen Play by NORMAN KRASNA

Directed by ALFRED HITCHCOCK



RKO RADIO PICTURES



Jean Arthur

"The Devil and Miss Jones ready soon!





Jean Arthur in "The Devil and Miss Jones," with Robert Cummings, Charles Coburn, Edmund Gwen, Spring Byington and many others. Directed by Sam Wood, director of "Kitty Foyle" and "Mr. Chips." Produced by Frank Ross-Norman Krasna, Inc. Screen Play by Norman Krasna.

KENT DECLARES A 'FLUID POLICY' WITH NO DRIVE FOR A 'BACKLOG'

Bidding for Product with New Stress of Competition Inevitable, 20th-Fox Executive Says; Sees New Program Flexibility

by WILLIAM R. WEAVER
Hollywood Editor

There's to be no overloading of Twentieth Century-Fox studio facilities for the purpose of accumulating a backlog of pictures with which to confront the market at start of the 1941-42 season of selling under consent decree provisions, and neither is there to be an expansion of sales-staff personnel in anticipation of new conditions, according to Sidney R. Kent, president, who wound up 10 days of conferences with company executives at the studio last weekend.

There is to be, instead, a continuance of "fluid thinking with respect to all aspects of the coming changes," said Mr. Kent in bespeaking company executives' attitude toward formation of 1941-42 policy, adding, "We have been canvassing the probabilities and possibilities fully from every angle, keeping our decisions at minimum for the present, and have scheduled another series of discussions for the last week in March."

[Herman Wobber, 20th Century-Fox general sales manager, returning to New York, Tuesday, with Mr. Kent, from the studio decree conferences, said that in 1941-42, the company would distribute the same number of features as this season—from 48 to 52.]

All Executives Present

Attending the conferences were, in addition to the president, Joseph M. Schenck, chairman of the board; Darryl F. Zanuck, vice-president in charge of production; Herman Wobber, general manager of distribution; William Goetz, vice-president and assistant to Mr. Zanuck, and Charles E. McCarthy, director of advertising and publicity. Felix Jenkins, general counsel, arrived in Hollywood while the conferences were in progress and departed, at their close, on a seven weeks tour of company exchanges where he will address the personnel on sales procedure under the Decree.

The theory that selling under the Consent Decree provisions will necessitate enlargement of sales-staffs is without foundation in precedent or parallel, according to the company head whose quarter century of experience in the industry has included marketing of product on every kind of policy from picture-by-picture selling to block booking, for there is to be no change in the number of accounts to be handled or branches to handle them. It is possible, he says, thatt here may be some need of a few additional men at start of the new season, probably abating as the new processes settle into routine.

This is, so to speak, on the laps of the exhibitors, the manner and degree of whose response to the tradeshow provision may take any one of a number of turns. It is the Kent belief that travel expense may be increased, if it becomes a matter of taking the product to the consumers outside the exchange centers for their inspection, but this cost may be offset in other ways. There will be, however, some decentralization of sales responsibility, with authority to set terms and prices passing somewhat more into the hands of district and branch managers to meet new competition. That bidding for product will be intensified is, in the Kent view, axiomatic.

The distribution branch of the company is not going to pass on to the production branch the responsibility for meeting and coping with the new marketing regulations, because, said the president, "there isn't now, and never was, any way to wave a magic wand and have all the pictures that come from the cameras turn out to be masterpieces that sell themselves automatically. Neither are we going to declare that we will produce nothing but big pictures, all hits.

"We believe there is a rightful place and a genuine need for good little pictures, as well as good big pictures, as our experience with the Charlie Chan series has demonstarted, and we are not going to delude ourselves or try to delude others into thinking we're not going to find some of our big pictures becoming little pictures, whether we like it or not, in point of business value at the box office."

Asked whether circulated reports of several deals under which outside production units would contribute films for company release were true (Ronald Colman, Charles Boyer and Irene Dunne are among names which have been mentioned in this connection), the executive said only one, a two-picture contract with Howard Hughes, has been concluded, although another, unnamed, may be concluded shortly.

"We are constantly having deals of that kind presented to us," said Mr. Kent, "and sometimes they get reported in the trade press as tangibles when they are only conversation. There is no point, generally speaking, in acquiring from outside sources, anything which we can produce on our own lot. We have our niche and we know what it is and we intend to stay in it."

Backlog Unnecessary

The theory that a company entering the field at the start of Consent Decree operation with a backlog of 20 or 30 pictures, from which to start dealing out blocks of 5, would enjoy an advantage over its competitors, disregards much industry experience and many adamant circumstances governing production of films of quality, according to Mr. Kent.

Only a small percentage of entertainment subjects are of a kind that will survive storage without deterioration of audience value, exploitability, player appeal or all three, he explained.

Because of prevailing competition among producers for players with box office strength, he went on, it is difficult enough to maintain a steady flow of quality pictures to meet a normal release schedule; it would be totally impracticable for any studio to treble its output, for the purpose of accumulating a backlog of imposing dimensions, without sacrifice of quality to a degree more than offsetting whatever numerical advantage might appear to abide in approaching a season of open selling with a large inventory of finished films on hand.

New faces?

Yes, a supply of new faces capable of attracting attendance in paying volume would be a help in this situation, just as it would have been in any situation the industry has encountered since its inception. But where are they to be had?

"The HERALD's annual poll of biggest money-making stars tells that story clearly," said the employer whose Shirley Temple headed that poll for four consecutive years, "in the continued appearance at top of the list of virtually the same personalities year after year, up a few notches one time, down a few the next, but always substantially the same personalities leading the rank and file."

Although there is to be no overloading of studio facilities for purposes of backlog, neither is there to be a lag or lull. Production is to proceed on story properties which are considered to be of type and quality assuring them of exhibitor demand under any and all conditions which may be found to pertain under the Consent Decree system of selling. The studio started shoooting on four new pictures Monday of this week.

Sees Double Bills Continuing

The Twentieth Century-Fox president foresees no abatement of double-billing resulting from application of the Decree, unless, as he considers might happen, costs of operation increase, without proportionate increase in national box office revenue, to a point where companies will be compelled to limit their schedules to fewer pictures per season, a condition which might result ultimately in some reduction of dual-billing due to scarcity of product.

Barring this, in the Kent view, there is no likelihood that duals will pass until and unless the public indicates, in terms of patronage withheld and given, that double bills are no longer wanted.

"The public is buying, in the double bill, both quantity and quality, with the quantity a constant factor and the quality, of course, variable. Quantity is preponderant. If it were to come about that all the studios should begin delivering a preponderance of quality, satisfying the demand that is now being met by a preponderance of quantity, the public might be expected to change its requirement and double billing would end." He saw no prospect of immediacy in either of these potentialities.

Asked whether he believed such changes as will accrue from operation under Consent Decree provisions might be reflected externally in a manner to increase attendance nationally, the executive said he did not. There is a chance, he said, at least in theory, that producers in general, striving as they now must to make every picture stand alone, may turn out a better line of entertainment product on the whole, which would, of course, tend to stimulate attendance generally.

Approaching the subject from another angle, he said it seemed to him to be reasonably certain that the studios would produce fewer, if any, of the "artistic-type pictures, furnished in the past with financial loss a foregone conclusion but with goodwill of the women's clubs and school groups in mind." This elimination of so-called "prestige pictures," losses on which it has been custom to write off in the interests of public relations and for the sake of leavening the industry's output with purely artistic offerings, will be tantamount, of course, to a strengthening of the over-all output of the industry from the strictly commercial point of view.

OPEN THEATRE FOR WESTERNS

The Hitching Post, Hollywood's first theatre devoted exclusively to westerns, was opened last Friday with a street parade of horsemen and civic dignitaries. The opening program for the house, the former Teleview newsreel theatre, consisted of two Republic westerns, "Melody Ranch" and "Robin Hood of the Pecos".

PARAMOUNT TO HAVE THREE BLOCKS OF FIVE TO START DECREE SELLING

Agnew Announces Three Blocks Will Be Screened in Early Summer for Sale Sept. 1st; Others Preparing Programs

Paramount Pictures becomes the first of the "Big Five" consent decree signers to formally state its position on product deliveries for the beginning of decree selling for 1941-42, announcing, that, "as a result of long range production planning," it plans to have available three groups of five pictures each for September 1st.

Neil Agnew, company sales manager, made this disclosure, Tuesday, at the home office in New York, after returning from conference on the decree and general policy. He met in Chicago, last Wednesday and Thursday with Barney Balaban, president; Adolph Zukor, chairman of the board; Stanton Griffis, executive committee chairman, and Y. Frank Freeman, studio chief, and others of the studio, distribution and exhibition divisions of the corporation.

From the first sessions came word of a streamlining of the company's sales system for decree selling, for which a complete reorganization of field divisions was effected—as reported on page 17 of MOTION PICTURE HERALD, January 25th.

The Chicago conferences also highlighted a testimonial to President Balaban on the occasion of his fifth anniversary as company president. The luncheon, was held at Chicago's Drake Hotel, attended by some 300 company officials and field men, along with Paramount theatre partners and their representatives.

Mr. Balaban, responding to the tribute by his fellow officers, expressed the opinion that the company's business outlook was most encouraging. Also, he stressed the values expected eventually from television in theatres, telecasting important news events. His television observations appear in a general roundup on television, on page 32.

Screenings Next Summer

The three blocks of five pictures will be available to exhibitors without changes or withdrawals in Paramount's spring and summer releasing schedule, Mr. Agnew emphasized. The first block of five pictures will be ready for trade screenings early in the summer.

"With the current season's product either completed or in production at this time, our studio has already started work on the first group of pictures for release in the new season," Mr. Agnew added. "We realize that many exhibitors are worrying over the availability of product for next year, and we believe that by getting under way at this time we can assure exhibitors of a dependable all-year source of pictures.

"The executives of the company fully realize that under the new selling methods it will be necessary to augment considerably our inventory of pictures in order to assure exhibitors of an ample supply of product. Plans to finance this increased inventory were discussed and approved during our discussions in Chicago.

"Because of our large backlog of completed pictures, Paramount will deliver all of the current product without any changes in the 1940-41 release schedule. Among the pictures for spring and summer release which are now completed or nearing completion are the color production 'Virginia,' co-starring Madeleine Carroll and Fred MacMurray; Preston (McGinty) Sturges' 'The Lady Eve,' co-starring Barbara Stanwyck and Henry Fonda; 'The Road to Zanzibar' with Bob Hope, Bing Crosby and Dorothy Lamour; 'Kiss the Boys Goodbye,' co-starring Mary Martin and Don Ameche; 'The Hard-Boiled Canary' with Allan Jones and Susanne Foster; the William Wellman production 'Reaching for the Sun,' starring Joel McCrea, Ellen Drew and Eddie Bracken; 'Las Vegas Nights' with Constance Moore, Bert Wheeler, Phil Reagan and Tommy Dorsey and His Orchestra; 'The Roundup' starring Richard Dix, Patricia Morison and Preston Foster; 'One Night in Lisbon,' an E. H. Griffith production co-starring Madeleine Carroll and Fred MacMurray; Buddy DeSylva's first Paramount production 'Caught in the Draft,' starring Bob Hope with Dorothy Lamour and Eddie Bracken; the Technicolor production of 'Shepherd of the Hills,' 'Aloma of the South Seas' also in color with Dorothy Lamour and Jon Hall, and the new Cecil B. DeMille production in color, 'Reap the Wild Wind.'"

RKO Keeps Present Setup

RKO plans no broad changes in its sales system for operations under the consent decree, it was reported after a meeting of home office executives and district sales managers at the Waldorf-Astoria in New York on Thursday of last week.

Metro-Goldwyn-Mayer and Paramount have already announced changes in their sales organization to provide for closer supervision of local operations.

RKO's only sales force changes are expected to be the addition of from 45 to 60 additional salesmen, in many cases promoted from bookers and office managers. The extra salesmen will be needed to handle increased selling required by the blocks of five and trade show provisions of the decree, it was said.

The meeting was called by Ned E. Depinet, vice-president. Speakers included George J. Schaefer, president, and A. W. Smith, Jr., sales manager. Selling policies and procedure under the decree were discussed.

Consideration was also given to selling campaigns on forthcoming releases.

In addition to Mr. Schaefer, Mr. Depinet and Mr. Smith, the home office representation included Bob Mochrie, Eastern division sales manager; Cresson E. Smith, Western division sales manager; A. A. Schubart, manager of exchange operations; S. Barret McCormick, director of advertising and publicity; W. H. Clark, treasurer; Phil Reisman, head of the foreign department; Harry Michalson, short subject sales manager; Leon Bamberger, M. G. Poller, William Dahler, William Horne, Lou Miller, W. J. McShea and E. J. Smith, Jr.

Universal Calls Meeting

"The second half of the current year's product from Universal has been materially strengthened in line with the company's policy of adding star names and producers and directors of greater boxoffice values than originally announced last March," declared general sales manager William A. Scully, Wednesday, in calling a mid-winter sales meeting of all Universal district and branch sales managers for February 8-10, at the Blackstone Hotel in Chicago. Home office and studio executives will also attend. It is also planned to discuss plans for 1941-42.

The home office contingent to attend will be led by J. Cheever Cowdin, chairman of the board, and will include Nate J. Blumberg, president; William A. Scully, vice president and general sales manager; Frank J. A. McCarthy, William J. Heineman, B. B. Kreisler, James J. Jordan, F. T. Murray, Andrew J. Sharick, Morris Alin, Joseph Seidelman, Adolph Schlimel and Hank Linet.

Small Announces Five

Edward Small has announced a $5,000,000 production program for 1941. He said that within two weeks he would start active production on two of the five pictures which he plans to deliver for release through United Artists during the calendar year of 1941.

These films are "The Corsican Brothers," by George Bruce, which was announced as part of the current season's program, and the following four new productions—"My Official Wife," by Ernest Vajda; "Sabotage," "She Was a Working Girl" and a fourth untitled picture, for which Small will acquire a theatrical property.

Columbia Has 14

Columbia, one of the "Little Three," nonsignatories to the decree, plans to offer 14 high bracket pictures within the next six months, the company announced this week. Eight of the pictures are now before the cameras and several are to reach the shooting stage in February and others are in production.

The new pictures include "Penny Serenade," Cary Grant and Irene Dunne; "Adam Had Four Sons," produced by Robert Sherwood, starring Ingrid Bergman and Warner Baxter; "They Dare Not Love," George Brent and Martha Scott; "Texas"; "A Girl's Best Friend Is Wall Street"; "Senate Page Boys'; "Her First Beau"; "Blondie Goes Latin"; "Our Wife"; "Bedtime Story"; "The Doctor's Husband" and "Show Business."

William F. Rodgers, general sales manager for Metro-Goldwyn-Mayer, has returned to New York after two weeks of studio conferences at which it was reported that selling policies for operations under the decree were considered. Final details will be delayed for some months, it was reported.

DEMOLISH OLD DOCKSTADER HOUSE

Demolition of the old Garrick Theatre erected at Wilmington, Del., in 1903 by William L. ("Lew") Dockstader, late film executive and vaudeville star, began last week to make way for a new store deveopment. Mr. Dockstader opened the theatre on November 23, 1903 after investing $75,000 in what he described as "the handsomest little theatre in America". The Garrick seated 1,150 persons. For years vaudeville headliners appeared on Dockstader's Wilmington stage. In 1921 the Wilmington Amusement Company bought the house from Mr. Dockstader leasing it in 1923 to the Potar Amusement Company of New York who installed a stock company at Wilmington. Films came to the Garrick in 1924 followed by intermittent periods of vaudeville and burlesque. Stanley-Warner later took over the house and played pictures there until 1930. It has been dark since.

ARBITRATION STARTS UNDER DECREE ON FIVE FORMS OF TRADE DISPUTES

Industry's Third Attempt at Arbitration of Intramural Disputes Begins under the Provisions of Consent Decree

At 12:01 A.M. on Saturday, February 1st, the motion picture industry makes its third approach toward industrywide arbitration of disputes in distribution-exhibition, effected this time through 31 key city tribunals in a national system constructed by the American Arbitration Association under power granted by the Federal Courts.

This new form of "Blue Eagle" of motion picture trade practice control, invoked by the demands of the United States Department of Justice as one of many terms for withholding prosecution of its anti-trust suit against the "Big Five," follows by seven years the system of adjudicating trade practice complaints imposed by the old "Blue Eagle" of the NRA, which, after two years, 1932 to 1934, was nullified by a Supreme Court decision in the famous Schlechter chicken case.

And it follows by eleven years the arbitration provided by the distributors under a standard exhibition contract which was declared illegal, because of their compulsion, in the famous Federal Judge Thacher decision of October 15, 1929.

Coming under the consent decree settlement of the Government case against the "Big Five," the new arbitration machinery, as of February 1st, applies to disputes involving:

Forcing of shorts, newsreels, trailers, serials, westerns or foreigns;

Refusal to license for "some run;"

Cancellation of pictures claimed to be locally offensive on moral, religious or racial grounds;

Clearance disputes, and

Withholding delivery of prints to give a competing exhibitor a prior playing date not provided in his license.

Other terms of the consent decree do not become effective until September 1st, this year, and principally requiring the "Big Five" to offer blocks of no more than five features and to make advance trade screenings for the exhibitor buyers.

Final Managers' Group Named

This week, the American Arbitration Association completed the naming of the final 16 local arbitration board managers. The first group of 20, with addresses of local headquarters, were named last week, in MOTION PICTURE HERALD, on pages 13 and 14. With all field offices opening Saturday morning to receive the formal complaints of aggrieved exhibitors, complaints on clearance, overbuying and circuit discrimination will probably constitute the chief causes of independent exhibitor protest. Names and headquarters' addresses of the final group of local managers follow:

ALBANY—Class of Arbitration Board, "B"; panel of from 30 to 40 arbitrators; manager of local board, Robert Elliott; office, Standard Building.

BUFFALO—Class of Arbitration Board, "B"; panel of from 30 to 40 arbitrators; manager of

(Continued on following page)

Last Arbitration Managers Named



ROBERT ELLIOTT: Albany, secretary Merritt-Chapman & Scott, marine salvage firm, Naval officer, experience with AAA.



DETLEF H. HANSEN, JR.: Atlanta, broker's cashier, employment supervisor, New York City Department of Welfare.



HENRY de la MORANDIERE: Boston, design and sales experience in England, France, New York; Paris University graduate.



E. W. SPITZNAGEL: Buffalo, for 27 years credit manager of the Jacob Dold Meat Packing Co. in Buffalo, N. Y.



JOSEPH C. WRIGHT: Charlotte, N. C., sales and office work with insurance, coal, gas, and adding machine firms.



LORENZ L. LEMPER: Cincinnati, practicing lawyer for 25 years, former secretary, municipal Civil Service Commission.



LUKE H. LYMAN: Cleveland, member of Ohio Bar, law clerk to Florence E. Allen, U. S. Circuit Court Appeals Judge.



LLOYD LITTELL: Indianapolis, office manager, placement officer, Indiana Employment service, legal background.



JACK W. HARMON: Memphis, lawyer, sales experience, Memphis treasury bookkeeper, acting clerk of Juvenile Court.

All photos by Staff Photographer

LOCAL ARBITRATION BOARDS OPEN

(*Continued from preceding page*)

local board, Edward Spitznagel; office, Chamber of Commerce.

CHARLOTTE—Class of Arbitration Board, "B"; panel of from 30 to 40 arbitrators; manager of local board, Joseph C. Wright; office, Liberty Life Building.

CHICAGO—Class of Arbitration Board, "A"; panel of from 50 to 60 arbitrators; manager of local board, S. S. Perry; office, The Rookery.

CINCINNATI—Class of Arbitration Board, "A"; panel of from 50 to 60 arbitrators; manager of local board, Lorenz Lemper; office, Chamber of Commerce.

CLEVELAND—Class of Arbitration Board, "A"; panel of from 50 to 60 arbitrators; manager of local board, Lorenz Lemper; office, Standard Building.

MEMPHIS—Class of Arbitration Board, "C"; panel of from 20 to 30 arbitrators; manager of local board, Jack W. Harmon; office, Shrine Building.

NEW HAVEN—Class of Arbitration Board, "C"; panel of from 20 to 30 arbitrators; manager of local board, Oliver F. Bishop; office, Second National Bank Building.

NEW ORLEANS—Class of Arbitration Board, "C"; panel of from 20 to 30 arbitrators; manager of local board, Charles Blomquist; office, Baronne Building.

NEW YORK—Class of Arbitration Board, "A"; panel of from 50 to 60 arbitrators; manager of local board, Charles S. Wall; office, U. S. Rubber Building.

PITTSBURGH—Class of Arbitration Board, "A"; panel of from 50 to 60 arbitrators; manager of local board, William A. Livingston; office, Investment Building.

On Saturday a round table discussion of the motion picture arbitration system will be held over the WOR-Mutual Network from 7:15 to 7:30 P.M. (EST). Speakers scheduled for the broadcast were C. V. Whitney, president of the American Arbitration Association; Paul Felix Warburg, chairman of the administrative committee of the motion picture setup, and Dr. Wesley Sturges.

School Sessions Continue

The school for managers of the local boards, called "clerks" by the AAA, was repeated this week in New York on Monday, Tuesday and Wednesday for the AAA motion picture representatives from 13 of the 31 key cities who did not attend the first session of the school last week.

As at the first session of the school, the following were scheduled to give speeches during the second session: Dr. Wesley A. Sturges, professor of law at Yale and a member of the administrative committee and director of the special course; Mr. Whitney; Miss Frances Kellor, first vice-president; J. Noble Braden, executive secretary; Hermann Irion, vice-chairman of the administrative committee; Michael Kurz, CPA; Lawrence Stessin, director of public relations; Dr. Walter Derenberg, legal research director; Mr. Warburg; James V. Hayes and Robert Sher, assistant attorney general; Sylvan Gotshal, vice-chairman of the administrative committee.

Following the school Mr. Braden was to complete work on the more than 25 legal forms to be used in the system. Two of these, a submission agreement and a cost form, will be handled and used by the exhibitor. Local offices will be supplied with temporary forms for the opening on Saturday. Regular, printed complaint and other forms will be rushed by air-mail to the 31 key cities as soon as published.

The AAA was to move into its new headquarters in the U. S. Rubber Building in Rockefeller Center on Thursday of this week.

Final Group of Managers Appointed



OLIVER F. BISHOP: New Haven, plantation forester, U. S. Rubber Co., Sumatra; U. S. and Philippine Forestry service.



CHARLES Q. BLOMQUIST: New Orleans, insurance claims supervisor, office manager, accountant, independent farmer.



CHARLES S. WALL: New York, lawyer, with National City Bank, Armour & Company, Chicago, and brokerage houses.



RICHARD ROMANG: Oklahoma City, lawyer, resides in Enid, Okla., a member of the Oklahoma Bar Association.



WILLIAM A. LIVINGSTON: Pittsburgh, regional field representative, H. O. L. C., fire insurance claims examiner.



G. ROY BACKMAN: Salt Lake City, former secretary to Mayor of Salt Lake City, purchasing agent U. S. Soil Conservation Service.

Nomination Ballots for Academy Awards Mailed

Nomination ballots for the 13th Annual Awards of Merit of the Academy of Motion Picture Arts and Sciences were mailed this week to approximately 4,000 creative artists of the industry, according to the Academy. The voting on nominations will end at midnight Wednesday, then all ballots will be mailed to an auditing company for counting. The nominees will be made public February 10th.

The Annual Awards Dinner will be held February 27th at the Biltmore Bowl of the Biltmore Hotel in Hollywood.

Herman Joins Monogram

A. J. Herman, formerly eastern district manager for Universal, has been appointed New England district manager for Monogram, it was announced in Hollywood this week by W. Ray Johnston, president. He replaces Samuel Broidy, recently appointed Monogram general sales manager.

KAO Declares Dividend

The board of directors of Keith-Albee-Orheum Corporation has declared a dividend, out of operating surplus, of $1.75 per share on the 7 per cent cumulative convertible preferred stock for the quarter ended December 31, 1938, payable on April 1, 1941.

Trade Officers Installed

The new officers of the New York Film Board of Trade were installed at the organization's offices in the Paramount Building last week. The officers elected January 10th are Robert S. Wolff, RKO, president; Joseph J. Lee, first vice-president; Ben Abner, second vice-president; David A. Levy, treasurer; Robert J. Fannon, secretary, and Edward Bell, sergeant-at-arms.

Elson Promoted

Norman B. Elson, general sales manager of Film Alliance of the United States, has been appointed general manager of Trans-Lux theatres, Major L. E. Thompson, president, has announced.

"U" Profits up 107% in a Year, to $2,390,772

J. Cheever Cowdin, chairman of the board of Universal Pictures Company, Inc., in his annual report to stockholders, Tuesday, in New York, reported that the company and subsidiaries, completing their first full year under war conditions, earned consolidated net profit of $2,390,772 in the fiscal year ended November 2, 1940, a gain of 107 per cent over the net income of $1,153,321 in the preceding year. He declared that this is a continuation of the upward trend in earnings initiated following the change in management five years ago.

Last year's gross income of $27,677,627, was 16 per cent greater than the $23,878,868 reported for 1939, and represents a four-year gain of $10,269,373.

Universal and subsidiaries in the past year paid taxes amounting to $1,210,648, according to Mr. Cowdin. This was $267,490 greater than in 1939, and was equivalent to approximately 50 cents for every dollar of net profit. The tax figure for last year was 97 per cent larger than taxes in 1938.

Foreign Revenue Rises

The new excess profits tax did not apply to Universal last year, but will apply this year, and, in its present form, will add a substantial amount to tax payments, Mr. Cowdin reported.

Shortly after the outbreak of war, the "U" management informed stockholders that in its judgment curtailment of exhibition in countries in the war area would be much less than generally anticipated. "The record of Universal's business since then has amply borne out this estimate," according to Universal's statement.

British revenues in the past fiscal year, representing more than half of Universal's foreign business, total £1,306,187. This shows gains compared with £859,084 in the 1939 fiscal year, £621,476 in 1938, and £600,032 in 1937. Mr. Cowdin pointed out British business so far this year is well in excess of a year ago.

Under an agreement made last year, Universal was allowed to convert and transfer sterling equivalent to $1,300,000, and at the end of the fical year, Universal had restricted sterling revenues, including accounts receivable, equivalent to approximately $1,524,000 at the present rate of exchange.

Although many of Universal's markets in Europe were closed during most of the past year and other markets were restricted, overall foreign operations, excluding Great Britain, produced higher revenues than the year before, both in foreign currencies and in dollars remitted.

"Your Company has made substantial progress in increasing its cash receipts from domestice and Canadian sources to offset any possible further restrictions on receipts from abroad," Mr. Cowdin reported to stockholders. "Cash receipts from these sources during last year were $18,073,055, or an increase of $2,602,535 over the preceding year.

"Your Company is not yet faced with the necessity of living solely on its domestic revenues. Actually both domestic and foreign revenues continued to increase last year as shown by the following two-year analysis":

	Domestic	Foreign
52 weeks to October 28, 1939....	$14,891,740 = 62.4%	$8,987,128 = 37.6%
53 weeks to November 2, 1940..	17,554,261 = 63.4%	10,123,366 = 36.6%

Universal's Canadian distributor, Empire-Universal Films, Limited, last year secured an increase in volume more than offsetting the decrease in Canadian exchange rates, and Canadian business so far this year is reported substantially greater than in the same period last year.

Universal arranged a five-year loan of $1,500,000 during the year to refund the matured $1,000,000 studio mortgage and to reimburse, in part, expenditures made for studio additions and improvements in the past two years.

As of November 2, 1940, consolidated current and working assets and other cash and accounts receivable, including restricted sterling, amounted to $12,953,683, and current liabilities were $4,241,774, a ratio to 3.05 to 1. Net working capital of $6,823,563 compares with $5,512,194 the year before.

The charge for depreciation last year was $250,222, against $268,771 in the 1939 fiscal year.

Since the beginning of last year, Universal has retired or purchased for retirement 7,261 shares of first preferred stock at an average price of $118.03 per share, including 4,591 shares purchased in response to a request for tenders last month. There are 10,739 shares of First Preferred now outstanding.

Pathe Gets Laboratory Work

Pathe Laboratories will handle all laboratory work for Universal, under terms of a two year contract approved by the major company's board of directors on Tuesday, in New York. Consolidated Film Industries formerly handled this type of work for Universal.

Universal recently refunded a matured mortgage, held by Consolidated, on the Universal studio, since 1934. A condition of that mortgage was that Consolidated do the film company's laboratory processing.

William Freiday resigned as a member of the board of directors of Universal on Tuesday. The vote to accept the resignation was carried with the exception of Samuel I. Posen. Both Mr. Freiday and Mr. Posen have brought stockholders suits against the company. A successor will be elected in March.

Universal Operations Over 5 Years Compared in Cowdin Report

J. Cheever Cowdin, chairman of the board of Universal, in his annual report to stockholders, Tuesday, gave a five-year comparison of income from operations and the profits or loses resulting therefrom, as follows:

Year Ended	Gross Income from Operations	Net Income or Loss from Operations	Net Profit or Loss
October 31, 1936....	$17,408,254	$1,631,295 (Loss)	$1,835,419(Loss)
October 30, 1937....	18,150,876	1,030,489 (Loss)	1,084,999 (Loss)
October 29, 1938....	20,190,117	391,461 (Loss)	591,178 (Loss)
October 28, 1939....	23,878,868	1,628,733	1,153,321
November 2, 1940...	27,677,627	2,954,467	2,390,772

He explained that "the increase in gross income for the year ended November 2, 1940, over that of the year ended October 31, 1936, was $10,269,373, while in the same period a net loss of $1,835,419 in 1936 was changed to a net profit of $2,390,772 in 1940. The past fiscal year showed an increase of approximately 16% in gross income over the preceding year and an increase in net profits of approximately 107% during the same period."

"Looney Tunes" Tenth in Poll

Combined pointage for Leon Schlesinger's Warner cartoons, "Looney Tunes" places the series in tenth position in the MOTION PICTURE HERALD—*Fame* short subject poll instead of in twelfth place as listed in the results published January 11th. The original listing gave separate pointages for the series itself and for Porky Pig and Daffy Duck, characters in the cartoons. Total pointage for the series should have been 689.

Weshner Honored In Philadelphia

More than 200 members of the industry, including a number from New York, attended the Philadelphia Variety Club dinner at the Bellevue-Stratford Hotel there last Monday night honoring David (Skip) Weshner, former Warner Theatres district manager in Philadelphia, who recently was appointed United Artists exploitation director at the home office. Mr. Weshner was presented a spinet piano.

Jay Emanuel was toastmaster. Among the speakers were Joseph Bernhard, Emanuel Silverstone, Louis Krouse, Morris Wolf, Ted Schlanger, Dr. Leon Levy, Arthur Silverstone and Powers Gourard. Also on the dais were Nat Levy, George Skouras, Earl Sweigert, Sam Stiefel, Edward Peskay and Everett Callow.

W. E. J. Martin, for years dramatic critic of the *Courier-Express* in Buffalo, was tendered a testimonial dinner Monday by fellow members at the Buffalo Variety Club. E. K. O'Shea, Central division manager for Metro-Goldwyn-Mayer, who was to have been toastmaster, was unable to attend, but wired his felicitations.

The editorial department of National Screen Service, New York, tendered a luncheon Tuesday to Allan Robbins on the occasion of his installation as production manager of National Screen Service. He is the eldest son of Herman Robbins, president of the company.

Robert Ungerfeld, who has resigned as manager of the RKO Proctor's in Newark, N. J., was given a testimonial dinner Friday, January 24th, at the Newark Athletic Club. He has been replaced by Edward Sniderman, publicity man at the house some years ago.

The Showman's Club, Philadelphia, has completed plans for a testimonial dinner to be held February 17th at the club's quarters in honor of Allen Lewis, manager of the Dante theatre. Mr. Lewis was the "Star" of the club until A. B. Blofson was elected

3RD WEEK

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5

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Eduardo Ciannelli • Ernest Cossart • Gladys Cooper

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Who Made "Goodbye, Mr. Chips"

Produced by David Hempstead • Harry E. Edington, Exec. P

Screen Play by Dalton Trumbo • Additional Dialogue by Donald O

TELEVISION BROUGHT TO THEATRE BY RCA LARGE SCREEN SHOWING

FCC Gets Industry Report on Standards Recommendations After Companies Demonstrate Advances; Formal Hearing Set

American theatre television, using a 15 by 20 foot screen, was demonstrated for the first time on Friday of last week at the New Yorker theatre on West 54th Street by the Radio Corporation of America for about 150 members of the press, the National Television Systems Committee and, most importantly, the Federal Communications Commission, headed by James L. Fly, which controls the future of television in this country.

The RCA large screen television show was the climax, so far as motion picture interests were concerned, of the two-day inspection tour of members of the FCC. Other television demonstrations shown them included 625 line and 15 frame television developed by the Allen B. DuMont Laboratories, Paramount affiliate; wire relays of the Bell Telephone Company in which pictures were carried to Philadelphia and back by coaxial cable without noticeable loss in quality; color television as perfected by the Columbia Broadcasting System and the mechanical optical large screen system of Scophony, Ltd.

The commission's tour was intended to gather first hand television data prior to hearing the progress report of the Natonal Television Systems Committee in Wasshington last Monday when the commission accepted the standards reports for study and postponed action until subsequent hearings begin on March 20th. The recommendations were generally similar to earlier standards proposed by the Radio Manufacturers' Association.

On the eve of the FCC's television tour in New York Barney Balaban, in Chicago for a dinner celebrating his fifth anniversary as president of Paramount, spoke of the potential value of television in building up theatre attendance.

15 by 20 Foot Screen Used in Theatre Test

The television projection equipment used in the demonstrations for the FCC by RCA was an improved model of the machine shown last Spring which could throw a 4½ by 6-foot image. The larger, full-sized theatre model projected a 15 by 20-foot picture from its location in the first rows of the balcony, some 60 feet from the screen.

RCA announced, "The controls are so simplified that the average motion picture projectionist could operate the unit with but slight training." The RCA theatre projection equipment consisted of a "steel-barreled" projector and two control desks at which the sharpness, brightness and contrast of the image, as well as other factors, could be regulated.

The equipment operated on about 60,000 volts with power supplied to the projector by a conventional high-voltage rectifier rated at 70,000 volts.

The projector, a modification of the Schmidt astronomical camera, consists of a kinescope or projection tube, somewhat similar to the tube in a home television receiver, a reflecting mirror 30 inches in diameter and a correcting lens. The projection tube, 7 inches in diameter, is pointed away from the screen and towards the large mirror. Pictures are reflected by the mirror through the special circular correcting lens into which the projecting tube is placed. The optical system has a speed rating of f: 0.7, according to RCA and the picture is magnified 45 times in the process.

The multisonic sound system used in the last part of the demonstration differs from that used in "Fantastia" in that it is manually operated. In the Disney picture a special control track on the sound film automatically handles this. With the system sound can be given almost any special characteristic desired, it was said. Banks of speakers were installed behind and on either side of the screen and other loudspeakers were placed at special locations throughout the theatre.

Part of the large screen television program, scenes from Camp Upton, Long Island, was brought to New York by radio relay. At the Camp a National Broadcasting Company mobile television unit picked up the scenes and sent them to Hauppauge, 17 miles away. From that point the signals were relayed to Bellmore, 23 miles, and thence they were sent to New York, 28 miles. The signals were received by special horn antennas installed on the 62nd floor of the RCA Building. From there the signals were carried by a special wire line to the theatre. The two relay stations on the route were automatic in operation.

RCA Shows Improved Home Television Set

In addition to the demonstration of theatre television RCA showed the members of the FCC a new type of home receiver which has a 13½ by 18-inch screen. The old models gave an 8 by 10-inch picture. RCA announced that although the image on the new machine was 3½ times larger the brightness was the same.

Instead of the direct viewing tube used by all the home sets up to now, the new RCA TRK-120 model has a 5-inch projection kinescope instead of the regular 12-inch tube. A 2¾ by 3⅝ inches image on the 5-inch tube is projected through an f:2 lens to a mirror on the underside of the lid of the cabinet and reflected to a 13½ by 18-inch translucent screen. When not in use the screen slides down into the cabinet.

The "large screen" home receiver model was a great improvement over present sets, observers noted. The quality of the pictures seemed just as good as the smaller images and the increased size added greatly to the entertainment capacity of the machine, it was said. According to reports, the 13½ by 18-inch model

RCA's Theatre Television Viewed

The curtains of the New Yorker theatre on West 54th Street were drawn at 2:45 P. M., Friday of last week, to unveil for the first public exhibition theatre television, as developed by the Radio Corporation of America, before an audience of members of the Federal Communications Commission, the National Television Systems Committee and the press. Television on a 15 by 20 foot screen, in a real theatre, was something that seemed present here and now and not "around the corner".

Although English audiences witnessed theatre television on quite a few occasions two years ago, the RCA showing was the first demonstration of 15 by 20 foot pictures in this country. The results on the large screen were not up to motion picture standards but they were well above the minimum required for an entertainment medium. The theatre television images lacked the illumination and brilliance of motion pictures but no lines were noticeable from where the audience was sitting. In fact, the 15 by 20 foot pictures seemed to have the same detail, for all practical purposes, as the 8 by 10 inch or the 13½ by 18 inch sets designed for home use.

The program presented for the FCC was arranged to show some of the entertainment possibilities of large screen theatre television.

The first presentation was a ballet with Marie-Jeanne, prima ballerina. Other studio numbers were a selection by Jean Dickenson of the Metropolitan Opera Company and Al Trahan's comedy act. To show the use of theatre television for news coverage, scenes at Camp Upton were shown, having been carried the 68 miles from the army post to New York by radio relay. The cloudy, snowy weather marred this part of the program but an indication of what can be done to cover topical events was given. The concluding part of the program was a play, "K-7". Most of the action took place in studio sets, with motion pictures used for airplane sequences. Multisonic sound, similar in effect to the RCA Fantasound used with Disney's "Fantasia", heightened the illusion of reality in the final air attack scene. More lifelike sound than usual in pictures partly compensated for the fact that the images lacked motion picture brightness.

The demonstration of large screen television brings closer the day when certain theatres in key cities will be using special television programs, such as a talk by the President or an outstanding sporting event, as "added" attractions. The decision of the FCC as to whether or not television is ready for commercial development will determine, to a great extent, whether theatre television will be an immediate or future consideration of large motion picture operators.—M. Q., Jr.

(*Continued from opposite page*)

seems to be adequate for home sets. The translucent screen, being flat, removes the objection of a partly curved image, noted when a tube is viewed directly or in a mirror, it was pointed out.

RCA also showed its latest facsimile equipment which receives simultaneously with music or speech over FM. The sound and facsimile signals are mixed at the transmitter and separated again at the receiver. The facsimile machine which operates at the rate of about one 8 by 10-inch page every minute uses a carbon paper recorder. Drawings and pictures, as well as written, printed and typewritten messages can be transmitted.

DuMont Demonstrates 625 Lines, 15 Frames

The Allen B. DuMont Laboratories, Paramount television affiliate, showed its 625-line, 15-frame pictures on a special 20-inch time-delay cathode ray tube to the members of the FCC, the Standards Committee and invited guests. The 20-inch tube gives an 11 by 16-inch picture. It was claimed that increasing the lines from 441, the present standard used by several of the companies, to 625 gives better definition for large pictures. The DuMont company also maintained that the number of pictures per second could be reduced from 30 to 15 without introducing any flicker. It was further asserted that if more than 441 lines were not used, a 15-frame system would give more room for television stations and perhaps provide service to rural areas or even foreign countries.

For the demonstration two receivers were used, one equipped with a 20-inch tube, the other with a 14-inch tube. It was announced that both the tubes were coated with a special fluorescence, perfected by the DuMont Laboratories, to provide the time-delay necessary for 15-frame television. The company said, "This process makes possible the reception of black and white 15-frame images without a trace of flicker."

As another part of the demonstration motion pictures were projected, without television, to show, it was said, that films taken at 15 frames a second do not blur. A regular Paramount short, "Television Preview," narrated by Ted Husing, was shown to give some idea of what television might do in the future as a medium of public service and of entertainment.

At the conclusion the position of the DuMont company was explained. As at the television hearings last Winter the DuMont company now proposes "flexible standards," that is, that no standards be fixed at the present time, to allow for any future progress. The DuMont system adapts itself automatically to any transmission system. The company seemed to approve of commercial television, but not for the immediate future. Work on defense orders was pointed out.

Bell Shows 200 Mile Wire Relay

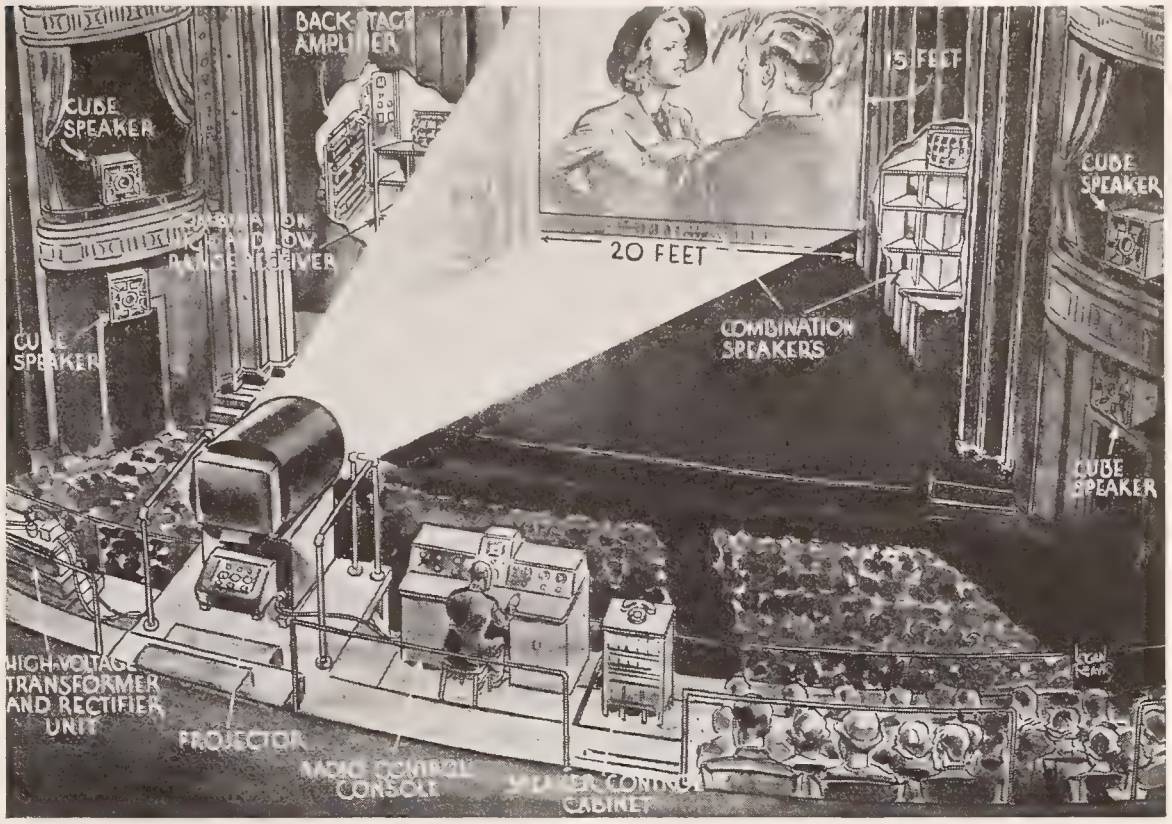
The Bell Telephone Laboratories demonstrated for the FCC the use of its New York-Philadelphia coaxial cable for television purposes. A similar show was given for the Institute of Radio Engineers two wekes ago. It was described on page 29 of the January 18th issue of Motion Picture Herald.

The Telephone Company is not particularly interested in the studio or reception ends of television but in the long distance relay. It has envisaged for itself the task of carrying signals from one city to another just as it does for radio to provide networks. RCA has been experimenting with radio relay which appears to be simpler and less expensive than coaxial cable links for television but as demonstrated on Friday of last week it was not as efficient as the cable.

For the demonstration the Telephone Company showed test motion pictures specially printed for the purpose. The images were either carried to the receiver from the next room, a distance of 50 feet by coaxial cable or by way of Philadelphia, a distance of nearly 200 miles. The two circuits could be switched back and forth. There was a signal light to indicate whether the picture was coming directly or by way of Philadelphia at any given instant. Observers remarked that it was almost impossible to detect the difference in picture quality from a few feet away from the screen. Engineers explained that a certain amount of vertical detail was lost because the present cable can not transmit the full 4 m.c. television band.

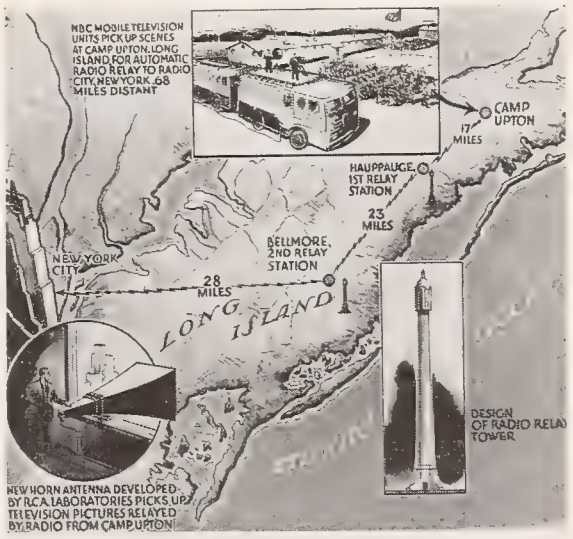
The coaxial cable to Philadelphia was originally installed in 1936 for experiments in the transmission of speech and the long distance transmission of television signals. Two coaxial cables, each consisting of a copper tube about the size of a lead pencil with a copper wire running through the center, are inside a single lead sheath. About every five miles along the route there is an amplifier. During the 190-mile trip the television signal is reduced by resistance about as much as the sun would be if its energy was cut down so that it could not even light a

(*Continued on following page*)





Theatre television as demonstrated by RCA in the New Yorker theatre, New York, last week is illustrated above and at right. The top photograph shows the large screen projection equipment installed in the balcony of the theatre 60 feet from the 15 by 20-foot screen. The arrangement of controls, projector and loudspeakers for multisonic sound are shown in the artist's conception above. At right is a map of the relay system constructed to send pictures from the RCA mobile unit at Camp Upton to the theatre for the demonstration.



FCC GETS REPORT ON TELEVISION

(*Continued from preceding page*)

flashlight. Hence the reason for the many amplifiers along the route and the resulting expense. For transmission over the coaxial cable the television signals are "stepped up about 300,000 cycles, and then brought back at the receiver.

The films used for the demonstration were projected continuously at the rate of 60 frames per second, instead of the regular intermittent movement of 24 frames per second in standard motion picture work. To adapt the film to the purpose it was "stretched" by printing alternately two frames and three frames from each form of the negative.

The Columbia Broadcasting System repeated its recent demonstration of color television (page 29, January 18th issue of MOTION PICTURE HERALD). The system was developed by the CBS television department, headed by Peter C. Goldmark.

Improvements made in the last four months, according to CBS, were live pickup, improved film scanner to use regular motion picture film taken at the standard speed of 24 frames per second, technical means for multi-channel pickup, improved receivers and better studio lighting. About 1,000 watts lighting was used, plus one or two small spotlights. The camera lens had an 8-inch length and an f-2 aperture.

As the last part of the Federal Communications Commission tour Scophony, a British company, showed the large screen system which had been in use in several London theatres before the war. The first demonstration of Scophony television in this country was reported on page 9 of the January 18th issue of the HERALD.

The Scophony system, unlike all the others, uses a mechanical optical projection system. Revolving mirrors are used to throw the images on a large screen, 9 by 12 feet. Other features of the projector are a standard motion picture carbon arc as a light source and a special "super-sonic" light control which stores up and transmits the light to the revolving mirrors.

Agree on Standards For Television

Standards for television, substantially the same as those originally proposed by the Radio Manufacturers Association were suggested to the Federal Communications Commission this week by the chairmen of the nine panels of the National Television Standards Committee, representing the results of six months of effort on the part of the 169 men in the group.

Stressing that the meeting was not concerned with the adoption of standards or on commercialization, Chairman James L. Fly, at the opening of the first session, promised that those questions would be discussed at formal hearings to be called "in the near future."

So complete and promising were the recommendations submitted by the committee, however, that the commission on Tuesday called a formal hearing for March 20th for the purpose of considering the standards suggested and determining when television shall be placed on a commercial basis.

At sessions lasting well into the evening of January 27th, the several chairmen explained the work their particular sub-committee have done and laid before the commission "progress" reports totaling approximately one foot in thickness and amounting to several hundred thousand words.

The meeting, in no sense a hearing, was called by the commission that it might be apprised of the progress made since the Standards Committee was set up July 31st, last, and to prepare themselves members of the FCC last week visited laboratories in New York where they personally saw the latest television developments.

Mr. Fly recalled that at hearings last year the industry was divided on the question of standards, and certain of the reports submitted this week showed that unanimous agreement has not yet been reached on some important points.

The panel reports disclosed that since the commission abruptly halted commercial operations last Spring, there had been a very considerable development in technical phases of the art. As a result, the RMA proposed standards have been changed somewhat. One of the important changes brought about by more recent consideration, it was shown, was the nine-to-three decision of one panel that FM (frequency modulation) was preferable to amplitude modulation for the sound part of television programs. This, it was explained, was due, in part, to information given at the hearings on FM held by the commission last Spring. The panel's decision was affirmed by the full committee, it was said.

Considerable interest was displayed by members of the commission in the question of color, which was seen as of greater importance in television than in motion pictures.

Standards recommended by the NTSC included the following: 441 lines, 30 frames per second, a six megacycle channel, ratio of height to width should be 3 to 4 (the same as used in motion pictures), the use of horizontal polarization. No standards were suggested for color television but it was said that the system now being tested used 343 lines and 60 frames, 120 fields per second. Altogether 22 standards were proposed.

Minority opinions were presented also. On a number of points minority reports were filed by the Allen B. DuMont Laboratories, Paramount affiliate; Television Productions, Paramount subsidiary; Philco Radio and Television Corporation and Zenith Radio Corporation.

In calling the formal hearing, Mr. Fly declared the work of the committee had been "most helpful" and that the results submitted "form a basis upon which the commission can move to the definitive questions of standardization and commercialization".

While the January 27th meeting was devoted to a discussion of the reports and no questions of other than purely engineering character were involved, the Commission pointed out that at the March 20th hearing all interested parties would be afforded a full opportunity to be heard "upon all the pertinent problems in connection with the standardization and commercialization of television".

Last week on the eve of the FCC television tour to New York to inspect the latest developments Allen B. DuMont issued a statement pointing out that the rural population must be considered in any national television system. It was argued that a radio channel in longer waves than now assigned to television would enable the medium to cover more territory. To provide more room for television stations Mr. DuMont proposes that the rate of pictures per second be cut from 30 to 15 through the use of a "memory screen" at the receiver. It was said that pictures of 325-line definition and 15 pictures per second could be transmitted in a band only one-sixth the width of the present 6,000,000 cycle channel.

A new color television system which does not use spinning color disks or any moving parts requiring a high degree of synchronization has been invented, according to the announcement of Everett Sumner Crosby, a former RCA employee. The method was said to be based on systems used in color motion picture work.

NEW RULES ASKED FOR COMMISSIONS

Changes in the procedure of Government commissions, such as the Federal Communications Commission, have been suggested by the Attorney General's Committee on Administrative Procedure. The report was made after nearly two years of study of the activities of more than thirty Government agencies.

Separation of the judicial and prosecution functions of the various commissions was urged. A uniform practice in the handling of applicants was suggested for the FCC. It was also asserted that the commission was pressed by lobbyists, both from Congress and the outside, but no attempt was made to gauge the effect of Congressional requests upon individual commissioners or on the body as a unit.

Balabans Stress Television Value

Barney Balaban, president of Paramount, described the potential value of television as an aid to increased grosses while in Chicago for the testimonial dinner on Thursday of last week, celebrating his fifth anniversary as president of the company.

"Future programs may be so arranged that a television broadcast will be part of the production," Barney Balaban said. "Instead of being competition television may be an asset to theatre business. On nights when a big fight is being held, or perhaps the President is making an important address, imagine how much more business could be obtained by televising the event. Instead of a patron sitting at home and hearing an audible broadcast he will be able to come to our theatres and not only hear the broadcast but see the entire show on the television screen. Perhaps newsreels, and other big special events will be included in the list of programs that we may televise," Mr. Balaban concluded.

The part television broadcasts may play in future motion picture programs was also discussed by John Balaban, secretary and treasurer of Balaban & Katz Corporation, and brother of Barney Balaban.

"Television to me seems a by-product of the show business which will offer more competition than the present day radio broadcasts," he said. "The audiences of the future will be able perhaps to see a television broadcast on a huge screen of an important event. This added feature which may be offered by the motion picture theatre may be the means of bringing back into the theatres a portion of the movie going public that now sits at home listening to an audible broadcast, without the benefit of what we will be able to offer—both sight and sound.

"Another important point to clarify and explain our entering the television field is the fact that with this method of broadcasting likely to be more competition than the radio, our experiments to date and the progress we have made will permit us to be on the ground floor when this type of broadcasting becoming feasible and practical."

PUBLIC MUST BELIEVE COPY, AVOID EXAGGERATION IN ADS: VAN SCHMUS

Music Hall Managing Director Tells Motion Picture Advertising Men They Must Modernize; Cites Own Policy Success

Motion picture advertising men should give heed to the growing intelligence of the public and avoid exaggeration because ads must be seen, read and above all believed by the public, W. G. Van Schmus, the "man who doesn't look like an exhibitor" yet is managing director of the Radio City Music Hall, told the members and guests of the Associated Motion Picture Advertisers at a meeting Thursday of last week at the Hotel Edison in New York.

Mr. Van Schmus was guest of honor and principal speaker at an AMPA meeting which was attended by several hundred persons including the officers and district sales managers of RKO, ranking executives of Donahue and Coe, advertising agency for the Music Hall, officials of other companies and members of AMPA.

"We must approach everything we do from the standpoint of the public," Mr. Van Schmus said in his opening remarks which set a key-note for the address. Dispelling any pessimism he said, "We have faith, enthusiasm and optimistic outlook about the picture business. Pictures are the most romantic product made."

"Public Gets Our Point"

Mr. Van Schmus emphasized the great respect he had for the growing intelligence of the public, and gave "Philadelphia Story" then starting its fifth week at the Music Hall as an example of "a marvelous reaction of the public. The public gets our point," he said.

Commenting on the report that 30,000,000 former motion picture patrons have stopped going to the theatre, the director of the largest house in the country said, "To bring back that 30,000,000 we must forget the methods which the merchants on Fifth Avenue ceased using 40 years ago."

Advertising should be in good taste, avoiding extravagant claims, for if the same thing is said about all pictures, good and poor alike, the public will not know what to believe," Mr. Van Schmus asserted. "A merchant is smart to know the public is smarter," he added. "Ads must be seen first, then read and, most importantly, believed," he emphasized.

"Why pull down good product by using the same ads for a good picture and a poor one?" Mr. Van Schmus asked. "We must have confidence and faith in the public."

Cites Music Hall Policy

Remarking that it has been said that the advertising policy of the Music Hall has been the most criticised part of the operations of that theatre, Mr. Van Schmus said that in 1934 he became "tired of looking at a lot of superlative ads" and outlined the new policy which he summed up: "No false claims; no false hopes or ambitions on the part of the public." The plan was to merely tell the public what they could see in good, attractive language.

Distributors and others were against the plan, the director of the "show place of the nation" said. With a chuckle he remarked that for a short time he himself was worried, though he had never admitted the fact before. A one-month test period was decided on. The results of the first week of the conservative advertising policy were satisfactory and so the next and the next and it has been continued ever since.

Some other theatres at one time or another used similar advertisements Mr. Van Schmus said but in a little while they returned to the old system. "You have to be consistent if you have a policy," he said. "It takes a gamble but in the end it pays dividends."

The same elimination of adjectives or excessive statements is made for the Music Hall radio program, Mr. Van Schmus said, noting that the announcements on the broadcast, like the newspaper ads of the Music Hall, are "an example of moderation."

"With pictures improving we have an obligation to the producers," Mr. Van Schmus pointed out. "We are the intermediary between the man who has produced the picture and the public." In keeping with the exhibitor's responsibility to the public he should look at the picture he is to play from the standpoint of the public and avoid extravagant claims, he said. The aim should be to "match better pictures by a better approach to the public."

Attacks Double Features

"We would like to see a Music Hall in every large city," Mr. Van Schmus said, adding that almost any theatre could be a "Music Hall," a theatre which takes cognizance of the growing intelligence of the public and frames a fitting policy. "Everything we have at the Music Hall save size, and perhaps grandeur, can be duplicated," he pointed out.

"Naturally I am against the double feature. The psychology is cockeyed. The mind can't absorb and do justice to a program of, for example, a melodrama and a love story," he said.

The aim of everyone in the business should be to win the public back, Mr. Van Schmus said. "We desire to bring as many people back to the theatre as possible and to make steady patrons." The goal of the Music Hall policy is "not to make the motion picture 'high hat,'" he said, "but we must take the business and the public seriously."

Monroe Greenthal, director of advertising and publicity of United Artists, introduced Mr. Van Schmus, calling him "the grand old gentleman of showmanship." He explained that "grand" meant that "he does not look like an exhibitor; more like a banker" and "old," not because of years but experience. "Gentleman," Mr. Greenthal said needed no explanation and "showmanship" was because of the special, distinctive means of bringing pictures to the public used by Mr. Van Schmus at the Music Hall.

"That theatre really lives up to its title of 'showplace of the nation,'" Mr. Greenthal said, pointing to a survey conducted by United Artists during the run of "Thief of Bagdad." It was found, Mr. Greenthal said, that 36 percent of the patrons had come from a distance of 100 miles or more.

Remarking that after all success in the motion picture business is measured in terms of dollars, Mr. Greenthal said that in the eight years under the direction of Mr. Van Schmus the Music Hall had taken in $34,000,000 and played to 48,112,000 persons.

Before the introduction of Mr. Van Schmus, Gus Eyssell, assistant managing director, presented members of the executive and creative staff sitting at the dais including Russell Downing, Florence and Hattie Rogge, Fred Lynch, Bruno Maine, Eugene Braun, Gene Snyder, Leon Leonidoff and Maurice Baron.

Leon Bamberger, president of AMPA, was chairman and presented to Mr. Van Schmus a special AMPA gift, five huge cigars in honor of the five weeks "Philadelphia Story" had played at the Music Hall. With each cigar was a special message composed by Si Seadler, advertising manager for Metro-Goldwyn-Mayer.

SAYS WOMEN RULE MEN'S FILM TASTE

"If men will stop letting the 'little women' decide what pictures to see, many excellent productions will not be left to die of bad box office," said Mrs. Bettina Gunczy, council secretary of the National Board of Review of Motion Picture, in her speech before the soldiers of Governor's Island, New York, Tuesday.

"Women have been dictating the movie tastes of the nation, and you men have been sitting by while Hollywood is forced to direct its appeal to the feminine audience," Mrs. Gunczy said.

Stars in Washington For Birthday Ball

A large delegation of film stars assisted in the entertainment at the President's Birthday Ball held in five Washington hotels on Thursday evening to aid the National Defense Against Infantile Paralysis Campaign. The film players made personal appearances at each of the five Washington balls.

The roster of film players scheduled to assist at the President's Birthday fete included: Robert Young, Wallace Beery, Deanna Durbin, Carolyn Lee, Red Skelton, Jean Hersholt, Helen Gahagan, Carmen Miranda, Charlotte Greenwood, Lynn Bari, Edward G. Robinson, Preston Foster, Constance Moore, Kitty Carlisle and Lana Turner. Clifton Fadiman, "Information Please" mentor, was master of ceremonies. Jock Lawrence, assistant to Y. Frank Freeman, president of the Producers' Association represented the Hollywood organization in Washington.

Schlaifer Leaves United Artists

L. J. Schlaifer, United Artists field sales representative, has severed his association with the company. Mr. Schlaifer first joined United Artists in 1928 as assistant to Al Lichtman, then general sales manager of the company.

Mr. Schlaifer, who became connected with the industry in 1912 in Minneapolis with Warner Features, rejoined Universal in 1932, becoming general sales manager. He returned to United Artists two years later as western general sales manager. He was elected a vice-president of the company in 1939.

Travis On Board

C. Merwin Travis has been elected a director of Pathe Laboratories, Inc., of New Jersey, to fill the vacancy on the board created by the resignation of O. Henry Briggs.

'LIBERTY' OPENS IN BLAZE OF MGM EXPLOITATION

Film Cavalcade of U. S. History Launched in State Capitals; Proceeds to War Charities

"Land of Liberty," the original industry's institutional "Cavalcade of America," released nationally this week, got off to a good start last week-end in state capitals from Maine to Florida and from New Jersey to California. Many governors issued proclamations urging citizens to see the film.

The releasing plan was arranged by MGM on behalf of the industry. The work of advertising, publicity and exploitation is under supervision of Howard Dietz, Si Seadler, W. R. Ferguson, Art Schmidt and Oscar Doob of MGM and Loew's.

As part of the national exploitation the Motion Picture Producers and Distributors of America is arranging cooperation of school, church, civic, patriotic, business and industrial organizations to support the picture in each city where it is booked.

Schools are posting the Hays office "Land of Liberty" poster on bulletin boards to announce local engagements. Principals dismiss afternoon classes for the showings. The president of one aircraft corporation asked for an opportunity to arrange for his employes to see the picture as a contribution to industry morale. General Motors executives seek bookings in theatres near their plants.

Newspapers Cooperate

Newspapers proved generous with their support. The Portland *Oregonian* devoted an entire pictorial page to the film. The New York *Times* carried two banks of stills from the film across eight columns of its Sunday movie section, together with a story on production and the announcement of the New York opening. In Richmond the picture was shown under the joint auspices of the *News-Leader,* edited by Dr. Douglas Southall Freeman, biographer of Robert E. Lee, and the *Times-Dispatch,* edited by Virginius Dabney, well known Southern liberal. Sponsorship was arranged by Tennant Bryan, general manager of Richmond Newspapers, Inc.

The picture was tried out at the Rialto Theatre, managed by William P. Wilson, in Williamsport, Pa. The test campaign, including school, club, civic and church tieups, was mapped out by James Ashcraft, assisted by Paul Kamey with Hays office cooperation.

Because of the patriotic theme, the first big engagement was in Washington on January 10th, where Carter Barron supervised the engagement and Dan Terrell and Carleton Duffus handled exploitation. Reviews were enthusiastic.

The three initial New England shows were at the Loew-Poli Plaza Theatre, at Worcester, Mass., the Loew-Poli Majestic Theatre, at Bridgeport, Conn., and the Loew-Poli Theatre, at Waterbury.

The first Southern showing was in Richmond. The Wilmer and Vincent office in Richmond promoted "Land of Liberty" to a fine start, though battling for space with the world premiere of "Virginia." The box office had to be closed one hour after the theatre opened and a crowd waited in a rain for the second show. Jesse S. Binford, superintendent of schools, granted permission to principals to dismiss classes so that school children could attend showings.

Richmond exploitation was handled by Frank O'Brien, city manager; Al Nowitsky, advertising manager, and Bob Egan, manager of the Park, worked with Carleton Duffus of Bill Ferguson's MGM staff and Joe Shea and Gordon S. White of the Hays office.

In the middle west MGM exchange and field representatives are receiving the help of Gabe S. Yorke and I. E. Deer of the Hays organization.

The New York campaign for the opening at Loew's Criterion on the 30th was in charge of Charles Moss, manager, Phil Lauder, publicity director of the theatre, and Elliot Foreman, MGM exploitation director for the New York area.

All rental receipts above print and distribution cost are being devoted to war emergency welfare work. The first $50,000 has already been allocated to England for the relief of air raid victims.

Jarratt on British War Film Mission

Arthur Jarratt, head buyer for the Gaumont-British Theatres, who arrived in New York on January 14th, this week indicated he would make no statement on the purpose of visit in this country, now, at the time of his departure or when he returns to London. Jarratt, a commander in the Royal Navy, heads the Admiralty Film Service. His conferences with New York home office executives are understood to have included discussions of a percentage arrangement on British film showings to aid in war relief. Jarratt refused to discuss the nature of his official assignments in this country and would not indicate when he expects to return to London. He has established headquarters at the Gaumont British offices at 1600 Broadway.

Loew's in New York Book 'Baker's Wife'

"The Baker's Wife," Marcel Pagnol's French production starring Raimu, with French dialogue and English titles, has been booked by Loew's for theatres in the New York area. It is one of the few foreign dialogue pictures to play theatres of a metropolitan circuit.

Last week "Baker's Wife" started its second year run at the World Theatre, on 49th Street, New York. Its U. S. distributors claim it is a record for French language pictures in this country.

The Loew's New York bookings start in March. Other dates have been set with the Fox West Coast in California, and for circuit showings by Fabian, in New Jersey, Mullins and Pinanski in New England, Interstate in Texas and Balaban and Katz in Illinois.

Tax Unchanged in New York Budget

Motion picture taxes remain unchanged in the New York State fiscal estimate for 1942 submitted to the Legislature at Albany Monday night by Governor Herbert H. Lehman, who pledged no new taxes and an end to the emergency one per cent personal income tax. Budget recommendations are nine million dollars less than the 1941 estimate. Appropriations for the fiscal year ending June 30, 1942, are $385,100,000 compared to $394,200,000 for the current year.

The film levy of three cents a foot on original films and two cents a foot on prints reviewed by the New York censor board will continue, with the Governor estimating revenue from this source at $300,000 during 1942. The film tax yielded $309,635.50 during the 1940 fiscal term ending June 30 and $302,000 in 1939.

A state sales tax, proposed by some members of the Legislature, appeared to have slight chance of reaching the floor following the Governor's report and his prediction of increased revenues and decreased expenses during the year beginning June 1, 1941 The two cents per pack cigaret tax, which yielded approximately $23,000,000 this year will continue.

A chain store tax appeared in the New York Assembly this week under the sponsorship of Assemblyman Louis Bennett of the Bronx. The measure, for the first time, specifically exempts theatre circuits. No immediate action is expected on the bill.

Nebraska, Montana Taxes

A heavy assessment on motion pictures appeared in the Nebraska unicameral house this week as Senator E. M. Neubauer, of Orleans, introduced two measures aimed at distributors and exhibitors.

The film distribution bill would assess a $1,000 per year occupational tax on all exchange operators and calls for an additional impost of $1 per reel on film imported into the state. The taxes are in the form of fees to be paid the railroad commission for permits to handle film within the state. The proposed law also curbs the amount of film an exhibitor may keep on hand, over his current program needs.

The ticket tax bill sponsored by Senator Neubauer charges ten per cent on all amusement tickets, paid or free, collected at the rate of one per cent on each ten cents of admission price. Two cents would be levied on a 15 cent admission price, and one cent on every fraction of the admission price in excess of five cents. At Omaha, Senator Neubauer predicted his taxes, if passed, would realize "over half a million dollars per year." Observers declared that the Legislature and Governor Griswold, pledged not to increase taxes, would kill the bils.

Theatre organizations in Montana have met at Helena to discuss their opposition to the two per cent sales tax pending before the state legislature and will shortly begin their fight against the measure on the grounds that it would have to be passed on directly to the theatre patron.

In Ohio, where distributors have been exempted for three years, by state ruling, from the one per cent general sales and use levy, there was no indication that Governor Bricker or the Legislature would seek to apply the tax to theatre admissions.

Backed by the Children's Aid Society of Buffalo and the Society for the Prevention of Cruelty to Children, Assemblyman Harold B. Ehrlich this week introduced an amendment to the New York State education law designed to provide a uniform ruling on performances by children under 16 years of age.

WALTER WINCHELL *says...*

"ORCHIDS TO YOU, 20TH CENTURY-FOX, FOR HITTING THE HIGH IN MOTION PICTURE ENTERTAINMENT WITH YOUR TECHNICOLOR PRODUCTION OF *'WESTERN UNION'*. HERE IS ADVENTURE, ACTION AND THRILLS FOR AMERICANS OF ALL AGES!"



ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

James R. Luntzel, executive assistant to Jules Levey, producer of Mayfair Pictures for Universal, announces that both Mayfair and Universal disclaim all responsibility for any of the "unpredictable, personal exploits of those two schyzophremics," Olsen and Johnson, when they reach Hollywood and Universal Studios in June for filming.

"If you think Hollywood is crazy now," warns Mr. Luntzel, "wait until Olsen and Johnson get out there in June to make that picture."

"Of course, we are planning to take all possible precautions in advance, but, after all, we've got Olsen and Johnson to contend with. I'm sure that we shall have portable, padded cells on the set for the director. I'm quite certain we shall have the best available psychiatrists in attendance with a staff of strong-armed nurses (male), the usual equipment for administering shock treatment, cold water showers, etc., for the rest of the case. The director, of course, can also take a cold water shower at any time, if he cares to."

Only the other day, Olsen and Johnson sent out rubber passes to the picture, passes for a picture which hasn't been written, directed or produced. The passes are "good for admission any time, any place, anywhere" during the engagement of the picture which Olsen and Johnson are expected to make.

Realizing that it might be some time before the recipients of the passes could use them, Olsen and Johnson attached a bouncing ball to each pass, so that the pass holders could amuse themselves until the picture was produced.

▽

Exhibitors and other amusement merchants in Portland, Oregon, were called, the other day, to the office of Mayor Earl Riley, to meet the new censor board, reorganized by Riley and the city council. It was, for the most part, a little heart-to-heart chat on amusement matters censorable, with the Mayor passing the parting shot that "fan dancers who are careless with their fans will have a lot of trouble in Portland hereafter."

▽

Of all the heights-of-optimism coming out of London's film colony in these troubled days of Britain, we nominate as the most optimistic the remark of Sir Oswald Stoll, who, in London's *Daily Film Renter*, in a story describing his report to the stockholders of Stoll Theatres Corporation, was quoted as follows: *"Sir Oswald Stoll Sees Boom Ahead—When the War Is Over."*

▽

This one is from the hard-to-believe garden, and comes from F. H. Haskell, of Portland, Oregon. He tells about the theatre owner, unnamed, who advertised for a cashier. One of the first applicants convinced him that she was really willing to work without salary, that she was well able to pay for her own living expenses, and was "interested only in handling money."

She got the job and proved to be very efficient. But the theatre owner sometimes wonders how come she lives in an expensive apartment and rides to work in a Cadillac!

A Great Country

Paramount home office, studio and theatre divisions turned out last week in Chicago to observe the effects of the consent decree on picture making and selling practice and procedure. By way of highlight, also, they observed, in fitting banquet tribute, the fifth anniversary of Barney Balaban as Paramount president. Sitting around the banquet table at the Drake Hotel, one noted some rather appropriate signs of the times, conceived by Jimmy Savage, Balaban & Katz press agent — —. Large cards bore these observations:

THIS IS A GREAT COUNTRY—

where we are on equal terms with two Presidents—Franklin in Washington with three, Barney at Paramount with five.

where, if you don't like your neighbor, you don't invade him—you evade him.

where Goldwyn kills the King's English instead of Goering trying to kill the English King.

where you run down the cellar after a bottle—not because of a battle.

where you have home office overhead—not bombers overhead.

where a blackout means you've only blown a fuse—not your top.

We haven't heard of any reports from Hollywood Production Code Administrator Joe Breen, of late, on the subject of female movie star behavior, but a New York Sun headline claims that "Anti-Profanity Leader Reports Little Progress in Converting Women."

▽

The London *Sunday Dispatch's* columnist, Moore Raymond, discussing the proposal made in London that the Royal Air Force drop a print of Charlie Chaplin's "The Great Dictator" on Berlin, observes the scene somewhat as follows:

A parachute drifts down, trailing a cylindrical bundle, which it deposits gently in the middle of Unter den Linden.

As it doesn't go off, police erect the sign, "Achtung—Bomb Unexploedischer", or whatever they say in Germany.

Ultimately it is carried off by the Removalbomben men and dumped in a safe place.

One Removalbomben man, more daring than the others, goes up to the bundle and unties it, to find metal canisters inside.

Opening one of them, he finds the coiled celluloid.

"Ach! Some film have I gefunden."

He holds it up to the light.

"Ach! Der Fuehrer!"

The others crowd 'round.

"Ach! Der Fuehrer mit a balloon dances!"

"Ach! Der Fuehrer on his sittingportion falls!"

"Himmel! Der Fuehrer a sense of humor has!"

The Removalbomben men were shot.

Americanism and Patriotism by the wholesale. That's the selling message reaching our news desk these days. Stickers for cars, labels for mail, cardboards and placques of every description are being marketed. Take, for one, the line of the Ever Ready Label Company, in New York. Ever Ready's Sid Hollaender solicits business for such mottos as *From Patriots of Yesterday to Americans Today,* at $2 the thousand copies; *Speak Up for Democracy,* at only $1 a thousand. Or, you can have: *Isn't It Great To Be An American,* at $1 per thousand; *Let's All Work Together—It's An Old American Custom,* for $3 the thousand; *America First,* $1.50 a thousand, etc., etc.

Remember the words of Thomas R. Marshall, warns Mr. Hollaender: "We must give patriotism a vitality which will find expression in service."

▽

Metro-Goldwyn-Mayer announces the selection of one Dick di Orio, of New York's Bronx, as the winner of its Champion "Gone With the Wind" fan contest, with the return of the picture to Broadway's Capitol theatre. Dick, says Metro, has seen the four-hour long picture exactly twelve times—48 hours of sitting on Atlanta burning. The prize going to the champion was—a pass to see "Gone With the Wind." And people wonder why other persons go berserk.

▽

Giving expression to his sentiments as an old student of the theatre, Paul E. Glase, managing Wilmer and Vincent's Embassy theatre in Reading, Pa., annually compiles and prints a book, entitled "Lest We Forget," in which he records the last curtain calls of theatrical persons during the year, those stars of stage and screen of yesteryear, those making their final bow to an applauding public, passing through the exits amid encores, and those almost forgotten who exit, leaving memories of earlier days when curtain calls were paramount in their careers.

On the side, Mr. Glase has created a library and theatrical program collection of more than 25,000 items of the stage.

▽

Some Fun, Hey, Kid, Department, being a press release from RKO:

"Robert Montgomery, back into comedy after a long term of making thrillers, melodramas and psychological film studies of criminals, had fun in RKO Radio's 'Mr. and Mrs. Smith.' His main object was to try and top the ribs thought up by Carole Lombard, his co-star in the picture.

"He missed on three in a row, then capped the best of any that Carole dreamed up. He had her chased by wolves!

"Knowing that Director Alfred Hitchcock would be shooting a scene in which Carole drives up to a Lake Placid cabin in a sleigh, Bob hired four wolf pups from a Valley pet ranch and had them brought to the Lake Placid set. They were kept in their cage, off-stage, until the sleigh began pulling Miss Lombard into the scene. Then they were released.

"They ran howling after the sleigh. The horses bucked and reared.

"Genuine snow flew in clouds from under the sleigh runners.

"Carole Lombard was speechless."

BMI SETTLES WITH U.S., ASCAP NOW LONE TARGET OF ATTACK IN SUIT

Operation of Consent Decree Barring Exclusive Control, Discrimination, Payment Per Use, Depends on ASCAP Action

The Government's attack against alleged monopoly in the purveying of music was whittled down this week to its original target, the American Society of Composers, Authors and Publishers, by the consummation of a consent decree which will eliminate Broadcast Music, Inc., the National Broadcasting Company and the Columbia Broadcasting System from anti-trust proceedings which the Department of Justice announced last month would be launched in Milwaukee.

As a result of the agreement reached with BMI, the Department of Justice will proceed vigorously with its case against ASCAP, since the decree will not become effective until similar restrictions are imposed on the society.

ASCAP and the Department of Justice nevertheless continued negotiations for a consent decree settlement. An ASCAP spokesman said "The acceptance of a consent decree by BMI has not influenced our course in any particular." As confidential discussions continued, meanwhile, it was reported that there would be a compromise agreement before the department actually launches the Milwaukee suit.

The seven-point decree was filed Monday in the United States District Court for the Eastern District of Wisconsin, it was announced by the department. A hearing will be held there on February 3. Under the decree, BMI agrees, when it becomes effective, not to engage in the following practices which the Government alleged were violations of the anti-trust laws:

No "Exclusive Control"

"1. BMI agrees not to exercise exclusive control, as agent for any other person, over the performing right of music of which it does not own the copyright.

"2. BMI agrees never to discriminate either in price or terms among the users of copyrighted music. All BMI compositions will be offered for performance to all users of the same class on equal terms and conditions.

"3. BMI agrees to license music on a pay-when-you-play basis. That is, broadcasters will be enabled to buy BMI music either on a per piece or per program basis, if they desire, and in no case will a broadcaster be required to pay a fee which is based on programs which carry no BMI music.

"4. BMI will never require a license from more than one station in connection with any network broadcast. Licenses will be issued to networks or originating stations.

"5. Manufacturers of electrical transcriptions, or sponsors, or advertisers on whose behalf such electrical transcriptions are made, will, if they so desire, be able to obtain licenses for the use of such transcriptions for broadcast purposes.

"6. BMI agrees never to engage in an all-or-none policy in licensing its music. That is, motion picture exhibitors, restaurants, hotels, radio stations and all commercial users of BMI music will be able to obtain the right to perform any BMI compositions desired without being compelled to accept and take the entire BMI catalogue.

"7. BMI agrees that it will not attempt to restrict the performance rights of its music for the purpose of regulating the price of recording its music on electrical transcriptions made for broadcast use."

In a brief explanation of its action, the department announced that application of the decree was contingent upon successful action against ASCAP.

"In order to avoid placing Broadcast Music, Inc., at a competitive disadvantage, the decree will take effect only when similar restraints have been imposed upon the American Society of Composers, Authors and Publishers either by way of decree or litigation," it was stated.

"In the light of the voluntary action the department will withdraw its previously announced prosecution against Broadcast Music, Inc., the National Broadcasting Company and the Columbia Broadcasting System.

"There is no change in the department's announced intention to proceed promptly with criminal proceedings against the American Society of Composers, Authors and Publishers. Negotiations looking toward a settlement of the department's anti-trust suit against ASCAP ended abruptly in late December."

So far as the broadcasters are concerned, the decree imposes only policies which were originally adopted by BMI upon its establishments, it was declared by Neville Miller, president of the National Association of Broadcasters and head of BMI.

"The provisions of the voluntary civil decree signed by Broadcast Music, Inc., Monday embody both the spirit and intent behind the original organization of BMI." he explained.

Decree Pleases Radio

"BMI both in its original resolutions and in all its contracts, committed itself to offering music to broadcasters on a per-piece or per-program basis, and also to clearing music at the source, when determination of the ASCAP monopoly made this course feasible. Having so announced its intention ever since its inception, BMI has now formally agreed with the Department of Justice to carry out these commitments when the Department of Justice is able to compel ASCAP to adopt similar policies," Mr. Miller also said.

"BMI is owned by the broadcasting stations of America. Over 80 per cent of its stock is owned by approximately 670 broadcasting stations and approximately 20 per cent of its stock is owned by the leading networks. Under the terms of the decree, broadcasters who do not wish to pay for music on a per-piece or per-program basis are not forced to do so, but may obtain another basis of payment if they so desire. The decree specifically provides that it does not constitute an admission or finding of any violation of law on the part of BMI," the president of the NAB concluded.

The Government had originally made the following charges against BMI, ASCAP and NBC and CBS: illegal pooling of most of the desirable copyright music available for radio broadcasting so as to eliminate competition and monopolize the industry; illegal discrimination against users of copyright music; illegal discrimination against composers who are not members of ASCAP or BMI; illegal price fixing; restraining composers in their right to bargain for the sale of their own music and mutual boycots by BMI and ASCAP in an attempt by each group to obtain for themselves the control of the supply of music.

Of particular interest to exhibitors is point number 6 of the decree in which BMI agrees not to require theatres and other users of music to buy the performing rights to all the music in the BMI catalogue in order to play any BMI selections desired, it was noted. In other words, under the decree, an exhibitor can acquire the right to play any BMI selection or group of selections without paying a flat license fee for all the music controlled by the broadcaster's music company.

Hint of Settlement

The music feud will be settled within a month, according to John G. Paine, general manager of ASCAP, and Isaac D. Levy, a member of the board of CBS and head of station WCAU, Philadelphia. They participated in a debate Monday before the Radio Council of the Pennsylvania Federation of Women's Clubs in the WCAU auditorium. After defending their respective causes, both men admitted that public sentiment demands an immediate end to the conflict.

The hint of settlement came at the end of the debate when Mrs. David J. Beattie, president of the Federation said, "The club women are just fed up on this situation." Dr. Levy replied, "Don't worry, this will all be settled in a month or so."

Mr. Paine affirmed the possibility of peace, saying "We are going to get together soon. It is our responsibility to the American people. And the responsibility is radio's as well as ASCAP's." He added that ASCAP would be happy to have BMI as a member.

In Michigan, Representative James B. Stanley of Kalamazoo has introduced an anti-ASCAP bill which would tax agencies collecting royalties within the State on copyrighted music at the rate of 25 percent of the gross revenue. Mr. Stanley admitted that the measure was directed against ASCAP.

ASCAP this week was reported to be discussing proposals, said to have been made by exhibitors, that an ASCAP-exhibitor "alliance" be formed. Theatres would help "plug" music controlled by the Society, in return for certain concessions, according to the plan. An ASCAP spokesman asserted that such an alliance against BMI would be "a natural one in the present conflict of interests." It was also said, "Radio is in competition with the theatres. Moreover, if its offshoot, BMI, is successfully established, theatres may be sure that a music tax will be levied against them eventually by that organization. In 'selling' ASCAP music in their theatres exhibitors have an added factor in offsetting radio competition and winning new business for themselves."

Last Saturday ASCAP inaugurated its radio program called "ASCAP on Parade." The hour show was carried over four New York stations in a special independent hookup and transcriptions were to be furnished to all stations which have signed with the society.

MUSIC FIGHT INQUIRY ASKED

Representative Francis J. Myers has proposed a special investigation of the music dispute between the American Society of Composers, Authors and Publishers and the radio industry by a committee of the House of Representatives. The resolution was referred to the Rules Committee. It was reported that no action would probably be taken unless the resolution receives additional support.

TALL, DARK and
HANDSOME
SMASHES ROXY
RECORDS TO
SMITHEREENS

20th CENTURY FOX

Of course --IT'S HELD OVER FOR A SECOND WEEK!

Biggest Sunday business in the history of the house!

Beating everything in sight —bigger than "The Rains Came", "Drums Along The Mohawk", "Jesse James"!

Builds and bounds and grows in the face of a raging blizzard!

And no wonder—when the N.Y. Daily News says "Beg, borrow or steal—but don't miss it!"

IN THE BRITISH STUDIOS

by ***AUBREY FLANAGAN***
in London

Mailed from London, January 10, 1941.

Units Formed

One of the industry's more healthy and progressive documentary and advertising have so greatly increased their activities film production companies—Verity Films—that they have formed three new units, each self contained, but all working under the supervision of Director of Productions J. Gardner Lewis.

The three directors signed to take charge of the units are Dan Birt, who has been connected with both commercial and documentary productions for some years; John Alderson, the documentary director, and Bernard Brown, the director-cameraman who worked on "Knight Without Armour."

Sydney Box, director of Verity states that the Riverside Studios, Hammersmith will be used for shooting of the eleven films the Company now has on its schedule.

▽

Under the far-from-respectful title "Top Wop," a screen biography of Il Duce Benito Mussolini is currently being made at the Ealing Studios by documentary producer Cavalcanti. Mussolini's life story will be told from newsreel clips, library material, and studio shots in which the Italian Dictator will be "doubled" by stunt player Sam Lee. There is said to be no dearth of library shots for which Il Duce has himself posed. Cameraman Roy Kellino has been roaming the London Zoo searching for the fattest bullfrog in residence, to be used in the film in a passage referring to "The Swollen Bullfrog of the Pontine Marshes."

In another part of the Ealing Studios plans are being finalized for a new Will Hay comedy which, this time, under the title "The Black Sheep of Whitehall" will translate the schoolmaster comedian from his cap and gown to the humble habiliments of a minor employee of a government office. The story—an original by Angus McPhail and John Dighton—takes him into complex adventures with a higher official whose double he is. It will be Hay's second Ealing film, the first being "The Ghost of St. Michaels" which was directed by Marcel Varnel.

Three in Work

Most numerically active company in British studios at the moment of writing are British National, who have no less than three films on the floor—two more than anybody else. "Love on the Dole" the screen version of Walter Greenwood's stage play, is reaching its final stages at the Rock Studios, with John Baxter in directorial command. Elsewhere in the same Studios the John Baxter subject "Mother Riley Cleans Up" in which the highly popular Arthur Lucan—fifth in this year's British Moneymakers Poll—leads that agile lady into a further comedy adventure. At Denham Leslie Howard has started on "Pimpernel Smith"—who since his initial conception has lost his "Mr." Howard has chosen Mary Morris—a Korda discovery last seen in "Thief of Baghdad,"—as his feminine lead and the character of the daughter of a left wing newspaper in pre-Hitler Poland.

All three films will be distributed here by Anglo-American.

▽

William Sistrom, RKO-Radio's British production chief, has lost no time with a follow up to his "Saint" picture. With this in the cutting room, work is already well advanced on "Dangerous Moonlight" which Brian Desmond Hurst is directing at the Denham Studios. Anton Wallbrook and Sally Grey are the leading players.

▽

The work of news cameramen and reporters in wartime has been filmed in a new Strand Film production, titled "War Front." Director John Eldridge has already taken a great deal of material, including authentic on-the-spot shots showing the news photographers at work in the bombed areas, at RAF stations, and with Army units.

▽

A precursor of the "Altmark" the "Anne of Liverpool" a sailing ship in which emigrants were carried under revolting conditions is to be seen in Warner Brothers "Atlantic Ferry" now on the floor at the Teddington Studios. Michael Redgrave has the role of Charles MacIver, who launches a campaign against the "Coffin ships" and after crossing the Atlantic in the vessel, comes back to build a steamship service.



Valerie Hobson, soon to commence work on the Warner Brothers - First National production, "Atlantic Ferry", at the Teddington Studios, London, meets John Gielgud, star of "An Empire Was Built", now nearing completion on the same lot.

Story of Spitfires

The human drama behind Britain's Spitfire, the 400 m.p.h. fighter plane which has driven Hitler's bombers from the shores of Britain, and decimated the Messerschmidts of his Luftwaffe is to be told in an ambitions British film now being prepared by tion Pictures. The film is likely to be one George King and John Stafford, producer-directors, who have formed British Avia- of the major productions of 1941.

Reginald Mitchell, the man who made the "Spitfire," had an exceptionally dramatic career and spent years of it in developing the world's greatest fighter plane. The story of this career, and of the development and achievements of the aircraft from the earliest day, through the Schneider Trophy period, down to the present War, will be told, and are expected to provide exciting material for an epic film. The authenticity of the material is assured and the collaboration of the R.A.F. has already been arranged.

Activity at Welwyn

Changes in the administration of Associated British are not, it would seem, going to diminish the production output of that organization. Work at Welwyn, states W. J. Gell, will continue without a break throughout the year. With three yet to come from the studios, made but not yet scheduled for show, work is proceeding on a John Argyle Film "This Man Is Dangerous."

The film, which is a thriller, presents the new screen character of Mick Cardby, described as a "super sleuth." James Mason has the privilege of presentation. Others in the cast include Mary Clare, Margaret Vyner, and Gordon McLeod. Script is by Edward Dryhurst and John Argyle.

▽

Dead on schedule "Once a Crook," Twentieth Century Production, in full swing at Shepherds Bush, has reached its third production week under Herbert Mason's direction. Sydney Howard and Gordon Harker are the comedy stars.

Utilizing a week's leave from guarding the City of London, Private Bernard Lee of the H.A.C. doffed battledress to condense his leading role of American gangster into 7 days filming.

Back into sleek criminal suitings, Lee raced through set-ups in slick gunman style, found himself in Dartmoor, G. W. R. express, Paddington Station and a Mayfair hide-out all in one day's shooting.

Due also on the Shepherds Bush floor shortly—but under the Gainsborough banner for GFD release—is "Cottage to Let," in which Leslie Banks and Alistair Sim are to be teamed under the directorial eye of Anthony Asquith.

UNITED FRONT IN BRITISH INDUSTRY SEEN IN CAPITAL-LABOR RELATIONS

Both Sides Use New Solidarity For Good of Trade; Improve Wages, Working Conditions; Production Standard Is High

by AUBREY FLANAGAN
in London

The spirit of solidarity which has marked so many recent trade situations and which, as recorded in MOTION PICTURE HERALD, replaced more impulsive bursts of bellicosity between exhibitor and distributor sections, is no less marked, it would seem, in the relations of capital and labor in the industry.

Following a year of emphatic and sustained co-operation between the employees and most of the employer organizations, the sign is set for a further cementing of relationship with both parties bent upon its use as a weapon towards the achievement of general trade ends.

The new spirit which has crept into the industry has greatly been due to wartime circumstances, to the Governmental conviction that the industry performs a vital and essential service in the national effort, and to the realization on the part of the trade itself that its workers, notably its skilled workers, hold a key position in maintaining the industry and in assisting its functioning. In many instances the labor unions, with their gratuitous entree to Parliamentary and Whitehall lobbies, have held the key to a trade problem, and other sections have not been slow to realize this and to act accordingly.

Technicians Exempt from Service

A notable example of this co-operative action is contained in the periodical sittings of the Joint Reservation Committee on film technicians. This Committee, which has the blessing of the Board of Trade and of the industry and contains representatives of the labour unions and of British producers, discusses each month with the Ministry of Labour the reservation and exemption from military service of key technicians in the production industry. It has been sitting now for some months and during that period has examined the credentials of some five hundred technicians who would normally have been called to the Colours, secured exemption for them in order to reserve a pool of skilled men for the use of studios and British and American producers working therein.

Technicians who have not reached the age category of these groups which are exempted have their papers and qualifications examined jointly by this Committee and in appropriate instances postponement of calling up is recommended, or complete exemption, as the case may be.

The net result of this has been to preserve a residue of technical experts, cameramen, sound engineers, cutters, production managers, etcetera, from which individuals can be taken when needed, or, alternatively, to allow those already working to continue their employment without further fear of interference.

The Film Industry Employees Council, active force in which is The Association of Cine Technicians, secretary of which is George Elvin, has been an active instrument in agitating for other privileges or rights all aimed at one end—the continuance of British production and the maintenance of the industry throughout the difficult war period.

BRITISH FIRE ORDER DISTURBS THEATRES

The Government's recent order that British theatres employ fulltime fire-watchers because of bombing attacks is causing some concern among exhibitors. The order also makes employees liable to 48 hours of monthly service as fire-fighters, and this has resulted in a serious labor shortage. Exhibitors fear they may not be able to comply with the law and are seeking exemptions in certain cases. They are reported planning an appeal to the Home Security Ministry, and in view of the cordial relations now existing some compromise is expected.

The record of the past twelve war months is a record of an agreeably high standard in production. Whilst to the producers much of the credit for this must go, it is not less a fact that the war circumstance is likewise assisting it. During the Blitz less hours have been worked by studio technicians who, previously called upon to work a 60- to 80-hour week, have during the last year recorded an average working week of 47 hours. The result has been a higher figure of labour efficiency. The efforts of the labour groups, assisted by their producer colleagues, to maintain a reserve of highly skilled technicians has, of course, further assisted this end. Also during the last year, thanks also to this spirit of employer-employee solidarity, wage conditions have considerably improved.

The disbanding of the British Film Producers' Association was a blow to the Association of Cine Technicians who had been hoping to achieve a collective national agreement with the producer group. Despite the impracticability of this most of the producers have fallen into line and accorded the A.C.T. agreements on hours and conditions, which have satisfied both sides. The Fair Wages Clause of the Films Act is, of course, a safeguard, but there is something more than legislation which has impelled it.

Studios Spot Air Raiders

Cost of living bonuses have been granted by most of the producers, guarantees made for safety precautions and so forth during air raids. With the collaboration of the Unions and the production companies "Spotter" systems have been instituted in all British studios with remarkable results in the avoiding of waste time.

Previously opposed bitterly to the Multiple Quota provisions which they feared would limit seriously the number of films produced and consequently the amount of employment offered to studio workers, the Employees Unions now take the view that the Multiple Quota itself is not to be opposed, as it may indeed have highly valuable results for the industry in appreciating its general level and establishing the world market picture which, it is claimed, is the basis of British industry prestige. They are, however, opposed to the exploitation of the Multiple Quota principle if it is so to be used as to curtail drastically the number of other films produced.

Despite this unity of aim and action which has marked the activities of producers and labour, the employees unions are still highly critical of two sections of the industry—the Shorts producers and the news reels. Neither of these sections has been willing to sign wages and hours agreements, as have the other sections. The Shorts producers have refused to fall into line, claiming that the absence of a cost test for British short films has made it impracticable to produce shorts on a substantial basis, that as long as they are unable to spend more than a minimum on short films they are unable to guarantee wages and hours of the A.C.T. standard.

Facing the future war period the A.C.T. have a policy which, they claim, has the backing of the producer units and is intended for the whole industry benefit and not for sectional interest. They demand a continuance of the existing legislation and the retention of the Films Act in all its detail. They will continue to press that facilities be granted the industry for British films to be made, and for British and American producers to be given every opportunity to make pictures and for fulfilling their obligations under the existing Quota Act. They will also work to see that sufficient men are supplied for the jobs in hand, and that the men on the job are protected as adequately as any member of the civilian or fighting forces.

Exchange Agreement Interpreted

A further ruling on the Exchange Agreement with particular reference to expenses incurred on the sale of British films to the U. S. has been announced by the Board of Trade.

The announcement states:

"The following points should be carefully noted by persons resident in the United Kingdom who contemplate selling foreign rights of British films, literary rights, etc., for payment in sterling, the transfer of which is restricted under the arrangements agreed between the Board of Trade, the Treasury and the chief American films companies announced last week."

"Under the general rule administered by the Exchange Control, foreign exchange is not normally provided for expenses relating to transactions which do not result in the surrender to the Treasury of at least an equivalent amount of foreign exchange. Accordingly, persons selling through an agent abroad, to whom a commission or fee is payable, and persons who anticipate that they may wish to obtain foreign exchange to meet exploitation or supervisory expenses abroad in connection with any transaction, would be well advised to stipulate for payment for a minimum amount sufficient to cover any such expenditure in one of the ways authorised by the appropriate Treasury Order made under Regulation 5B of the Defence (Finance) Regulations."

The original agreement referred mainly to American companies wishing to export sterling. The case may arise in connection with film sales, in which firms in Britain may want to make payment in dollars, for services such as commission, or for advertising. In these cases, payment should be made separately from the rest of the transaction.

The time would come, explains the Board of Trade, when the company would report receipt of so much revenue in respect of the sale, and were supposed to hand over the equivalent dollars to the British Treasury. But if they have to pay expenses and commission, this will have to be declared to the British authorities. These expenses and commission will be allowed if clearly stated.

NATIONAL VARIETY CLUB TO CONVENE MAY 15-17

Date for Atlantic City Meet Changed from April; Local Tents Hold Annual Elections

The 1941 national convention of the Variety Clubs of America was changed, Tuesday, from April 17-19 to May 15-17, it was announced by John Harris, National Chief Barker, at Pittsburgh. There was no change in the location, at the Traymore Hotel, Atlantic City. Jay Emanuel will be program chairman.

Local Variety Clubs in the field have all but completed the naming of new boards of management for the year, Detroit, Philadelphia, Pittsburgh and Kansas City acting this week.

In Boston, Martin Mullins, partner in the Paramount-affiliated Mullins and Pinanski Circuit, was inducted as new chief barker of the local club in that city, together with Al Kane, Paramount branch manager, as first vice-president, Ted Fleisher, booker for Interstate, as second vice-president, E. Harold Stoneman, also Interstate, as treasurer, and William Erb, Paramount district manager, as secretary. Steve Broidy, who recently resigned as head of the Variety Club when his transferral to national sales chief for Monogram took him to California, was presented with a handsome hand painted scroll containing the names of all club members.

Dallas, Atlanta Active

The Atlanta Variety Club, Tent No. 21, will install officers for 1941 at a banquet which will be held at the Henry Grady Hotel Saturday, highlighted by the personal appearance of Deanna Durbin as guest of honor. Other guests will include state, county and city officials in addition to National Variety officers who are expected to come to Atlanta for this occasion, which is being handled by Willis J. Davis, chief barker.

Tent No. 11, Washington chapter of Variety Clubs, further entrenched itself in the heart of the nation's Capital last week, by presenting a complete and modern dental unit to Children's Hospital.

Eighty club members, guests and officials witnessed the dedication ceremonies. The presentation was made by Chief Barker Hardie Meakin and Rudolph Berger, head of M-G-M's exchange and welfare chairman of the club.

Among those present were Sidney Lust, a former chief barker, and Dr. D. J. Palkin, who supervised the purchase and installation of the dental clinic.

The Dallas Variety Club will hold its Spring golf tournament April 5-7. Burt King and Duke Evans are general co-chairmen of both spring and fall tournaments.

The appointment of seven to chairmanships of committees to handle activities of Detroit Variety Club for 1941 has been made by Chief Barker John Howard. The Club starts its 1941 season with a dinner meeting at the Book Cadillac Hotel, Detroit, February 3, at which formal installation of officers and initiation of new members will take place.

The committee heads are: house committee, Edgar E. Kirchner, manager of Family theatre; welfare committee, William Flemion, resident manager of Producers' Releasing Corporation; entertainment, Wade Allen, Fine Arts theatre; ways and means committee, David M. Idzal, managing director of the Fox theatre; finance and auditing, Bernard Kilbride, circuit operator; membership, David Flayer, owner of the Amo theatre; sports and outdoor activities, John Howard, branch manager of Paramount Pictures.

Committeemen appointed to the sports committee are: Jack R. McPherson, National Screen Service manager; Harry Lush, manager, Penniman-Allen theatre in Plymouth, Mich.; Jack Susami, of Universal Pictures, and Frank Wagner of Wagner Electric Sign Co.

Appointees to the membership committee are: Walter Shafer, of the Wayne theatre; Larry Becker, American Seating Company; W. J. Turnbull, National Theatre Supply Company, manager; Eddie Heiber, Universal Pictures manager; Robert Monk of Monk-Green Studios, and Jack Young of Paramount Pictures.

New Philadelphia Aides

Dr. Leon Levy, Philadelphia Variety Club Barker, has appointed the standing committees for 1941. In view of the fact that the annual Variety Club will be held nearby in Atlantic City, the convention committee carries a larger complement of members than usual, adding Atlantic City club members to the group.

The committee appointments include: (first named chairman): motion pictures, Ted Schlanger, Bob Lynch, George Schwartz; cards, Ben Fertel, Maxwell Gillis, Leo Posel; entertainment, Harry Biben, Stan Lee Broza, Oscar Neufeld, Lawrence Shubert; membership, William J. Clark, Earle W. Sweigert, William MacAvoy, Sam Gross; rules and regulations, Al Cohen, Harry Ball; convention, Earle W. Sweigert, Frank Elliott, George F. Weilland, Frank Gravat, Emanuel Munzer, Mort Lewis, Jay Emanuel, Ben Fertel, Myer Adelman, Sam Stiefel, Jack Greenberg; charity, Charles Goldfine, Martin D. Ellis, Harry Wiener, Myer Adelman, Irwin Charlap; welfare, Sidney E. Samuelson, Melvin Fox, Elmer Wilschke; house, Henry Friedman, Oscar Neufeld, William MacAvoy, David Supowitz, Leo Beresin; luncheon, Al Davis, Sam Gross, Roger W. Clipp, Jack Kraker, Jack Greenberg.

Fill Pittsburgh Posts

In Pittsburgh—C. C. Kellenberg, chief barker of the local Variety Club, has announced the following committees for 1941: house: Al Weiblinger, chairman; M. J. Gallagher; heart: Ira H. Cohn, chairman; James G. Balmer; finance: Mort England, chairman; Mike N. Shapiro; entertainment: Joe Hiller, chairman; Brian McDonald; membership: Harry Feinstein, chairman; Peter Dana, Dave Kimelman, J. J. Maloney, Art Marrone; golf: Art England, chairman; Archie Fineman, Art Levy, J. J. McGreevey; shut-ins: Francis Guehl, chairman; Larry Katz, Peter Quitter; legal: I. Elmer Ecker, chairman; Andrew Sheridan; auditing: Mike Shapiro, chairman; Ben Steerman, Abe Weiner; rules: Tony Stern, chairman; Harry Feldman, Jos. Misrach, Jake Soltz, Al Weiblinger, Al Weiss; banquet: C. J. Latta, chairman; Dr. G. L. Beinbauer, treasurer; John H. Harris, Harry M. Kalmine, C. C. Kellenberg, C. J. Latta, Mike Shapiro, Al Weiblinger, M. A. Rosenberg, Ira H. Cohn, Mark Goldman, Art Levy, Dr. G. I. Beinhauer, advisory.

In Kansas City, Chief Barker Jerry Zigmond announced the personnel of Variety Club committees for 1941, as follows:

House, Reuben Melcher; ways and means, H. J. Griffith; membership, O. K. Mason; entertainment, Leland Allen; kings for a day, Robert F. Withers; publicity, William Lansburg; bowling and bowling tournament, Frank Hensler; welfare, Arthur Cole; "Days of '49," C. E. Gregory; charity ball, Earl Jameson, special charities, Jay Means; special events, Finton Jones, and golf, T. R. Thompson.

Dismissal Sought By "Little Three" In Nashville Case

An application for a summary judgment, made by Columbia, Universal and United Artists, in the Crescent anti-trust suit in Nashville, Tenn., was taken under advisement this week by Federal Judge Elmer Davies. Granting such a judgment would be equivalent to dismissing the case against the remaining distributors. The "Big 5" have already been dismissed from the case, as one of the results of signing the consent decree in the New York suit.

Interstate Asks New Verdict

A motion to have the jury verdict of $1,500, triple-damages, in the suit brought by H. N. Jorgenson, set aside has been filed by the Intertate Circuit in the Federal Court at Dallas. The circuit requests a judgment entered on its plea for a directed verdict made during the trial or, as an alternative, a new trial. If the motions were denied it was reported that an appeal would be taken to the Circuit Court of Appeals at New Orleans.

Samuel Kurson, head of the Graphic circuit, testified in Boston in connection with an anti-trust suit being prosecuted by George S. Ryan, attorney, that records of the chain's operations in Middlebury, Vt., Millinocket and Brighton theatres were destroyed prior to the establishment of headquarters at Boston. Formerly the Graphic's main office was in Bangor, Me. No decision was made in the case, the court reserving judgment.

Law Review Cites Decree

William F. Whitman, New York attorney, and secretary of Keith-Albee-Orpheum, writing in the current issue of the *Fordham Law Review,* said that the consent decree in the Government's suit against the major picture companies was "unique."

In a detailed analysis of the document, Mr. Whitman said:

"The decree differs from any which has been entered into under the anti-trust laws in the method of enforcement of its provisions. Instead of merely prohibiting certain acts and leaving enforcement to the ordinary processes of contempt proceedings instituted by the Government, the decree provides for a forum in which independent exhibitors, who are not parties to the decree, may have certain complaints, promptly heard and disposed of without any action by the Government or any court proceedings," he remarked.

After setting forth how the arbitration system in the decree works and that contempt proceedings cannot be started against a consenting defendant unless he refuses to submit to arbitration, Mr. Whitman said: "The decree takes away no right of the exhibitor to bring suit in court under the anti-trust laws if he desires to do so."

Mr. Whitman indicated that one of the reasons for unique features of the decree is that "the motion picture is unique in many of its essentials and it has not been possible to find much guidance from other lines of business." According to Mr. Whitman, the decree in some respects "sets up a code of conduct for the motion picture industry."

New Telenews

A new Telenews newsreel theatre is to be built at 1540-42 Woodward Avenue, Detroit, lease for which has been signed by the Michigan News Reel Company. Officials of this company operate the Telenews theatres in Chicago, San Francisco, and Cleveland.

Mid-winter Exhibitor Letter from Universal City, California

...AND THE GREATEST EXHIBITOR NEWS ANNOUNCED THIS SEASON!


ABBOTT & COSTELLO


BRIAN AHERNE


ANDREWS SISTERS


ARLEN & DEVINE


EDWARD ARNOLD


LIONEL ATWILL


ROBERT BENCHLEY


JOAN BLONDELL


CHARLES BOYER


WALTER BRENNAN


HELEN BRODERICK


BRUCE CABOT


MARLENE DIETRICH


DEANNA DURBIN


IRENE DUNNE


KAY FRANCIS


HUGH HERBERT


DICK POWELL


ROBERT PRESTON


CHARLES RUGGLES


S. Z. SAKALL


BABY SANDY


ROBERT STACK


MARGARET SULLAVAN


FRANCHOT TONE


RUDY VALLEE


LORETTA YOUNG


ROLAND YOUNG

UNIVERSAL WILL DELIVER FOR 1940-41

THE TOTAL NUMBER OF PICTURES PROGRAMMED!

UNIVERSAL HAS ADDED TO THOSE PICTURES YET

TO BE RELEASED STAR AND PRODUCTION VALUE

ENOUGH TO TRIPLE THEIR TICKET-SELLING POWER!

January 31st Release

BUCK PRIVATES

starring Abbott and Costello with Lee Bowman, Alan Curtis and The Andrews Sisters.
Directed by Arthur Lubin. Associate producer, Alex Gottlieb.

February 7th Release

BACK STREET

by Fannie Hurst, starring Charles Boyer and Margaret Sullavan, with Richard Carlson, Frank McHugh, Tim Holt.
Directed by Robert Stevenson. Produced by Bruce Manning.

February 14th Release

MEET THE CHUMP

starring Hugh Herbert, with Jeanne Kelly, Lewis Howard, Anne Nagel. Directed by Edward Cline.
Associate producer, Ken Goldsmith.

February 21st Release

NICE GIRL?

starring Deanna Durbin, with Franchot Tone, Walter Brennan, Robert Stack, Robert Benchley, Helen Broderick.
Directed by William A. Seiter. A Joe Pasternak production.

February 28th Release

DARK STREETS of CAIRO

with Sigrid Gurie, Ralph Boyd, Eddie Quillan, Katherine DeMille, George Zucco. Directed by Leslie Kardos. Associate producer, Joseph G. Sanford.

March 7th Release

MR. DYNAMITE

(Tentative Title)

with Lloyd Nolan, Irene Hervey, J. Carroll Naish, Frank Gaby, Ann Gillis, Robert Armstrong. Directed by Jack Rawlins. Associate producer, Marshall Grant.

March 14th Release

MODEL WIFE

starring Joan Blondell, Dick Powell, with Charlie Ruggles, Lee Bowman, Ruth Donnelly.
Produced and directed by Leigh Jason.

March 21st Release

DOUBLE DATE

March 28th Release

FRANK LLOYD PRODUCTIONS, Inc., presents

LADY FROM CHEYENNE

starring Loretta Young with Robert Preston, Edward Arnold, Gladys George, Frank Craven, Jessie Ralph.
Produced and directed by Frank Lloyd. Associate producer, Jack Skirball.

April 4th Release

MUTINY IN THE ARCTIC

starring Richard Arlen and Andy Devine.

...AND THE GREATEST EXHIBITOR NEWS ANNOUNCED THIS SEASON!

April 4th Release

HORROR ISLAND

April 4th Release

MAN MADE MONSTER

starring Lionel Atwill and Lon Chaney, Jr., with Frank Albertson, Anne Nagel, Samuel S. Hinds. Directed by George Waggner.

April 11th Release

THE FLAME OF NEW ORLEANS

starring Marlene Dietrich, with Bruce Cabot, Mischa Auer, Roland Young, Andy Devine.
Directed by Rene Clair. A Joe Pasternak production.

April 18th Release

SKY RAIDERS—*A Serial in 12 Episodes*

with Donald Woods, Billie Halop, Robert Armstrong, Kathryn Adams, Eduardo Ciannelli, Bill Cody, Jr., William Desmond. Directed by Ford Beebe and Ray Taylor.
Associate Producer, Henry MacRae.

April 25th Release

THE MAN WHO LOST HIMSELF

starring Brian Aherne and Kay Francis, with Henry Stephenson, S. Z. Sakall, Nils Asther.
Directed by Edward Ludwig. Produced by Lawrence W. Fox, Jr.

May 2nd Release

BUTCH MINDS THE BABY

A Mayfair production. Story by Damon Runyon.

May 23rd Release

TOO MANY BLONDES

starring Rudy Vallee

May 30th Release

OH, CHARLIE

starring Bud Abbott and Lou Costello. Directed by Arthur Lubin.

June 6th Release

MEN of the TIMBERLANDS

starring Richard Arlen and Andy Devine.

June 13th Release

TIGHT SHOES

A Mayfair production. Story by Damon Runyon.

Wire or write Bulletin from Universal City, California

...AND THE GREATEST EXHIBITOR NEWS ANNOUNCED THIS SEASON!

June 20th Release

NORTH of the KLONDIKE

June 27th Release

HIT THE ROAD

starring The Dead End Kids and The Little Tough Guys.

July 4th Release

FRANK LLOYD PRODUCTIONS, INC., presents

I, JAMES LEWIS *(Tentative Title)*

Produced and directed by Frank Lloyd. Associate producer, Jack Skirball.

July 11th Release

CRACKED NUTS

July 18th Release

SANDY STEPS OUT

starring Baby Sandy

July 25th Release

FIFTEEN FATHOMS DEEP *(Tentative Title)*

starring Richard Arlen and Andy Devine.

August 1st Release

RAIDERS of the DESERT

August 15th Release

UNFINISHED BUSINESS

starring Irene Dunne and Robert Montgomery. A Gregory la Cava production.

August 22nd Release

A DANGEROUS GAME

starring Richard Arlen and Andy Devine with Jeanne Kelly. Directed by John Rawlins.
Associate producer, Ben Pivar.

August 29th Release

A FRANK LLOYD PRODUCTION

Watch

UNIVERSAL FOR 1941-42

PRACTISE "BLACKOUTS" BECOME WAR PROBLEM FOR CANADIAN EXHIBITORS

Rehearsals Planned in Montreal, Other Cities; Captured German Films Used in Canadian Official Propaganda Shorts

by PAT DONOVAN
in Montreal

England's war with the Axis countries is reaching closer to the Canadian Dominion, bringing closer, also, new problems to Canadian film exhibitors.

This week, the Province of Quebec started to consider the matter of protection, with Montreal especially in mind as the nerve center of the Dominion.

Practically all arrangements save the date and hour have been plotted for Montreal's first "blackout." An announcement here by the head of the local Civil Protection Committee makes it certain that Canadian cities will attempt practical experiments in air-raid precaution, including the practice "blackout" and local exhibitors are on the alert.

Deputy Director of Police Charles Barnes, who is also head of the C. P. C., has concluded that Montreal should take steps to protect itself from attack by air, although general opinion, including that expressed by film men was, that many more thousands of Hitler's Luftwaffe would make forced landings in the English Channel before Montreal would, if ever, taste night bombing.

It now appears, however, if the C. P. C. and its district head has its way, Montreal's beacon-like cross on Mount Royal, its many hundreds of merchant neon signs, its street lights and its brilliantly illuminated theatre marquees will be plunged into deep darkness before long while air-raid drills are under way.

Some local managers cannot foretell how the blackout will affect their night's business, but Harry Kaufman, chief of the Orpheum, has in mind a ballyhoo, booking United Artists' "Blackout" to play at his house.

Capture German Films

The dubious art of raiding is not one limited to German talents. British ships, in the course of raiding parties, have reaped a harvest of official German propaganda film, originally destined for the United States and South America.

Canadian Film Board officials have revealed that a good deal of the contraband film has been forwarded to Film Commissioner John Grierson's department, where, after editing, it is incorporated with Canadian propaganda films for distribution in Canada and the United States for counter-propaganda purposes.

The last batch seized from a shipment headed for South America is said to contain some of the most graphic pictures yet obtained. They portray London under fire; a ship in a British convoy photographed from a power-diving Stuka bomber and freight yards in France smouldering after an R. A. F. raid.

Latest film in the government propaganda series, "Canada Carries On," entitled "Guards of the North," was released Jan. 24 and is said to be the best exhibited effort so far in that series.

Distributed by Columbia Pictures, "Guards of the North" employs some of the seized German film.

The film's story concentrates its guns on Iceland and the Canadian forces occupying that strategic island. It demonstrates that Great Britain got the upper hand over the Nazis when she occupied Iceland and secured protection for her shipping lanes.

Shots of wheeling Stukas over convoys and formations of German fighting craft are clipped into "Guards of the North" with commentary substituting for the original German track.

NO BRITISH CHANGE IN SCORE CHARGES

British exhibitors are likely to continue during the war to pay the same music fees as they have during the past year to the Performing Rights Society, British equivalent of the American Society of Composers, Authors and Publishers. A new agreement has been negotiated which includes certain minor changes, but in general follows the lines of the last contract. When the Society signed the last agreement it was indicated that increases would be asked at the next renewal, but wartime conditions prevented this.

Fishing Helps Most Eastern Theatres

by VICTOR SERVICE
at St. Johns, N. B.

A big improvement in the fishing industry has reacted favorably at the box offices of theatres in the fishing towns of Canada's eastern provinces. The fisheries had been at low ebb until the war developed, and exhibitors had been hit, with others. The war has increased the demand and prices for fresh and cured fish at home and in outside markets. Affected centres are: St. Johns, St. George, St. Andrews, Shediak, Chatham, Bathurst, Dalhousie, Halifax, Lunenburg, Yarmouth, Digby, Shelburne, North Sydney, Lockeport.

While an acrimonious and protracted controversy prevails over whether Halifax, sister city of St. Johns, is to have Sunday film shows in theatres, a St. Johns neighborhood theatre near the steamship docks has been sponsoring Sunday programs each winter for the past two years. The Community, open each week night and Saturday afternoons, has been offering entertainment Sunday nights from late November until late April. Eligible are mercantile sailors, and their girl friends, and, since the war, sailors have been added. The show is offered for a voluntary collection, with British tinned tobacco and cigarettes contributed as well as coins. The average has been about 25 cents.

The local film exchanges supply W. R. Golding, lessee and manager of the Community, with his Monday bill on Saturday, without extra charge. The Sunday night showing is an advance private exhibition. The Sunday shows have been consistently showing a profit, without a word of newspaper publicity or advertising since they were instituted, and bringing no unfavorable reaction such as evidenced in Halifax, where it is proposed to limit the Sunday entertainments to soldiers, air forcemen and naval and merchant sailors, and one adult companion each.

The Canadian Film Board's latest motion picture, "Peoples of Canada," was completed this week by Associated Screen Studios for its Canadian premiere at Ottawa this weekend.

The picture was nine months in the making. It was directed by Gordon Sparling, production chief for Associated Screen, and tells the story of the variety of racial strains making up the nationhood of Canada; gives glimpses of "ordinary people" who live and work together in varying occupations and differing religious beliefs; these co-operating in freedom and tolerance form the backbone of Canada.

Of the motion picture, John Grierson, Canada's Film Commissioner, said that while it contains no mention of the war, he felt it was the best war picture produced so far.

Building New Houses Despite the War

Theatre construction in eastern Canada continues despite the increasing difficulty of securing steel and other building materials because of the war. A group of backers has been organized to erect a theatre in Westboro, Ont., to seat 500 persons at a cost of $45,000.

Construction of a new theatre at Kingston, Ont., has been started by Biltmore Theatres, Ltd., Toronto, which erected the Biltmore at Oshawa some months ago. According to President B. Axler, the Kingston house will accommodate 750. Kingston is busy because of war industries and the presence of a large garrison of troops in training for active service.

Following the coal-gas episode at the Doric Theatre, Toronto, owned by Sam Lester, independent exhibitor, O. J. Silverthorne, director of the Theatres Branch of the Ontario Government, has ordered a checkup of all theatres in Ontario. Dozens of children had been overcome by leaking coal gas from a heating plant three weeks ago.

There also will be a tightening of theatre regulations generally, it was announced, particularly in connection with the admission of juveniles and the protection of patrons. One point that is being stressed is that the constant presence of a matron is necessary at all performances to which children are admitted without a parent or guardian.

Enrollment in the projectionists school which has been created by the Ontario Government for the standardized training of booth apprentices in a course of one year, has been closed at 30. The number of students will be confined to 30 so that the market will not be flooded with operators.

Paramount Personnel Changes

Indications are for changes in the personnel of the Paramount distribution force in Canada, following the replacement of Maurice Milligan, for 22 years Canadian general manager, by Del Goodman.

The Paramount distribution system, based in Toronto, has branches in St. John, Montreal, Winnipeg, Regina, Calgary, Vancouver. Some of the branch managers, bookers, salesmen, office help, shippers, etc., have held their jobs for as long as 17 years in one exchange.

The majority of the stock in Canadian Paramount has been owned in the U. S. for some years, although N. L. Nathanson, now wintering in Florida, and who is also head of Famous Players Canadian Theatres, is president of Canadian Paramount. FPC own, lease and operate Canada's largest theatre circuit, totalling about 200 houses located in cities throughout the Dominion.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Buck Privates

(Universal)

Army Comedy

This is a comedy in the interests of national defense. Do not let that fool you. It is as funny as any of the gags which came out of the first World War. It is also as funny as the comedy team of Bud Abbott and Lou Costello at its best, on radio, and much funnier than it has been on screen, which is, if the reports from the congressional deliberations on the lease lend bill are accurate, approximately what the administration and the exigencies have ordered.

There is not much choice left to the exhibitor in the matter of using or not using this film. Those who are on the side of unstinted aid to Britain have here a means of making conscription pleasant for their customers. Those who do not want to witness America in the act of enlisting without reservation will prefer to shelve this. Apart from all of which serious business, this may be set down as the first picture in which the American doughboy is presented as having at the hypothetical enemy and enjoying the experience.

There is not much sense in the story, which has to do with a number of doughboys who become ensnarled in the processes of preparedness, but there is no need for sense. All the gags which were funny in 1918 are funnier as portrayed by Lou Costello and associates in these exercises. The Andrews Sisters, just now in the public prints, impart rhythm and momentum to the occasion. There is no diminution of momentum from start to end of this voyage.

Universal, bucking the tide, chose to transport the press, after wining and dining, to the Alexander Theatre in Glendale, Cal., where a skeptical gathering found itself convulsed with merriment. This was not in the cards, but it came out of them. Expectation was that this experience would be duplicated throughout the country.

Previewed as noted.—WILLIAM R. WEAVER.

Produced and distributed by Universal. Director, Arthur Lubin. Art director, Jack Otterson. Costumes, Vera West. Cameraman, Milton Krasner. Film editor, Philip Cahn. Sound supervisor, Bernard B. Brown. Assistant director, Vernon Keays. General musical director, Charles Previn, P. C. A. Certificate No. 7029. Release date, January 31, 1941. Running time, 84 minutes. General audience classification.

CAST

Slicker Smith.....Bud Abbott
Herbie Brown.....Lou Costello
Andrews Sisters.....The Andrews Sisters
Judy Gray.....Jane Frazee
Bob Martin.....Allan Curtis
Randolph Parker, III.....Lee Bowman
Dick Burnette.....Leonard Elliott
Michael Collins.....Nat Pendleton

Ridin' on a Rainbow

(Republic)

Gene Autry Western

Gene Autry, who for four years has led the Money Making Western poll conducted by MOTION PICTURE HERALD-FAME, returns to the screen in another of Republic's musical-western productions. The vehicle this time is directed by Lew Landers and centers in an era of cattle raising and show boats.

The story concerns an actor on a river show boat who, in league with two others, robs a local bank in which the ranchers have invested their money on Gene's advice. With the aid of "Frog" (Smiley Burnette) Gene offers to track down the outlaws and save the money, only to find that the daughter of gang leader is employed by the show. Gene and "Frog" join the show as entertainers, which, incidentally, gives them ample opportunity for a few musical numbers, track down and capture the bandits, show the wayward father the evil of his ways, recover the stolen funds, and put the show on a paying basis.

Highlights of the picture are the many songs, both old and new and for the most part familiar, sung by Miss Lee in her usual pleasing manner and by Gene and Smiley. Such songs as "Steamboat Bill," "I'm the Only Lonely One," "Sing a Song of Laughter" and the title number "Ridin' on Rainbow" are played throughout. Harry Grey was associate producer.

Previewed in the Republic projection room in New York at a screening for the trade press. —GEORGE SPIRES.

Produced and distributed by Republic. Harry Grey, associate producer. Directed by Lew Landers. Photographed by William Nobles. Tony Martinelli, film editor. Raoul Kraushaar, musical supervisor. Special music and lyrics by Jule Styne and Sol Meyer. The song, "Ridin' On a Rainbow," by Don George, Jean Herbert and Teddy Hall. Running time, 79 minutes. P. C. A. Number 6918. Release date, January 24. General audience classification.

CAST

Gene .....Gene Autry
Frog .....Smiley Burnette
Patsy.....Mary Lee
Sally.....Carol Adams
Captain Bartlett.....Ferris Taylor
Maria Bartlett.....Georgia Caine
Matt Evans.....Byron Foulger
Blake.....Ralf Harolde
Frisco.....Jimmy Conlin
Sheriff .....Guy Usher
Morrison .....Anthony Warde
Jeff Billings.....Forrest Taylor
Eben Carter.....Burr Caruth

You Will Remember

(Jack Raymond-British Lion)

Biographical Drama

Leslie Stuart, around whose checkered and rather pathetic life this sincerely made picture is devised, was little known even in this country, though his songs "Lily of Laguna," "Little Dolly Day-dreams" and the "Florodora" tunes, meant much to the world which preceded Louis Armstrong and the Andrews Sisters. The songs are still kept alive today by that sentimentality which is (believe it or not) an essential part of the English character. Jack Raymond's film, then, would seem to make its immediate appeal to the older generation. The Jitterbug age will receive it more as a challenge than a gesture. Raymond, however, obviously has great sympathy with his subject and his sincerity of treatment shines forth against narrative weakness and odd casting. It has a native flavor and some of the scenes have care and sympathy but Mr. Stuart seems to have lived in a sort of Grand Hotel where everything was about to happen and seldom did.

Greatest weakness of the film is the utter miscasting as the sensitive and frail Stuart, of the beefy Robert Morley who fails to awaken either conviction or interest. Emlyn Williams, too, seems quite out of place as a shoeblack friend. On the other hand the smaller roles are well handled, with Tom E. Finglass as Eugene Stratton, and Dorothy Hyson as Ellaline Terriss, having some life.

The story traces Stuart's career, his failure at serious music and his fame as a composer of ballads, his losses at the gaming tables and his jailing for debt, and a pale "comeback" in a London vaudeville theatre. Best passages are those of Stuart's boyhood in Lancashire before he grows up into Robert Morley.

Technically the film is neat and polished. It is never dull and sometimes moving. The musical element—divided between the London Symphony Orchestra and Percival Mackey's dance band—is a point of appeal.

Seen cold in a London preview theatre. —AUBREY FLANAGAN.

A Jack Raymond Production. Distributed by British Lion. Directed by Jack Raymond. Produced by Charles O. Steel. Photographed by Henry Harris. Art direction, J. Carter. Musical direction, Percival Mackey. Sound recording by Charles Tasto and Norman Daines. Assistant director, John F. Green. Editor, Peggy Hennessey. Production Manager, Tom White.

CAST

Tom Barrett (Leslie Stuart).....Robert Morley
Bob Slater.....Emlyn Williams
Ellaline Terriss .....Dorothy Hyson
Eugene Stratton.....Tom E. Finglass
The Earl of Potter.....Nicholas Phipps
Polly .....Gertrude Musgrove
Mr. Carr.....Charles Lefaux
Signor Foli .....Allan Jeayes
Pat Barrett.....Charles Victor
Mrs. Barrett.....Maire O'Neill
Young Tom Barrett.....Maurice Kelly

Spellbound

(Pyramid-United Artists)

Spiritualist Drama

This controversial but extremely well-made drama devised around the pros and cons of Spiritualism, starts off with the immediate asset of a history. Made by a new production concern it was refused a certificate by the British Board of Film Censors, the trade's own body, allegedly on the grounds of possible offense to Spiritualists. It has now been issued with a prologue spoken by newspaperman Hannen Swaffer insisting that it does not offend Spiritualists—and has passed the Censor.

The film, which is based on the novel "The Necromancers" by the Catholic novelist Robert Hugh Benson, seems sincerely and fairly to state the case on behalf of Spiritualism and a case against it. No conclusions are arrived at though the development of the story into a situation on which the hero seems to have become insane after a materialization seance, and the climax, which posits that "love conquers fear," seem to argue "con" rather than "pro." Its exploitation here—or for that matter in the U. S.—will obviously hinge on the subject rather than the story, with exhibitors knowing presumably its appropriate values with appropriate audiences.

It is a very well made film with production sheen on it, a careful tempo, well handled climaxes, some sensitive characterization and camera polish. John Harlow registers with this directorial effort.

The story concerns a boy who bereft of his sweetheart, toys with Spiritualism, and is encouraged by a medium and discouraged by his tutor. Trances and spirit communications persuade him, but after seeing and talking with the spirit of his sweetheart he goes out of his mind.

(*Continued on page* 50)



FOUR OUT OF TEN WINS!

The record speaks for itself! There can be no question as to which company won the Quigley Short Subject Annual Exhibitor Vote. The results appeared on Page 21 of Motion Picture Herald, issue of Jan. 11, 1941, as follows:

The Leaders

The leaders of the general featurette poll, the ten which received the highest number of favorable citations, are, in order they placed:

1. .....
2. .....
3. *Crime Does Not Pay*
4. *Pete Smith Specialties*
5. .....
6. .....
7. .....
8. .....
9. *Our Gang*
10. *Passing Parade*

only musical series in the ten-list was War

M-G-M 4

Next Company 3

Next Company 1

Next Company 1

Next Company 1

Leadership means doing the unusual *first!*
Here's M-G-M's newest idea:
Tapping an unexplored field,
Short story masterpieces at last
On the screen—the first is
THE HAPPIEST MAN ON EARTH"
One of M-G-M's most important steps
In years of short subject leadership.

Watch for this great short subject!

"THE HAPPIEST MAN ON EARTH"

featuring

PAUL KELLY

VICTOR KILLIAN

The O. Henry Memorial Award-Winning Short Story

Get ready for PETE SMITH'S "PENNY TO THE RESCUE," another Prudence Penny cookery comedy in Technicolor. It's swell. Also CAREY WILSON'S "MORE ABOUT NOSTRADAMUS," a sequel to the prediction short that fascinated the nation.

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page* 48)

Against the medium battles a Bensonian theologian who interprets the phenomena as the work of evil spirits and whose spiritual advice ultimately brings back reason to the boy.

Derek Farr, a newcomer, is excellent as the boy, suggesting sensitively the spiritual battle. Vera Lindsay is the girl who tries to hold him back. Hay Petrie, eccentric theologian, is a rare gem of characterization.

The quality of the film and the sincerity of its treatment augur well for the company which made it—Pyramid Amalgamated.

Slipped into a London West End show and presented thus to the press the film obviously deeply moved at moments, gripped its audience, and inspired plaudits for its producers.—A. F.

A Pyramid Amalgamated Picture. Distributed by United Artists. Produced by R. Murray-Leslie. Associate producer, Keith C. Drayson. Directed by John Harolow. Screen play by Miles Malleson. Adult audience classification. Running time, 82 minutes.

CAST

Derek Farr	**Laurie Baxter**
Vera Lindsay	Diana Hilton
Frederick Leister	Mr. Vincent
Hay Petrie	**Mr. Cathcart**
Felix Aylmer	**Mr. Morton**
Marion Spencer	**Mr. Stapleton**
Diana King	**Amy Nugent**
W. G. Fay	**Johnnie**

Rolling Home to Texas

(Monogram)

Western, with Songs

Eight musical numbers are featured in Monogram's "Rolling Home to Texas," a 63-minute western picture which stars Tex Ritter and features Cal Shrum and his Rhythm Rangers The story deals with a United States marshal, played by Ritter, whose uncle is the prison warden who institutes an honor system among the convicts.

The climax has the marshal swearing in the convicts as his deputies and getting them to aid in the capture of a gang of criminals who have been aiding prisoners to escape and then murdering them.

The cast includes Slim Andrews, Virginia Carpenter, Eddie Dean, Jack Rutherford and Minta Durfee.

Al Herman directed this Edward Finney production.

Previewed at the Monogram studio, Hollywood.—V. K.

Produced and distributed by Monogram. Produced by Edward Finney. Directed by Al Herman. Production supervisor, Robert Tansey. Photographed by Marcel A. LePicard. Edited by Fred Bain. Musical director, Frank Sanucci. P.C.A. Certificate No. 6835. Running time, 63 minutes. Release date, not set. General audience classification.

CAST

Tex	**Tex Ritter**
Cal Shrum	Cal Shrum
Slim	Slim Andrews
Mary	Virginia Carpenter
Sheriff	**Eddie Dean**
Carter	Jack Rutherford
Josie	Minta Durfee
Smokey	Walt Shrum
Red	**I. Stanford Jolley**
Uncle Jim	Charles R. Phipps
Lockwood	Harry Harvey
Marshal Raymond	Olin Francis

Young Veterans

(Ealing Studios)

War Propaganda

A pictorial plea for the British soldier, the young militiaman who is, so to speak, the Cinderellas of the Armed Forces. The films in its way covers the course of the war, opens in 1939, traces its way through Norway and Dunkirk, and comes home to show how Tommy Atkins is being made ready for battles to come. An admirable essay of its kind with a wide appeal. Cavalcanti produced.

Respect the Law

(Metro-Goldwyn-Mayer)

Crime Does Not Pay

This is another powerful subject in the Crime Does Not Pay series. Here is shown what has happened in an unnamed waterfront city. An inspector for the Health Department, who had turned in a report condemning the rat-proofing of a waterfront property, changes his report when given an "advisory" job at an attractive salary by the owner. Because of the faulty docks, rats come down onto the wharves from the ships carrying bubonic plague. The disease spreads and the entire city is threatened by the plague when the police locate the health inspector and determine the source of the disease. As ever in the series this subject is both highly instructive and highly dramatic. Running time, 21 minutes.

The Happiest Man on Earth

(Metro-Goldwyn-Mayer)

Social Document

A realistic short subject, "The Happiest Man on Earth" is devoid of action, in the customary sense, and is hardly a story so much as it is the conversation of two men. And, it is not entertainment so much as it is a social document on the ills of unemployment. The setting is the rather worn office of an Oklahoma oil drilling supply company in the heat of summer. To the office comes "Jess Fulton" from Kansas City to ask his brother-in-law, "Tom Brackett," the manager, for a job, because "Jess" has heard that "Tom's" drivers make as much as $600 some months. "Tom," who makes only $35 a week himself, confirms the high pay of his drivers but is reluctant to give "Jess" a job, for the job is driving nitro-glycerine and drivers don't last long. "Jeff," father of a boy crippled from lack of proper nourishment, isn't easily deterred. He talks himself into a job and leaving the office soberly remarks that he "guesses he is about the happiest man on earth." The acting is first rate with Paul Kelly portraying "Jess" and Victor Kilian as "Tom." The subject was produced by Jack Chertok from the O. Henry Memorial Award-winning short story of the same name by Albert Maltz. Running time, 11 minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of January 25

CAPITOL

No Shorts
Feature: Gone with the Wind . MGM
(Return Engagement)

CRITERION

Ice Capers ..... Columbia
The Way of the Wild..... Exclusive
Feature: A Night at Earl Carroll's ..... Paramount

MUSIC HALL

March of Time, No. 6..... RKO Radio
Feature: The Philadelphia Story ..... MGM

PARAMOUNT

Popular Science, No. 3..... Paramount
The Sacred Ganges..... Paramount
Popeye Meets William Tell. Paramount
Feature: Second Chorus..... Paramount

RIALTO

No Shorts
Pride of the Bowery..... Monogram
Feature: Flying Deuces..... RKO Radio
(Abbreviated Version)

RIVOLI

Pluto's Dream House..... RKO Radio
Feature: Kitty Foyle..... RKO Radio

ROXY

Sunk by the Census..... RKO Radio
Hairless Hector ..... 20th Cent.-Fox
Feature: Tall, Dark and Handsome..... 20th Cent.-Fox

STRAND

Christmas Under Fire..... Vitaphone
Of Fox and Hounds..... Vitaphone
Fight, Fish, Fight..... Vitaphone
Feature: High Sierra..... First National

Pantry Pirate

(RKO-Disney)

Starring Pluto

Neither Mickey Mouse or Donald Duck appear in this Disney cartoon. Pluto is starred. The irrepressible dog, having been sent to the doghouse for bad behavior, returns to the kitchen in search of food. Pluto comes to grief on the waxed floor and, among other things, spills a box of soap flakes. Seized with a sneezing spell, Pluto blows out bubbles at an alarming rate, filling the kitchen. Pluto manages to escape before the colored maid arrives at the kitchen, but it is a hollow escape for Pluto didn't get his food. Another entertaining subject from Disney. Running time, 8 minutes.

The Watchman Takes a Wife

(Columbia)

Andy Clyde

A typical Andy Clyde comedy, this has the comedian getting married and spending a night on a train en route to Niagara Falls. The usual routine is employed on the train with Andy disturbing the other occupants of berths trying to find his own. Back at his job of night watchman, Andy becomes jealous when he learns that his wife is being seen with another man. Andy comes a-running with a shotgun and causes quite a disturbance but calms down when he learns the man is a salesman of motor scooters and his wife was buying him one. Running time, 16 minutes.

Baby Stars

(Republic)

Hollywood On Parade

In another of the series of twelve subjects featuring Harriet Parsons, Republic this time takes the audience to a Hollywood dinner party at which thirteen young actresses perform before a judging board of the film colony's ace directors in the hope of some day gaining recognition and a starring role. Those performing in numerous and various sketches exhibiting their talents are Lois Ranson, Patricia Van Cleve, Ella Bryan, Joan Leslie, Peggy Diggins, Tanya Widrin, Gay Parks, Lorraine Elliott, Lucia Carroll, Sheila Ryan, Marilyn Merrick, Jayne Hazard and Kay Leslie, while such former "baby stars" as Janet Gaynor, Anita Louise, Sally Eilers and others watch their performances. The above mentioned names and shots of directors Tay Garnett, Raoul Walsh, Eddie Goulding, Paul Sloan, the youthful Orson Welles, S. Sylvan Simon, John Brahm and J. Theodore Reed should attract and interest most audiences. Running time, 10 minutes.

THE HOLLYWOOD SCENE

Levelling Off

Production levelled off this week to more normal levels from the high of 12 pictures completed and 10 started last week, with seven finished and eight begun this week.

Before the cameras were 37, one more than in the week before, while 15 were being prepared and 75 being edited, compared to the 16 and 63 in the same categories during the previous stanza.

The week's tabulation:

COMPLETED

COLUMBIA
Untitled Larry Darmour
MGM
The Crime of Mary Andrews
MONOGRAM
Ridin' the Cherokee Trail
PRODUCERS RELEASING
The Lone Rider Crosses the Rio
RKO
They Met in Argentina
20TH-FOX
A Very Young Lady
UNIVERSAL
Nice Girl

STARTED

COLUMBIA
A Girl's Best Friend Is Wall Street
MGM
A Woman's Face
MONOGRAM
Air Devils
PRODUCERS RELEASING
Outlaws of the Rio Grande
PARAMOUNT
Power Dive
REPUBLIC
The Great Train Robbery
Back in the Saddle Again
UNIVERSAL
Oh, Charlie!

SHOOTING

COLUMBIA
They Dare Not Love
GLOBE (UA)
Pot o' Gold
MGM
Billy the Kid
Roosty
GLORIA PRODUCTIONS (UA)
New Wine
PARAMOUNT
One Night in Lisbon
Caught in the Draft
Men of Action
Kiss the Boys Goodbye
RKO
The Devil and Miss Jones
Sunny
REPUBLIC
Sis Hopkins
Citadel of Crime
ROACH (UA)
Broadway Limited
20TH-FOX
Blood and Sand
UNIVERSAL
The Flame of New Orleans
The Lady from Cheyenne
Model Wife
Himself
The Man Who Lost
WARNERS
Winged Victory
Miss Wheelwright Discovers America
Thirty Days Hath September
The Bride Came C.O.D.
No Hard Feelings
Singapore Woman
Strange Alibi
Affectionately Yours

While two short subjects were completed, none was started.

▽

Nelson Eddy, MGM star, is scheduled to leave Hollywood February 4th on this year's concert tour which will take him to twenty cities. He plans to return to the coast on April 7th to report for work at the company studios on his new picture, "The Chocolate Soldier," in which Risë Stevens, Metropolitan opera singer, will make her film debut.

CONTRACTS UP AGAIN

Hollywood's studios, in the last fortnight, have awarded or extended contracts on behalf of nine personalities, in the fields of acting, directing and writing.

Leading the list was Warners, which extended the directorial contract of Raoul Walsh for another year, gave a new contract to Dennis Morgan, and signed writers Edwin Gilbert and Ralph Spence.

Metro-Goldwyn-Mayer gave Fay Bainter a contract, and did likewise with Metropolitan Opera singer Rise Stevens. Columbia awarded director Alexander Hall a new long term exclusive contract, and RKO signed Sir Cedric Hardwicke to a three-picture deal for 1941. *Three films a year will also be the stint of five-year-old Carolyn Lee, signed by Paramount.*

Sandrich Saga

Mark Sandrich, found in his second floor office at Paramount's administration building one day this week, is now deep in plans for the forthcoming "Skylark," set to start the end of February.

The producer-director's most recent vehicle, "Love Thy Neighbor," now holds down two box office records at the Paramount Theatre in New York, that for two successive weeks, and for the week before Christmas, when $62,500 was rung up. And the gross of his "Top Hat" is continuing to provide more than a measure of competition for all comers at New York's 6,200-seat Radio City Music Hall, where it established a figure of some $330,000 for a three-week run.

The latter mark, of course, was made when Mr. Sandrich was with RKO Radio as a director, where, after working on short subjects, he returned to features in 1932, with a series starring Wheeler and Woolsey. In addition to "Top Hat," he made five other Astaire-Rogers films; then joined Paramount as a producer-director in 1938. His first there was "Man About Town," followed by "Buck Benny Rides Again" and the current Jack Benny-Fred Allen picture.

Never in any other business, Mr. Sandrich came to California in 1922, during the summer recess between the end of his junior and the start of his senior years at Columbia University. As a means of passing the long summer days, and for twenty-two dollars a week he became a prop man on the set of "Morty the Mule," a two-reel comedy being directed by Al Herman. The opening actually developed because the young man, who had specialized in higher mathematics, showed his knowledge of the engineering principles of stress and strain in solving a problem incident to the films.

Two weeks as prop man, and he became an assistant in the making of Century Comedies, then being made by Abe and Julius Stern and released through Universal in competition with the Christie Comedies of contemporaneous fame.

Along about then, a five-dollar a week raise looked more promising than a return to the halls of Morningside Heights, and another film tie was cemented. Young Sandrich next became a Universal gag man, having previously been bitten by the virus of composition in the short story and dramatic fields. In 1924 he went to Educational and the following year directed his first feature, for Fox.

Until 1929, he continued to direct "Sunshine" and Jack White comedies, with time out for a feature, his first, at Columbia. This was called "Runaway Girls," and is remembered with something less than the usual creative pride. Then followed the RKO affiliation.

With a cast including Claudette Colbert, Ray Milland, Brian Aherne, Walter Abel and Binnie Barnes, "Skylark" has already received audience attention even before filming, as a Broadway stage play and a serial in the *Saturday Evening Post,* where it ran under the title of "The Streamlined Heart."

The Sandrich plans extend, too, as far as next Fall, when work is to start on a Bing Crosby-Mary Martin film, with music and production assistance contributed by Tin Pan Alley's Irving Berlin, with whom Mr. Sandrich has already done three pictures. Indications seem to be that he'll be kept busy.

▽

Republic plans to make two more "Higgins Family" pictures for this season. The series, now starring Ruth Donnelly and Roscoe Karns, had originally planned only two pictures for the current season.

Harold Clurman, organizer and business manager of the Group Theatre in New York, has joined Twentieth Century-Fox as an associate producer. His last film work was on Walter Wanger's "Blockade."

M-G-M has assigned Edwin Knopf in the production of "The Trial of Mary Dugan." Mr. Knopf formerly was M-G-M's story editor in the West.

Columbia Pictures has signed Pat O'Brien to a long-term contract, effective Thursday. It calls for his appearance in not less than two films per year.

Edgar Bergen and "Charlie McCarthy" and Fibber MaGee and Molly have been signed by RKO to co-star in a David Hempstead production.

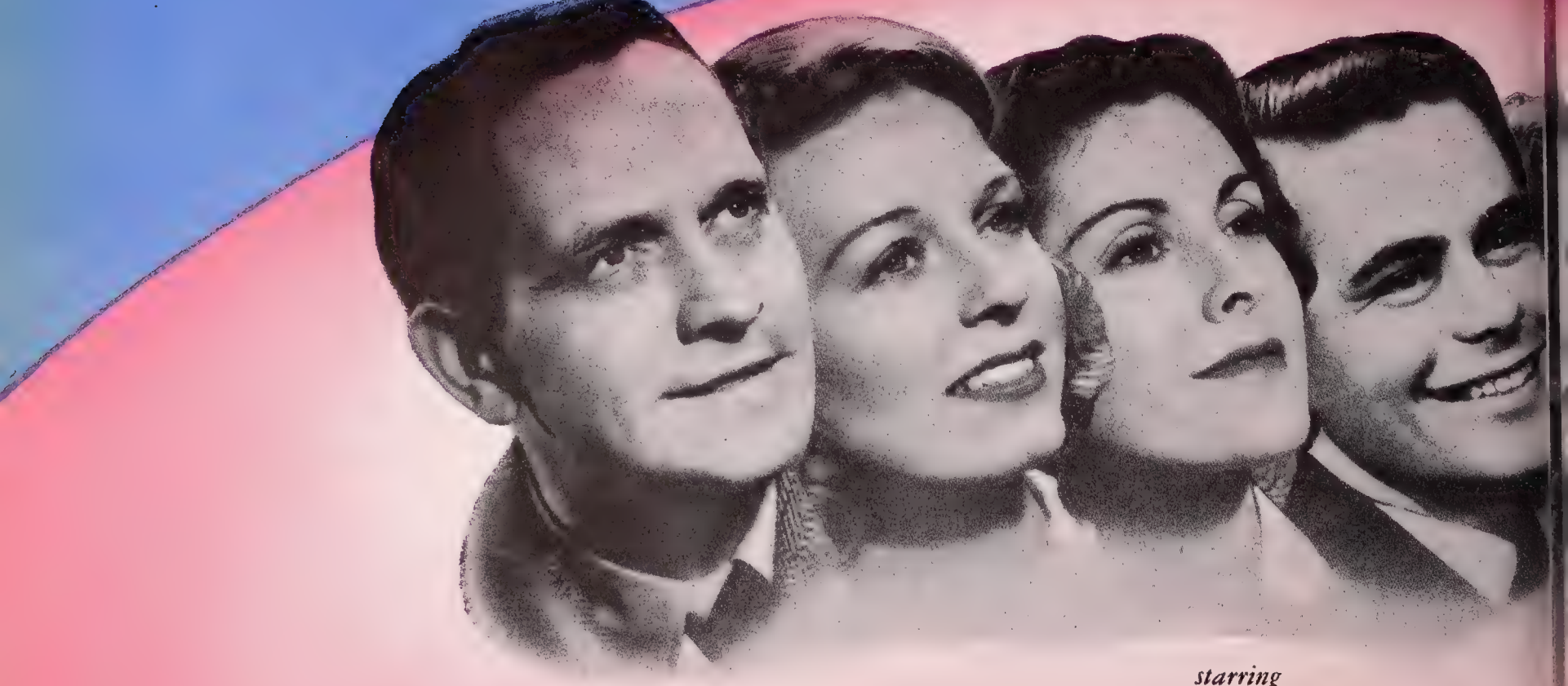
Alan Mowbray and Donald McBride will be featured by RKO in a new series of four pictures on stage life. Two of the pictures are "Curtain Call" and "Show Business."

A picture audiences will see wi

DAVID L. LOEW · ALBERT LEV

present

SO ENDS OUR



starring

FREDRIC MARCH ★ MARGARET SULLAV

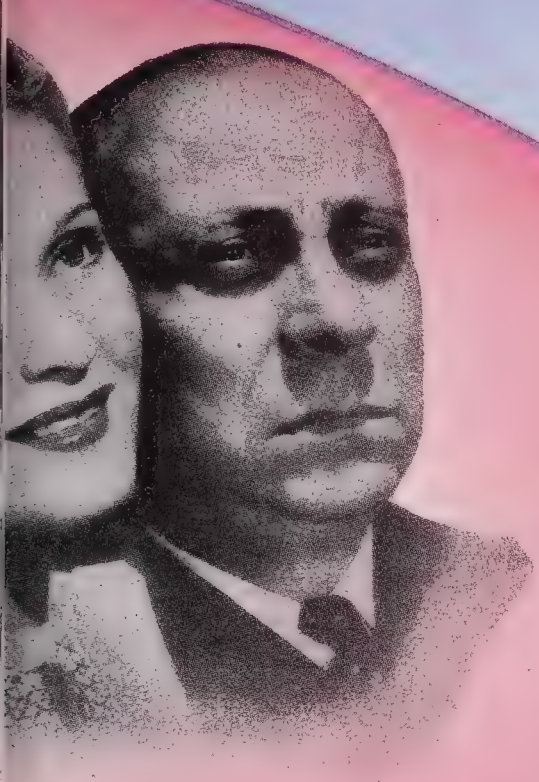
with **GLENN FORD ★ ANNA STEN** *and* **ERICH W**

Directed by John Cromwell · Screenplay by Talbot Jennings

Released thru UNITED ARTIST

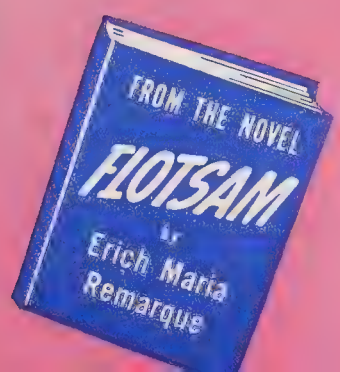
ir hearts

IGHT



FRANCES DEE

ROHEIM



Two
GREAT LOVE STORIES

Six
GREAT PERFORMANCES

Fredric March
star of "A Star is Born",
as Steiner

Margaret Sullavan
star of "The Mortal Storm",
as Ruth

Frances Dee
star of "Wells Fargo",
as Marie

Glenn Ford
the screen's newest romantic
discovery, as Kern

Anna Sten
glamorous actress in her
greatest screen role!

Erich von Stroheim
the man you love to hate,
as Brenner

OBITUARIES

Williams Dies, MPTOA Leader

Charles E. Williams, president of the Motion Picture Theatre Owners of Western Iowa and Nebraska and board member of the Motion Picture Theatre Owners of America for Nebraska for the last fifteen years, died in Omaha, Neb., January 26th of a stroke. He was over 70.

Mr. Williams also owned and operated the Park theatre in Omaha. Funeral services were held from his home in Omaha Wednesday.

Patrick Nolan Dies, Ottawa Exhibitor

Patrick J. Nolan, prominent theatre owner and mayor of Ottawa, Ont., in 1933 and 1934, died there last week following an attack of influenza. He was 63. Mr. Nolan entered the entertainment field in 1914, building the Rexy theatre on Empress Ave., to serve the north-central population of Ottawa. In 1927 he acquired the Columbia theatre, Wellington Street, and in 1929 built the Avalon theatre, which he leased to Famous Players Corporation. From 1922 until 1934 he was active in city politics.

He had been active in fraternal affairs, as a member of the Lions and Kiwanis Clubs. He was a charter member of the Chaudiere-Primrose Municipal Association and a former officer of the West Ottawa Liberal association.

Mrs. Blanche Schnitzer

Mrs. Blanche Schnitzer, mother of Joseph and Abe Schnitzer of Western Costume Company, died in Hollywood January 21st at the age of 75. Mrs. Schnitzer also was an aunt of Pandro Berman.

Thomas Curran

Thomas A. Curran, 51, actor, died in Hollywood January 26th of pneumonia. He appeared in several Monogram pictures, the last being "Her First Romance."

Selby Oppenheimer

Selby C. Oppenheimer, western impresario identified with music, concert, opera and stage presentations in San Francisco for many years, died in a San Francisco sanitarium January 25th after a brief illness.

C. Henry Ringenberger

C. Henry Ringenberger, 34, studio control engineer for Crosley Corporation, died in the Jewish Hospital, Cincinnati, Ohio, January 23rd.

J. I. Roberts Dead

J. I. Roberts, National Theatre Supply's branch manager in Dallas, was killed in an automobile accident January 21st.

Donald Munro

Donald S. Munro, 84, for 20 years treasurer of the Temple theatre in Detroit, died at his home there January 26th.

Three Houses Take On Vaudeville

After playing "pictures only" for six weeks, the Stanley theatre in Pittsburgh, Pa., returned to stage shows last week-end with Ted Weems and his band as the attraction. The last stage bill had Louella Parsons and grossed a sub-normal $13,000.

Harry Kalmine, operator of the Stanley, previously favored name-bands as the best box office draw. He has switched his policy currently to units and reviews. One factor in limiting stage bookings is reputedly the demands of the American Federation of Musicians, Local 60, for a minimum of 40 weeks' work at salaries approximating $80 per musician.

In Des Moines, Iowa, the Orpheum theatre will return to stage shows shortly, with product on shows from the regular RKO circuit presented.

"La Conga Follies" opened at the RKO-Schine Strand theatre in Syracuse, N. Y., last week. "Fats" Waller and the Mills Brothers have been contracted to appear for a week each followed by Larry Clinton and his orchestra for three days.

Senate Confirms Walker For Post Office

The Senate voted unanimous approval on Monday of a new term as Postmaster General for Frank C. Walker, head of the Comerford-Publix theatre circuit in Pennsylvania. The law requires that the Postmaster General's post expire with the presidential term, necessitating Mr. Walker's reappointment. He was first named to the cabinet post vacated by James A. Farley last autumn.

In addition to his Washington post Walker will again serve as a trustee of the Scranton Community Chest and is titular head of the Lackawanna County British War Relief Committee. Mr. Walker accepted the posts when he returned to his home in Scranton last week to dedicate a new Post Office at West Scranton.

Rowlands Corporate Changes

Changes in the corporate structure of the F. W. Rowlands circuit of Columbus, Ohio, include the transfer of title of the Columbia theatre to Rowlands and associates by the Steelton Theatre Corporation, and the leasing of the Main theatre to Main Theatre, Inc., for a ten-year period by Rowlands and others at a monthly rental of $2,000 from May 1st, 1938.

Altec, Interstate Sign Contract

Nat H. Williams has signed a contract with Altec Service covering sound and repair-replacement service for the entire Interstate Enterprises circuit of eight theatres in Florida and Georgia. H. B. Moog negotiated the contract for Altec.

Mervyn LeRoy Sued

Mervyn LeRoy was named defendant this week in a suit filed in New York supreme court by Leonard Goldstein, who seeks $25,000 damages charging breach of contract. Mr. Goldstein claims he was hired by Kenny Baker as manager, that subsequently he brought suit for his commissions and that Mr. LeRoy persuaded him to drop the suit on the promise, he said, that Mr. LeRoy would pay him a fair sum.

IN COURTS

Court Dismisses Authors' Claim

Ferdinand A. Pecora, New York supreme court justice, this week dismissed a $50,000 counter claim of Edward Sheldon and Margaret Ayer Barnes, authors, against Paramount. The counter claim had been raised by the authors as defendants in a suit brought by Guthrie McClintic for $67,608 as one-half of the amount obtained by the authors in their plagiarism suit against Loew's. The court ruled that Paramount, accepting the assignment of Mr. McClintic, had not assumed the obligations of the contract, which had granted Mr. McClintic stage rights to the play.

Republic Suit Dismissed

Dismissal of the suit of Republic Pictures Corporation of Delaware against the Federal Film Company, Inc., and Frank J. Whittle was ordered this week in New York by John C. Knox, federal judge, for failure to prosecute. Republic has claimed that the defendants had misappropriated eight of the plaintiff's features and two serials and were distributing them without authority.

Dismiss Collins Action

Dismissal of the $1,000,000 infringement suit of Dolores Lacy Collins, as administratrix of the estate of James H. Collins, against Metro-Goldwyn-Mayer Pictures Corporation and Loew's, Inc., was ordered this week by John C. Knox, federal judge, for lack of prosecution. The plaintiff had charged that her husband's book "Test Pilot" was the basis of the film of the same title.

File Warner Action

Alvin A. Harnes and Howard A. Gray this week filed a $75,000 damage suit in New York supreme court against Warner Brothers. The plaintiffs claim the defendants adapted an idea submitted to them for the production of the film "Dr. Erlich's Magic Bullet" without compensating the plaintiffs.

Joan Crawford Sued

A breach of contract suit for $25,000 was filed this week in New York supreme court by Lee Morrison, producer, against Joan Crawford. The plaintiff claims Miss Crawford violated an agreement made in November, 1939, to appear as the lead in "Death of a Rose." As a result, the complaint states, the financial backers withdrew their support.

Chaplin Suit Dismissed

The suit of Film Sonores Tobis Societe Anonyme against Charles Chaplin and the Charles Chaplin Film Corporation charging plagiarism of the plaintiff's film "A Nous La Liberte" in "Modern Times" has been dismissed by John C. Knox, federal judge, for failure to prosecute.

Settle Juno Action

The suit of the Juno Theatre Corporation, operator of the Bedford theatre, Manhattan, against Soteros D. Cocalis and a number of Cocalis theatre corporations was settled this week in the New York supreme court. The plaintiff had sued for $9,748.

Ad Workers and Majors Heard on Union Demands

The Screen Publicists Guild eastern unit, composed of advertising-publicity workers in the majors' New York home offices, last week received what they had been demanding for the several months since they began rallying a membership in those offices, —a formal hearing, together with representatives of the majors, before a trial examiner, Daniel Baker, of the U. S. National Labor Relations Board.

The first hearing was on Thursday, January 23rd. After it, the leaders of the guild reported to its representative Council that "despite the obvious continuation of the tactics of delay on the part of the companies" the Guild "made important progress toward establishing its claim as the sole collective bargaining agent, and for the appropriate bargaining unit."

The Guild is forming a negotiating committee, it was said.

For several months it has canvassed employees eligible for membership, and some time ago it petitioned the NLRB for certification as bargaining agency for such employees. The hearings which began on Friday are indication, according to observers in the New York sector of the film industry, that the Guild is on its way towards securing the closed shop contract it is demanding. Specific terms of the demands have not been officially divulged, but they are reliably reported to include definite wage increases, the regulation of working conditions, and the establishment of employee categories.

Music Dispute in Hollywood

On another labor front, Hollywood appeared liable to involvement in what first appeared to be a dispute between two musicians' unions. The American Guild of Musical Artists, rebuffed last week by a New York Supreme Court Appellate Division decision dismissing its complaint and injunction against the American Federation of Musicians, was reported ready to call upon the Screen Actors Guild to refuse to work with musicians on the Hollywood lots; and to call upon other actors' unions, members also of the Associated Actors and Artistes of America, parent actors' union, for aid. The SAG and other actors' unions support would be asked, it was said, under a pledge given by them to the musical artists' guild last Fall, when its dispute with the AFM began.

Attorneys for the Musical Artists said in New York this week they would appeal to the New York Court of Appeals against the New York Supreme Court decision. That decision came after months during which a previous temporary injunction, granted last fall by Judge Ferdinand Pecora, had protected the Guild, some instrumentalist members of which are Jascha Heifetz, Efrem Zimbalist, and the like, from the wrath of James Petrillo, president of the AFM.

Mr. Petrillo, last August, had ordered instrumentalist members of the guild to join his AFM or be barred from performances on radio, screen, concert stage, or recording studio. The injunction followed, the guild maintaining it had been organized in 1937 as part of the Four A's, therefore belonging to an actors' union; that it had not been molested in the intervening years by previous AFM presidents; and that Mr. Petrillo's powers as AFM president were overweening. The latest court decision held that the dispute was a labor dispute, to be settled by the American Federation of Labor, parent union, not by the courts.

ARMY ENLISTMENTS ASKED BY ACADEMY

In order to keep advised of the men drafted into the army from the motion picture industry, the Research Council of the Academy of Motion Picture Arts and Sciences asks that Screen Actors Guild members fill out forms and leave them at the Guild office, when they are called into service.

The forms, available to drafted Guild members at the SAG office, cover the following points: Trainee's name, address, telephone, age registration, and board members; name of his employer and his job; his previous employment record, previous military service, and his first training station.

In Hollywood over the weekend the Screen Directors Guild demanded of the producers a change in the existing basic agreement. It asked for a minimum wage scale ranging from $300 to $500 weekly for directors, the amount to be determined by their handling of shorts or features. A conciliation group of producers and directors is to discuss the demand first; if it does not agree, the matter then goes to an arbitration group, including John Cromwell and Ernst Lubitsch for the directors, and Al Lichtman and Jacob Karp for the producers.

Almost all of Rochester's "downtown" theatres would appear to have been unionized, according to a report last week by the local unit of the International Alliance of Theatrical Stagehands. The report said 200 workers had been signed to an agreement which provided wage increases up to 23 per cent, and a 40 hour week. These workers are cashiers, ushers, porters, and cleaners. A squabble also developed at the same time, when the Local 197 of the Building Service Employees union denied the IATSE's right to enroll cleaners and parters.

Schlanger Architect For Moss Theatres

Two new motion picture theatres recently announced by B. S. Moss, for construction in Long Island sections of New York City, will accommodate approximately 2,000 people each. A new type of mezzanine loge which does not overhang any of the orchestra seats will be featured in both theatres, which are to be designed by Ben Schlanger, New York theatre architect and consultant.

One of the theatres is to be located at Polk Avenue between 75th and 76th Streets, Jackson Heights; the other at Austin Street and Continental Avenue in Forest Hills. The plans, according to Mr. Moss, will provide seating arrangements, floor slopes, acoustic forms and lighting designs of the most advanced type.

Pielow at ITOA Meeting

Ralph Pielow, new Metro-Goldwyn-Mayer branch manager in New York, was introduced to members of the Independent Theatres Owners Association at the organization's meeting at the Hotel Astor, New York, last week. Harry Brandt, president, presided.

"Ed" Cruzea Transferred

Ed Cruzea of Monogram's Portland exchange has moved to Seattle and will succeed Al Harris as head booker of the local branch.

Move to Protect Foreign Royalty Payments in War

The Davis-Ramsay bill introduced in Congress this week would provide relief for American licensees of foreign patents and copyrights. Motion pictures are copyrighted, and motion picture sound equipment is patented.

The measure, sponsored by Senator James A. Davis of Pennsylvania and Representative Robert L. Ramsay of West Virginia, provides that American firms and individuals who have suffered losses abroad through destruction of property or the confiscation and impounding of revenues may apply the sum of such lost credits against patent or copyright royalties owed in such countries by themselves or other Americans. The law, if passed, will be applicable also to foreign funds tied up by embargo or exchange restrictions.

Money due to foreign patent and copyright owners in countries having monetary discriminations aimed at the United States will be paid to the Treasury of the United States, if the bill is passed. Such payment would constitute legal discharge of the American foreign obligations. The Secretary of the Treasury will maintain a separate fund for each country discriminating against the United States. Persons with uncollected claims for patent or copyright royalties in such countries may apply to the Secretary of the Treasury for payment. Claims, if approved, would be paid from the impounded American payments to foreigners.

Would Protect American Funds

Senator Davis introduced the bill to protect Americans from obligations to foreign nationals who are restrained by their government from discharging similar debts to Americans.

A penal provision sets a maximum of two years imprisonment and a $5,000 fine for persons violating the payment restrictions which the measure will set up, if approved by Congress and the President.

Motion picture officials in New York indicated that the bill would affect the industry chiefly in Great Britain where American companies normally have an annual gross revenue in excess of $35,000,000. The current agreement with the British Government restricts American withdrawals to between $8,600,000 and $12,900,000, per year, or less than one-third of the normal revenue received from Britain.

Opinion differs as to whether the "escape clause" written into the agreement would permit the American companies to reopen the British Exchange question prior to the termination of the year for which they have already signed.

Particularly, it recognizes that this may occur through alteration of the English Defense Regulations or amendment to the Cinematographic Films Act. However, the Agreement makes no mention of the possibility of the enactment of American statutes affecting the exchange agreement. The consensus held that the American companies would be bound by the British contract not to seek withdrawal of more than the agreed sum, either directly, or through the American treasury as the Davis-Ramsay bill would permit.

The Davis bill was referred by Congress to the House Committee on Patents and the Senate Interstate Commerce Committee for study and report.

'Mrs. Typical Customer' Prefers Light Cinema Fare

But Mr. B. J. Thill Demands More Thrills and Chills

"MRS. Typical Customer of 1941," a 36-year-old housewife from La Crosse, Wisconsin who won a "typical consumer's contest" sponsored by the National Retail Dry Goods Association visited New York last week, and proved that she was also a representative purchaser of entertainment.

Mrs. Bernard J. Thill, who won the customer title over 10,000 fellow contestants, revealed that she considers motion pictures as the chief source of entertainment for herself and her family. She, her husband, and their children, age 12 and 14, visit their neighborhood theatre, the Riviera, "about once a week," Mrs. Thill says.

Her husband, a furnace service man, earns $30 a week which Mrs. Thill manages, but does not budget. She estimates that the family spends between $45 and $50 a year for its motion picture entertainment. "Dollar Days" at La Crosse theatres, when tickets are on sale in cut rate books, enable Mrs. Thill to economize on her entertainment budget. Frequently she purchases several books, paying for her own and children's matinee visits with the coupons.

The cinema preferences of the Thill family differ widely and they seldom go to the pictures together, "unless it is a rainy Sunday and there's a specially good show on." The children patronize Saturday "Kiddie Matinees" when the local manager gives away a free comic book, and features a serial and several comedies and cartoons.

Praises Children's Programs

Mrs. Thill paid tribute to the selection of pictures offered on Saturday afternoon and said that she did not worry about their suitability for children. The theatre management chooses the children's program from recommended juvenile lists she said, and cooperates closely with the La Crosse Parent-Teacher's Association.

Her preference runs to musical pictures, light comedy, and an occasional biography. Among her favorite pictures were "The Great Ziegfield," "Alexander's Ragtime Band" and "The Great Waltz."

"I go to the movies to relax, and don't like sad pictures or ones with too much drama or history" the typical consumer admitted. She sees most of her pictures in the afternoon when the children are at school and she has finished her housework. A former student of design and an advertising artist in Chicago, Mrs. Thill studies costumes and decorations in the films with a professional, and often critical eye. Much cinema design is too extreme, she feels.

Mr. Thill, according to his wife, is less of a picture-goer than the rest of the family. He likes adventure pictures, a blood-and-thunder mystery, and some westerns. He takes the evening off every time a Wallace Beery or Victor McLaglen picture reaches La Crosse.

Mrs. Typical Customer said that her week in New York, escorted by a platoon of dry goods, airline and department store publicity men was "thrilling" but expressed the hope she could return sometime as an ordinary visitor, to see less night clubs and more of the city. The cinema, she thinks, represents Manhattan as being more glamorous than it is, but considers the illusion justified for story purposes.

While here her schedule did not allow much time for theatre entertainment. She did see the musical revue, "Helzapoppin," Radio City Music Hall and "Fantasia."

LATE SHOWS FOR KANSAS CITY

The emphasis given downtown Kansas City, and indirectly the downtown first run theatres, when stores began staying open late on Thursday nights is to be continued now that the holidays are over. Parking stations will cooperate by providing free facilities from 5 to 9:30 p.m. While direct benefits to first run downtown theatres have not proved important, re-emphasis on downtown activity is considered generally beneficial to the theatres.

Briggs on Coast on PRC Program

O. Henry Briggs, president of Producers Releasing, left New York Friday for Hollywood, to confer with George Batchellor, supervisor of production, on the coordinating of activities of the various producers contributing to the company's program of 38 features promised for 1940-41.

Actual production was announced under way on "Duke of the Navy" and "Emergency Landing," the first two pictures under the new Batchellor regime. He has 22 features to do this year.

The company's three western units, with Bob Steele, Tim McCoy and George Houston, will continue to operate under Sigmund Neufeld.

En route to Hollywood, Mr. Briggs will visit company exchanges in Detroit, Chicago and Kansas City, conferring with branch managers William Flemion, Abe Fischer, William Pincus, respectively, on product and sales policy.

Postpone "Valley"

Twentieth Century-Fox has postponed production of "How Green Was My Valley" until June 20th, because of casting difficulties.

Bamford on Local Chamber

Carl R. Bamford, president of Public-Bamford Theatres, Asheville, North Carolina, has been named a director of the local Chamber of Commerce.

Arrest Officials for Seizing Film

A judge in circuit court, Birmingham, Ala., last week sentenced four city officials to forty-eight hours in jail on charges of disregarding an injunction issued to forbid seizure of the film, "French Girl's Club," which was being shown at the Galax theatre. The officials are Commissioner of Public Safety E. L. Connor, Police Chief T. A. Riley; City Attorney J. H. Willis, and Asistant City Attorney John S. Foster.

The defendants appealed to the state supreme court for a review of the contempt decision, which automatically stayed the sentence. The one exception was Commissioner Connor who preferred to spend forty-eight hours in jail.

This is one phase of a long legal battle that has ensued over seizure by the police of the film, claiming they did not like the way it was being advertised. The police censor had previously passed the picture as suitable for showing.

Portland Tightens Censoring

The Portland, Ore., City Council has made another change in the city's censorship laws; they will now include not only motion pictures, as formerly, but also stage shows and all advertising matter for entertainment.

A new position, that of viewer, at a salary of $135 a month was created. The viewer's action will be subject to review by an advisory board of seven members.

The ordinance, introduced by Mayor Earl Riley, carried an emergency clause and became effective immediately. An examination will be held to determine eligible candidates for viewers.

Fan dancers who are careless with their fans will have a lot of trouble in Portland hereafter, and so will the theatres that stage them, Portland theatre men were advised at a conference with the new censor board in the office of Mayor Riley. Portland intends to clean up its stage shows as well as censoring movies.

Ted Gamble, who is both a theatre man and a member of the Portland censor board, explained the new ordinance for the operators and advised them that the board intends to establish practically the same rules for stage shows that long have been the vogue for movies.

National Decency Legion Classifies Seven Films

Of seven pictures reviewed and classified by the National Legion of Decency in its listing for the current week two were approved for general patronage, three were found unobjectionable for adults and two were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Along the Rio Grande," "Land of Liberty." Class A-2, Unobjectionable for Adults: "Behind the News," "Girl in the News," "Six Lessons from Madame Lazonga." Class B, Objectionable in Part: "Come Live With Me," "Night at Earl Carroll's."

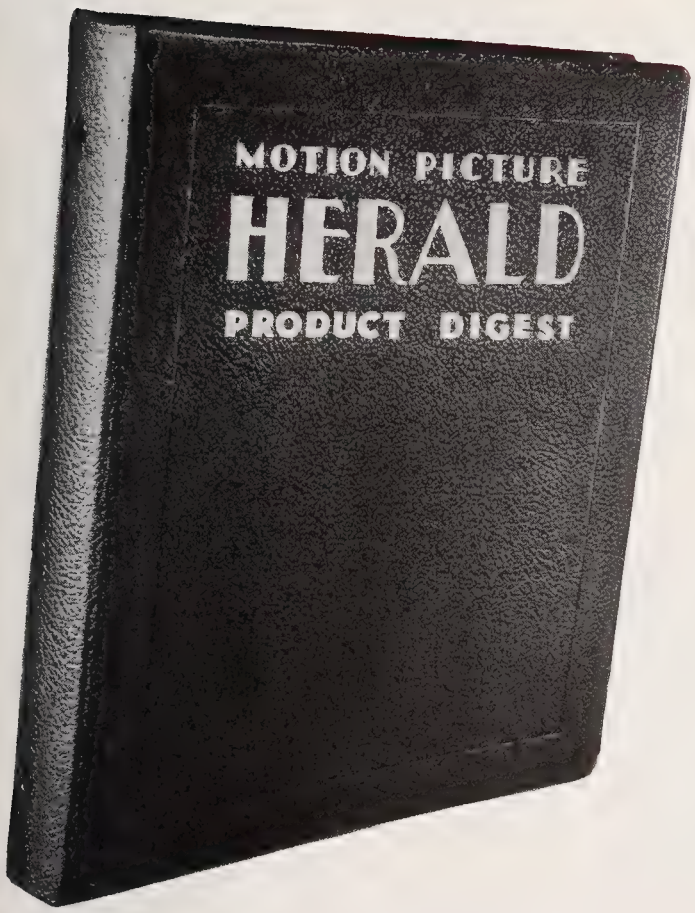
Exhibitor Heads Charity

Charles Goldfine, Philadelphia exhibitor, has been appointed chairman of the Motion Picture Division of the Salvation Army campaign in that city.

Thousands of Theatres are using

PRODUCT DIGEST

PRODUCT DIGEST is MOTION PICTURE HERALD'S new and valuable exhibitor service section. It is a master index to all information available to date on 1940-41 product and provides synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other information of inestimable value.



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City..... State.....

Name of Theatre.....

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE PLAYS CUPID: Penny Singleton, Arthur Lake—Fast and furious comedy will certainly delight your Blondie fans. It is the best of the series so far. They are building up the postman so well that my crowd laughs when they see him coming. I ran it with "Too Many Girls" to well above average receipts. Running time, 66 minutes. Played January 17-18.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town and rural.

Metro-Goldwyn-Mayer

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard—The most outstanding picture of all time, past, present and future. The biggest film ever contrived. Vivien Leigh as Scarlett O'Hara is seen in the height of her glory and at her very best, and as maid, wife and widow, her acting was superb and ideal throughout the 3 hours and 45 minutes as seen in the film, and there is but one other actress that could have filled the part of Scarlett O'Hara, "Ginger Rogers." Of course Olivia DeHaviland was a very sweet wife and a real friend of Scarlett's, and friend husband (Howard) to the contrary, but still excellent. MGM is to be congratulated on their re-showing this truly remarkable and magnificent picture and at popular prices, and the Standard Theatres also for bringing back to Oklahoma City, "Gone With The Wind." Running time, 228 minutes. Played January 15-21.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

LITTLE NELLIE KELLY: Judy Garland, George Murphy—Good musical show but business was only fair. Running time, 98 minutes. Played January 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy—Still a great picture as a re-issue, business just fair. Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. Alexander Theatre, Wallaceburg, Ontario, Canada.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, Paul Whiteman—One of the best pictures of the year. Mickey and Judy are a great team. Business O.K. Running time, 121 minutes. Played November 24-26.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

THIRD FINGER, LEFT HAND: Melvyn Douglas, Myrna Loy—After a slow start this turns out to be a sure laugh-getter. It certainly made me feel good to hear it. Has it drawing power? Well, we did excellently in competition with a flu epidemic and a bad sleet storm. I wouldn't mind that kind of business three days a week. Play it soon by all means. Running time, 96 minutes. Played January 16.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred City N. Y. Small college town and rural.

WYOMING: Wallace Beery, Leo Carrillo, Marjorie Main—Here is one that puts Beery right back on top, we think they should co-star Beery and Marjorie Main plenty, she is the best partner he has had since Marie Dressler. Business O.K. on Sunday. Running time, 89 minutes. Played October 27-28.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

WYOMING: Wallace Beery, Leo Carrillo, Ann Rutherford—Played this one about six weeks late to very good business. Wallace Beery still the Box Office Champion of the small town. The performance of Beery up to his usual top standard with fine support from Marjorie Main and Leo Carrillo. Comments good. Running time, 85 minutes. Played January 9-10.—Bill Nidetch, Casino Theatre, Claysburg, Pa. Small town and rural patronage.

Paramount

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel—A fair picture but oh! how it drew the people in. Running time, 63 minutes. Played January 10-11.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

I WANT A DIVORCE: Joan Blondell, Dick Powell—This is one of the pictures that make you want to keep the doors open. Dick Powell and Joan Blondell are perfect. The others in the cast are all worth honorable mention. Running time, 92 minutes. Played December 20-21.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—This was a natural, Crosby, Hope and Lamour at their best. Why can't we get more pictures that suit everybody? Running time, 85 minutes. Played December 6-7.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr. Margaret Lockwood, George Bancroft—After seeing this excellent story of sailing vessels vs. steamships of a century ago, one question was on the tip of every man's tongue. It was, "Who is Will Fyffe?" This was followed up by, "Boy oh boy, what a swell job of acting he did. Why he even outplayed such stars as Douglas Fairbanks, Jr., and George Bancroft." Yes, Fairbanks, Bancroft, beautiful Margaret Lockwood and the others all pooled their talents to make this informative and interesting picture one that will be long remembered, but it is the superb acting of Will Fyffe that stands out as the picture passes and remains but a memory. It is old, but it is good, and being historical is a picture that can be picked up and shown any time. Running time, 95 minutes. January 11.—J. A. Reynolds, Director, Education and Recreation, N. J. State Prison, Trenton, N. J. Prison patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard—Second Chorus is a very clever and pleasing picture, and Paulette Goddard is sweet and also an excellent dancer, Astaire sang and danced equally well, and his feuds and make up with Burgess Meredith reminded us of Jack Benny and Fred Allen in their on again, gone again, Hooligan. Both Artie Shaw's Band and Charles Butterworth are equal to their former reputation. Butterworth and Meredith, lent charm to fast and furious episodes of tragic, fun and frivolity. The picture should please all audiences. Running time, 88 minutes. Played January 16-22.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

WORLD IN FLAMES: 1929-1940 Documentary—Here is a ten-year review of news clips showing the development of the present war situation. It is truly excellent and the audience was quick to say so. It is hard for me to say anything about drawing power as we ran it as an assembly program for the college and they were there whether they wanted to come or not. However, none were sorry. I can say that much. Running time, 61 minutes. Played January 9.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred N. Y. Small college town and rural patronage.

Republic

BOWERY BOY: Dennis O'Keefe, Helen Vinson, Jimmy Lydon—Good action picture, and fair business. Suitable for Friday-Saturday only. Running time, 70 minutes. Played January 17-18.—E. M. Freiburger, Paramount Theatre, Dewey City, Okla. Small town patronage.

GRAND OLE OPRY: Weaver Bros. & Elviry—Just what the doctor ordered for our situation, real good business. Harland Rankin, Plaza Theatre, Tilbury, Ont. Canada. Alexander Theatre, Wallaceburg, Ontario, Canada.

MELODY AND MOONLIGHT: Johnny Downs, Barbara Allen (Vera Vague), Jerry Colonna, Mary Lee—The lack of big names, and with little or no plot, does not handicap this feature from becoming satisfactory entertainment. The comedy team of Vera Vague and Jerry Colonna, plus little Mary Lee's singing, tends to strike a tempo that sends everybody home happy. Little Mary Lee justly and deservedly developing into box office attraction. Business good. Comments, O. K. picture. Running time, 73 minutes. Played January 8-9.—Bill Nidetch, Casino Theatre, Claysburg, Penna. Small town and rural patronage.

TRAIL BLAZERS, THE: Three Mesquiteers—The addition of Rufe Davis with his fine singing voice and comedy turn this western into a pleasant surprise. Audience reaction very good. Business—above average—second night. Don't pass this one! Played January 1-2.—Bill Nidetch, Casino Theatre, Claysburg, Penna. Small town and rural patronage.

RKO Radio

MEN AGAINST THE SKY: Richard Dix, Wendy Barrie, Kent Taylor—Another airplane picture that drew a good crowd on Bank Night. Running time, 75 minutes. Played October 29-30-31.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MEXICAN SPITFIRE OUT WEST: Lupe Velez, Leon Errol, Donald Woods—Played it Foto nite to nice business. I wouldn't have liked to have played it on a single bill, don't think much of it. Harland Rankin, Plaza Theatre, Tilbury, Ont. Canada. Alexander Theatre, Wallaceburg, Ontario, Canada.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best—Played it on Photo nite, nice business. Alexander Theatre, Wallaceburgh, Ontario, Canada.

THEY KNEW WHAT THEY WANTED: Carole Lombard, Charles Laughton, Harry Carey—And I got what I asked for. This feature rated as one of the first ten of the year; with the superb performance of Charles Laughton, Carole Lombard plus excellent direction, outstanding; adds up to the worst business of the year. Definitely no small town patronage. Comments unfavorable. Played Cash Nights. Running time, 90 minutes. Played December 23-24.—Bill Nidetch, Casino Theatre, Claysburg, Penna. Small town and rural patronage.

THEY KNEW WHAT THEY WANTED: Charles Laughton, Carole Lombard—This was the grand flop of the season for us. I wish Hollywood could understand by this time that these so called foreign stars don't have box-office appeal. What business we did do didn't like it and about half of them walked out. We would suggest to any other exhibitor to leave it on the shelf of the exchange. Played January 8-9.—Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

TOO MANY GIRLS: Richard Carlson, Lucille Ball—Played this to very good business with "Blondie Plays Cupid." The students in general went for the spicy humor, the music, and the ludicrous college story. You'll find that the younger folks will like it best. Eddie Bracken will be seen more often from now on or I miss my guess. Of course, as this is a college town, the students go for these college stories. Running time, 84 minutes. Played January 17-18.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town and rural.

THE VILLAIN STILL PURSUED HER: Anita Louise, Hugh Herbert, Alan Mowbray—Not much draw even on Friday and Saturday. Most people who did see it thought it was both dumb and silly. Running time, 67 minutes. Played October 25-26.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Twentieth Century-Fox

BRIGHAM YOUNG: Tyrone Power, Linda Darnell, Dean Jagger—Good show, but only fair grosser. Worth medium allocation. Running time, 113 minutes. Played December 29-30.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

CHAD HANNA: Henry Fonda, Linda Darnell, Dorothy Lamour—Good picture and good business. Beautiful color, and a nice circus story. Running time, 80 minutes. Played January 15-16.—E. M. Freiburger, Paramount Theatre, Dewey City, Okla. Small town patronage.

CHARTER PILOT: Lynn Bari, Lloyd Nolan—Played on a one night stand and bargain night at that. This picture will stand up under this sort of run, but after all it can only be called a small action programmer. Played January 7.—Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

THE CISCO KID AND THE LADY: Cesar Ro-

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

mero, Marjorie Weaver—A dandy western, a good series and this one was especially good. Running time, 72 minutes. Played December 27-28.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

ELSA MAXWELL'S PUBLIC DEB NO. 1.—Brenda Joyce, George Murphy, Elsa Maxwell, Mischa Auer—Fair show. Should be lowest allocation. Running time, 80 minutes. Played December 31-January 1.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

MURDER OVER NEW YORK: Sidney Toler, Marjorie Weaver—Small picture and small business. Running time, 65 minutes. Played January 14.—E. M. Frieburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GAY CABALLERO, THE: Cesar Romero, Chris-Pin Martin, Sheila Ryan—Okay for Bargain Night. Should be lowest allocation. Running time, 57 minutes. Played December 19th.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

GIRL FROM AVENUE A: Jane Withers, Kent Taylor—Fair Withers picture; not a Sunday show. Poor gross. Worth lowest allocation. Running time, 73 minutes. Played October 13-14.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

GREAT PROFILE, THE: John Barrymore, Mary Beth Hughes, Gregory Ratoff—No good whatsoever. Throw it out. Running time, 71 minutes. Played December 10-11.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lemour—A fine production, well liked by all. Running time, 93 minutes. Played November 29-30.—John Stafford, Rayol Theatre, Leonardville, Kan. Rural patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda—This picture was worth all it cost and more. Could not find a single person who kicked on this one. The whole cast was at their best. Running time, 127 minutes. Played December 13-14.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

MAN I MARRIED, THE: Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten—Fair show. No draw. Should be lowest allocation. Running time, 77 minutes. Played October 22-23.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

MARYLAND: Brenda Joyce, John Payne—About as beautiful a picture as it is possible to make. Pleased everyone. Running time, 91 minutes. Played January 3-4.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Gene Tierney, Jackie Cooper, Henry Hull—Good show, good entertainment, well liked. A top grosser. Worth top allocation. Running time, 92 minutes. Played November 10-11.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

ROSE OF WASHINGTON SQUARE: Tyronne Power, Alice Faye, Al Jolson—Liked by everybody. Tyrone Power and Alice Faye are good drawing cards here. Running time, 86 minutes. Played October 4-5.—Bienfait Canadian Legion Theatre, Bienfait, Saskatchewan, Can. General patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—Sonja Henie did not seem to skate enough to satisfy our public. Good patronage. Running time, 87 minutes. Played November 1-2.—Bienfait Canadian Legion Theatre, Bienfait, Saskatchewan, Can. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, John Payne—This proved profitable, but it isn't another "Alexander's Ragtime Band" and won't please your public as well. Betty Grable and Jack Oakie were better than the other stars. Played January 5-6.—Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

YOUNG PEOPLE: Shirley Temple, Jack Oakie, Charlotte Greenwood—Poor show. No draw. Should be lowest allocation. Running time, 79 minutes. Played October 27-28.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

United Artists

A CHUMP AT OXFORD: Stan Laurel, Oliver Hardy—Real good, business fair.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. Alexander Theatre, Wallaceburgh, Ontario, Canada.

SLIGHTLY HONORABLE: Pat O'Brien, Edward Arnold, Ruth Terry—A wonderful show and well played by Pat O'Brien and Ruth Terry. Excellent patronage. Running time, 85 minutes. Played November 22-23.—Bienfait, Canadian Legion Theatre, Bienfait, Saskatchewan, Can. General patronage.

SON OF MONTE CRISTO: Joan Bennett, Louis Hayward, George Sanders—This proved the biggest grosser we have had from U. A. this season and is a swell follow-up picture to the original "Count of Monte Cristo." Louis Hayward can't put it over as well as Donat did, but he pleased our public and personally believe it will click in any situation. You can step on this with a little extra advertising because it won't reflect. Played January 12-13.—Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

TURNABOUT: Adolphe Menjou, Carole Landis, John Hubbard, William Gargan, Mary Astor—Good, wonderful acting. These stars played their parts well. Public well satisfied. Running time, 83 minutes. Played October 25-26.—Bienfait Canadian Legion Theatre, Bienfait, Saskatchewan, Can. General patronage.

Warner Brothers

A DISPATCH FROM REUTER'S: Edward G. Robinson, Edna Best, Eddie Albert—A very good picture, but Robinson is better in gangster roles. Running time, 69 minutes. Played December 3-5.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

ALL THIS AND HEAVEN, TOO: Charles Boyer, Bette Davis, Jeffrey Lynn—A very good picture, but too long. Running time, 143 minutes. Played November 8-11.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

ALWAYS A BRIDE: Rosemary Lane, George Reeves—Satisfying comedy, but light business. Running time, 56 minutes. Played January 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CALLING ALL HUSBANDS: Ernest Truex, Lucile Fairbanks, George Tobias—A light comedy that pleased our Bank Night patrons. Running time, 64 minutes. Played November 27-28.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

FLOWING GOLD: John Garfield, Frances Farmer, Pat O'Brien—A good action picture, Garfield at his best. Running time, 82 minutes. Played January 17-18.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

THE SEA HAWK: Errol Flynn, Brenda Marshall, Claude Rains—Here is a picture with plenty of action with Errol Flynn at his best. Running time, 123 minutes. Played December 8-9.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Short Features

Columbia

FARMER TOM THUMB: Fable series—An amusing cartoon. Running time, 6 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

LIFE IN PARIS: Columbia Tours—Was disappointed in this one. Probably would have had greater appeal had it been done in Technicolor. Running time, 10 minutes.—J. A. Reynolds, Director, Education and Recreation, N. J. State Prison, Trenton, N. J. Prison patronage.

POOCH PARADE: Fables Cartoons—Very good, cartoon on dogs. Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. Alexander Theatre, Wallaceburg, Ont., Canada. Rural patronage.

TANGLED TELEVISION: Color Rhapsodies—Hey, what happened? This Color Rhapsody is really funny. It is made up of small items similar to another series, but the humor is decidedly original. Play it and listen to the laughs. I use about 10 cartoons a month, a new one with each new show. They know a good one when they see it in this situation at least. (And who could be more critical than many college students?) Running time, 7 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town and rural.

Metro-Goldwyn-Mayer

FOOTBALL THRILLS OF 1939: Pete Smith Specialties—A natural for your football fans. Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

UTOPIA OF DEATH: Passing Parade series—This was the poorest of this good series. Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Paramount

ME FEELIN'S IS HURT: Popeye the Sailor—An ordinary Popeye. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

MOMENTS OF CHARM OF 1941: Headliners—A perfect colored short. 100 per cent satisfaction. Why don't they make more of these. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

MOTOR CYCLE STUNTING: Sportlights—Plenty action and interest in this one-reeler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ONION PACIFIC: Popeye the Sailor—A good Popeye. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

PARAMOUNT NEWS NO. 38: A review of the year's events showing what happened as recorded by newspaper cameramen and what we thought about it, as reported by the eye of the Americanist. Excellent. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

PARAMOUNT PICTORIAL: Pictorial series—Okay for a filler. Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. Alexander Theatre, Wallaceburg, Ont., Canada. Rural patronage.

SMILING IT OVER: Paramount News—This issue of Paramount News is worth special mention. Famous animated political cartoons illustrated photographed

(*Continued on following page*)



(*Continued from preceding page*)

scenes of the past year's highlights. It was enjoyed and appreciated here as something different. Keep on experimenting, Paramount. We like it here! Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town and rural.

TWO OF A KIND: Grantland Rice Sportlights—Very good. Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. Alexander Theatre, Wallaceburg, Ont., Canada. Rural patronage.

RKO Radio

ARMS AND THE MEN: March of Time No. 6—No more timely issue could be run than this one concerning the draft. Everyone is interested in seeing how it works. The young fellows want to get a glimpse of what to expect. As most of my audience is near the age limit, it was watched closely. It is very well done. Running time, 18 minutes. W. V. Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town and rural.

BEACH PICNIC: Walt Disney Cartoons—Good Cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BRITAIN'S R. A. F.: March of Time—Another March of Time that hits the spot. Running time, 18 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

THE FIRE CHIEF: Walt Disney Cartoons—Another good Disney cartoon. Running time, 7 minutes. —Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

GOOFY'S GLIDER: Walt Disney Cartoons—Excellent in every particular. Goofy's various attempts to propel and ride on a glider always resulted disastrously. Running time, 8 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

PICTURE PEOPLE NO. 2: Picture People Series—Very good. We are rather partial to screen shots.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. Alexander Theatre, Wallaceburg, Ont., Canada. Rural patronage.

TRAILER TRAGEDY: Edgar Kennedy series—Another bunch of laughs from Kennedy. Running time, 17 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Twentieth Century-Fox

ACQUITTED BY THE SEA: "Believe It or Not"—A very interesting "Believe It or Not." Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

BILLY MOUSE'S AKWAKADE: Terrytoon series—One of the best colored cartoons we have played. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

BOWLING FOR STRIKES: Sports Reviews—A natural for bowling fans. Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

CLUB LIFE IN STONE AGE: Terrytoon series—A slightly different cartoon, not bad. Running time, 7 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

FLORIDA LAND OF FLOWERS: Magic Carpet series—Another good traveltalk with excellent color. Running time, 9 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

FOLLOWING THE HOUNDS: Ed Thorgersen (Sports)—This was a pretty picture, good enough for anybody's program. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

HAIRLESS HECTOR: Terrytoon series—A slightly different cartoon. Good. Running time, 6 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

HARE AND THE HOUNDS: Terrytoon series—A good cartoon, plenty of laughs. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

IT MUST BE LOVE: Terrytoon series—A cute cartoon. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

THE MAGIC PENCIL: Terrytoon series—A good cartoon. Running time, 7 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MIDGET MOTOR MANIA: Adventures Newscameraman—A good short with plenty of action. Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MOVIETONE NEWS: No. 35, Vol. 23—Roosevelt addresses 77th Congress. King George visits Southampton; Marshal Petain in military ceremony at Marseilles; De Gaulle inspects French fleet; Greeks honor soldiers; Harry Hopkins off to London; Ambassador Phillips returns to Rome; Darryl Zanuck gets N. Y. Film Critics award (except Philadelphia); Annual Mummers parade (Philadelphia only); Golden Gloves bouts at Washington, D. C.; Oconomowoc ski tournament. Excellent. Running time, 13 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

MOVIETONE NEWS: The best news. Running time, 10 minutes.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

TEMPERAMENTAL LION: Terrytoon series—I wish I had left this lion in the can. It compares very unfavorably with the average cartoon we play. My cartoon fans gave me a dirty look when they left the theatre. I am surprised they left it in good shape. I felt like tearing up the stairs myself. Running time, 7 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town and rural.

TERRYTOONS SERIES: These are fair, but don't let them hold you up.—J. R. Pate, Royal Theatre, Samson, Ala. Small town patronage.

TOUCHDOWN DEMONS: Terrytoon series—A good and timely cartoon. Running time, 7 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Universal

SWING WITH BING: Bing Crosby—Look out for this one; we got fooled; thought it a musical, but had golf tournament; if you have golf lovers, okay. —Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. Alexander Theatre, Wallaceburg, Ont., Canada. Rural patronage.

Vitaphone

CIRCUS TODAY: Merrie Melodies—This is a dandy; pleased grown ups as well as the kids. Running time, 8 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

FLY FISHING: The Sports Parade—Nice color and a dandy commentator make this fishing reel of interest to everyone in the audience. Running time, 10 minutes.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred City, N. Y. Small college town and rural.

"LONDON CAN TAKE IT": Special—This picture was worth the money. Many only wished it showed more of what was really going on. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kan. Rural patronage.

MARCH ON MARINES: Technicolor Specials—Here is a swell two-reeler in Technicolor. Has a story and a cast, with authentic backgrounds. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PUBLIC JITTERBUG NO. 1: Betty Hutton, Hal LeRoy—"Jumping, jiving, let me go, Hutton," better known as "Betty" Hutton to many, puts on another of her loose-limbed and pucker-mouthed acts, much to the satisfaction of a great majority of our men. Running time, 20 minutes.—J. A. Reynolds, Director, Education and Recreation, N. J. State Prison, Trenton, N. J. Prison patronage.

RIDING INTO SOCIETY: Elsa Maxwell Comedies—The various attempts to ride into society pleasing and entertaining, and will please all patrons seeing the picture. Running time, 19 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

TIMID TOREADOR: Looney Tunes Cartoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MacKenna Named Branch Manager

Ernest A. MacKenna has been appointed Oklahoma branch manager for Ross Federal Service.

TWO CONTRIBUTORS JOIN DEPARTMENT

Two new contributors this week sent reports to the What the Picture Did for Me department. They are:

BIENFAIT CANADIAN LEGION THEATRE, Bienfait, Saskatchewan, Can.

J. R. PATE, Royal Theatre, Samson, Ala.

Read the reports of these and other contributors in the adjoining columns of the department.

Producers Releasing Sets Canadian Outlet

Producers Releasing Corporation will market its current and projected product in Canada and the maritime provinces through the sales organization of the former Grand National Films, Ltd. O. Henry Briggs, PRC president, revealed in New York prior to his departure for the Coast last Friday.

The Canadian sales associate will be reincorporated under the name of Producers Releasing Corporation of Canada and will maintain exchange branches in St. Johns, N. B., Montreal, Toronto, Winnipeg, Calgary, and Vancouver, B. C. The negotiations were conducted by Mr. Briggs and Leon Fromkess, PRC export manager in New York.

PRC of Canada will handle all of Producers minimum schedule of 38 pictures for 1941, including three Western groups produced by Sigmund Neufeld. It has started to assign play dates for seven comedy and melodrama features and eight Westerns already available.

National Theatre Supply Convention

The annual meeting of the 29 branch managers of National Theatre Supply will be held in New York at the Belmont Plaza Hotel from February 9th to 14th.

All the company managers, the officers of the company and the general office sales promotion personnel will gather with the manufacturers of the products distributed by National for a week of round-table discussions and demonstrations.

Walter E. Green, president of National, will be chairman of the meeting and Oscar S. Oldknow, vice-president of the company, vice-chairman.

Among others the following products will be represented: Simplex Projectors and Sound, Walker Screens, Hertner Generators, Simplex High Lamps, Peerless Magnarc Lamps, Bausch and Lomb Lenses, G. E. Lamps, National Comfort Cooling Equipment, Wagner Signs, Rowe Candy Merchandisers, Irwin Chairs, Alexander Smith Carpet, Sealuxe Lobby Frames and National Carbons.

Mix Appointed G.E. Buyer

Mr. D. S. Mix has been appointed newspaper and magazine space buyer for General Electric, Schenectady, New York. Mr. Mix replaces the late F. R. Davis, advertising man and one of the founders of the Audit Bureau of Circulation.

Astor Gets Three

Astor Pictures, of New York, has acquired the rights, titles, and interests in three singing westerns, "Water Rustlers," "Singing Cowgirl," and "Ride 'Em Cowgirl." It also has retitled "I Hate Women." New title is "Framed for Murder."

Keegan Promoted

Jack Keegan, formerly district manager of Warner Theatres in Milwaukee, has been appointed manager of the circuit's houses in Racine.

Brown Distributing Select

Harry Brown, of the Standard Film Company, has negotiated with Select Attractions, Inc., to distribute 11 of the latter's pictures in the New York City territory.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THUMBS DOWN—OR UP

The recent finger-pointing by Mr. W. G. Van Schmus at superlatives in theatre advertising immediately opens a wide field of conjecture. Speaking before the A.M.P.A., the Music Hall's managing director referred to the success of the theatre's policy, in saying:

"In 1934, when I started, I got tired of superlatives in advertising. Many of those who are now my friends thought I was crazy. That couldn't be done. At any rate, we did. We tell the people exactly what they are going to see in the choicest language we can think of. It is our policy and we are consistent in that policy. . . ."

In view of the prodigious advance publicity the motion picture receives today through newspapers, radio, fan magazines, columnists, et al, just how much of a selling job—or added selling job—does newspaper advertising copy actually do? If the customer is informed on attractions well in advance of theatre dates, is there need of adjectival elaboration? Or, is newspaper advertising to be scaled somewhat to announcement form?

* * *

The "colossal" school of copy is a carry-over from circus advertising. Circus copy continues to live off adjectives. Must the dose continue to be as strong in motion picture copy directed at the same public? Or, has the patron been educated to the point where the superlative has lived its day?

Mr. Van Schmus throws the spotlight upon a factor which, in view of the implications of the consent decree, becomes even more important to the boxoffice. Thus, an invitation is extended to members with something to say about it, to say it in these pages.

▽ ▽ ▽

A NOTE IN PASSING

In last week's book, George Laby was kind enough to tell how many good ideas he has picked up from these pages. That would be only a fair exchange for the many exploitations the Holyoke member reports to this department—and widely used. Particularly is reference made to Laby's "piece of string" stunt detailed some time back. It certainly is going the rounds.

This all, incidentally, allows a neat opportunity to say something again about "givers" and "takers." "Givers" are the lads who pay for ideas they find in the Round Table by sending along information on what they are doing for the cause. The "takers" also read the pages religiously and use what they need. Somehow, they never do get around to reporting on their own.

The 1940 Quigley Grand Awards winners are elected.

To Everett C. Callow, Warner Phialdelphia theatres ad head, was voted the Silver Grand.

To J. R. Wheeler, now manager of the Balaban & Katz Granada, in South Bend, Ind., goes the Bronze Grand.

The selections were made this week by a committee of industry judges, at the Hotel Astor in New York. Majority vote determined the winners. Story and photos of the judging are carried in the news section of this issue.

Presentation of the Grand Awards in Hollywood will be held in March. More on this later.

▽ ▽ ▽

JUST WEEK AFTER WEEK

This report from Stan Lambert, of the Rialto, in Racine, Wis., has to do with a date on "Thief of Bagdad" opened the Saturday before Christmas. Convinced that the picture was right down the alley of the local Better Films League, Lambert informed the organization of the attraction, asked what they would do in getting behind it. The League touched off a drive that included a holiday broadcast of the story, the Superintendent of Schools instructing all principals to assemble student bodies to hear the program. Business? Doubled the average week's gross, holding up satisfactorily even on Christmas Eve.

Stan's report just about completes enough current evidence to explode the bugaboo of impossible-to-crack preholiday opposition. The evidence is supplied by theatremen who regard this as a business that must function 52 weeks of the year.

A-Mike Vogel

Round Table In Pictures



(*Left*) *Louis Lamm, Warners' Uptown, Cleveland, promotes Wurlitzer gratis instruments and course of music lessons for kid show prizes.*



(*Above*) *Arranged by Jimmy Dunn at the New York Rivoli were effective lobby setpieces for "Kitty Foyle". Magazine breaks and newspaper serializations were used with appropriate tiein copy.*



(*Above*) *Frank Bickerstaff at the Palace, Athens, Ga., invites patrons to pluck grapes in lobby for "They Knew What They Wanted".*

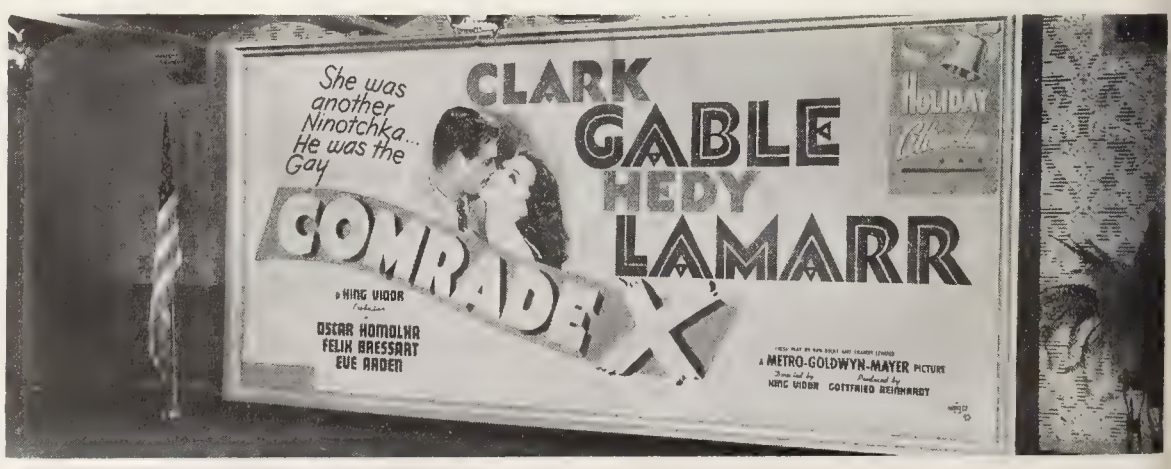


(*Above*) *Inexpensive easel was used by Carmon Phillips, Onate, Belan, N. M., for "Howards". Tiny ad was planted with copy: "This is a small ad, but the message is big", etc.*



(*Above*) *For the world premiere of "Miss Bishop" at the Huffman Theatre in Lincoln, Neb., windows in leading department store were promoted for displays. Here two of the original gowns worn by Martha Scott were featured.*

(*Right*) *With a long blank wall going to waste in the Broadway Theatre, Portland, Ore., Round Tabler William B. McCurdy had his stage hands construct a 24-sheet board and frame at a nominal cost. Company posts new paper each week.*



Showmen Name Award Winners

(*Continued from page* 13)

creasingly interesting to the industry, will be more beneficial with the future Awards than they were in the past, because it is going to take real showmanship to sell the film.

"The studios have a problem. They go in cycles. They are now taking the numbers racket. 'The Invisible Woman at Zero'; 'One Night in the Tropics'; 'Two Girls on Broadway'; 'Three on a Honeymoon'; 'Four Mothers'; 'Five Hours to Live'; 'Six Lesson from Madam La Zonga'; 'Seven Sinners,' and with the Consent Decree we are all behind the eight ball."

Mr. O'Donnell contributed a lightsome and blithe touch to the program.

"I marvel," he said, "at the many fine efforts that have been produced by young managers around the country. One fellow in a third run theatre in Pittsburgh, for instance, did a remarkable job through the year. If there is anything he didn't do, it was because it was illegal—and I think, on second thought, that he probably had a couple of those, too. Credit goes to the boys for their publicity and exploitation efforts put into support of the theatres.

"Product," said Mr. O'Donnell, grinning, pointedly at an assortment of producers' representatives at the table, "product, I say, has nothing to do with it. I can prove that we've been selling donkeys for horses for years by the sheer force of manpower." There was rumble of murmured protest from the back of the room and a tall dark man was waiting for Mr. O'Donnell when the function broke up.

"Meanwhile," he continued, with that quick appraising eye which can count a house in a flash, "it is a tribute to Mr. Quigley and his publications when we see so many executives and able showmen coming to this function to be judges. It is a pleasure to have come all the way from Texas to have a part in the occasion and I hope to be here next year."

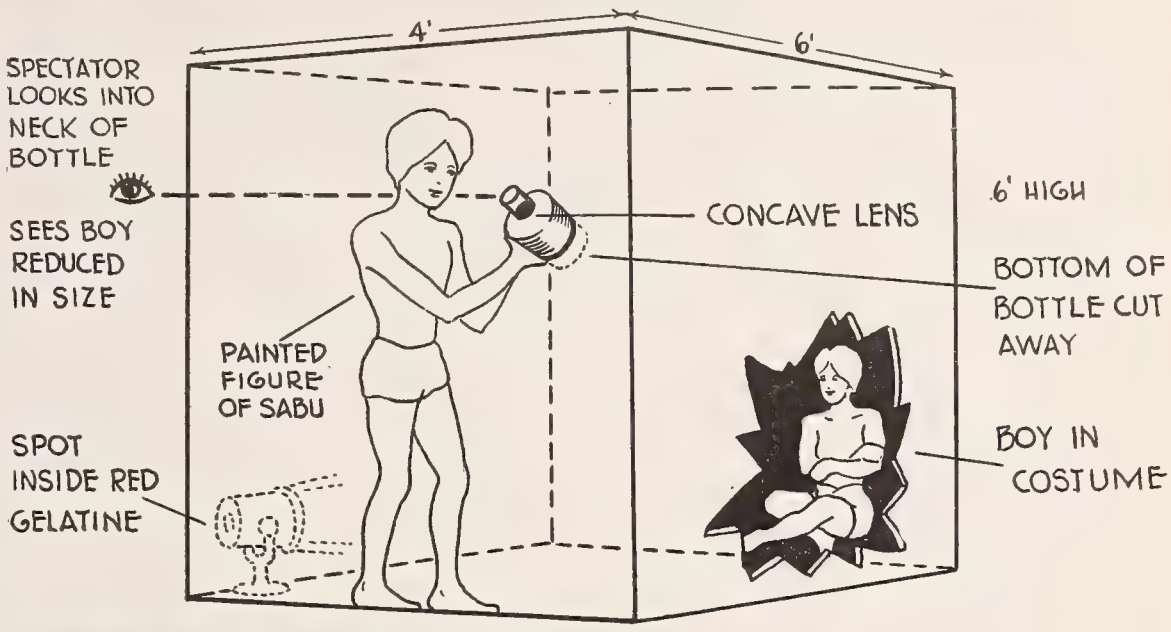
The Quigley Awards competitions as a function of the Round Table section of Motion Picture Herald were established in 1934. There is a continuous record of promotions and important recognitions for all of the winners of all the showmanship competitions down the years.

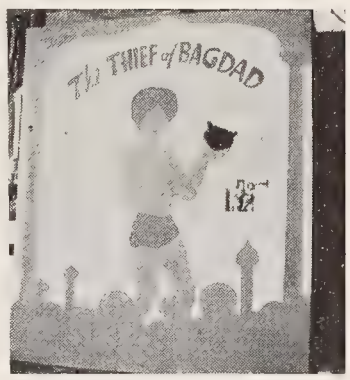
"LET'S HEAR FROM YOU"

Lee Promotes Merchant For Autographed Photos

For "Little Nellie Kelly," Fred Lee of the Capitol Theatre in Wilkes-Barre, Pa., made a tie-up with a local bakery to give away 50,000 autographed photos of Judy Garland in the area's 3,000 stores. A slip was inserted in each loaf of bread with playdate and was redeemable for picture. In addition banners were on the company's trucks with window streamers in all the stores. Lee and assistant Tom Broderick also got displays in music stores and counters along with display in local furniture store showing Judy with a Zenith radio. Spot announcements, free electrical transcriptions and announcements in Polish and Italian over those respective language radio programs featured the radio work.

ILLUSION BY CONNER





Working plan (above) of illusion (left) for "Bagdad" at Warners, Sheboygan, Wis., by Marlowe Conner, shows 4-foot box, 6 feet high by 6 feet deep. Painted with life-size "Sabu" holding real bottle in hand, lower part of bottle is imbedded into box, the neck of which contains diminishing lens. Bottle is pointed upward at convenient height for onlookers. Thus, at bottom of box draped in black, boy in loincloth and turban, in red spot, appears to be 2 inches in height. Boy completes illusion by waving at onlookers in answer to questions. At cost of 50 cents, Conner constructed display used ahead and during run.

McCurdy Distributes Inexpensive Heralds

Locally produced fan photos, printed at a cost of two fifty a thousand, are used by William B. McCurdy, publicity and advertising director for the Parker theatres, in Portland, Oregon, as an advance herald. To cut down the cost, McCurdy promotes the newspaper to set the type and uses the same cut in the Portland Shopping News, which runs publicity gratis. The photos are handed to patrons starting two weeks before an opening. Reverse side of herald carries biography of whichever star photo is used.

For "Thief of Bagdad," McCurdy sold the *Oregonian* on the idea of a full-page layout in the Sunday paper ahead of opening. Spread was run in two colors and followed by an ad in two colors and black.

"LET'S HEAR FROM YOU"

Stepladder Stunt Sells "Hired Wife" for Snook

Teaser stunt arranged by Robert Snook at the Schine Arcade, in Salisbury, Md., for "Hired Wife," consisted of colored boy toting a stepladder about town with a window shade attached to the back of it. At strategic spots, the lad would stop, while well-dressed theatre attendant would mount the ladder and start reading a magazine. As crowds gathered, colored boy would pull down the shade with copy reading: "If you think this unusual, see Rosalind Russell," etc," etc., etc.

Model Airplanes Tied to "Flight"

Contests for model planes being used for "Flight Command" are represented by the tiein made by Jimmie Redmond, for the date at the Bonham, Nebr., the local paper coming in for the idea with full support. Open to all local boys between 5 and 16, the contest offered guest tickets for the best jobs of assembling the models. Included in the generous-sized supporting ads by the paper were entry blanks, the copy of course giving the date a lot of mention. Winning entries were shown in window of prominent store together with newspaper clippings and posters.

Unique stunt to build up the trailer took the form of a model plane with a 26-inch wing spread suspended by pulley from a black wire running from projection booth to stage. Just before the trailer, house was darkened. Motor of model plane was started with electric fan and to the accompaniment of sound effects, plane was started down wire as if in flight. Flashlight picked up the model in transit and just as the plane appeared to crash on stage, offstage noises carried out the effect as two large flash bulbs were set off. Immediately the trailer was started and as the house lights came up, title and date were shown in cutout letters.

SHOWMEN'S LOBBY LAFFS



This cartoon from the pen of Milt Rosenfeld, Round Table cartoonist.

DOORMAN: . . . Including all the authentic song hits of the period.

Circus Street Bally Aids Munch on "Chad"

Lads from local high school with band, paraded streets of Kingwood, West Va., playing hit tunes from "Chad Hanna" as part of Louis E. Munch's exploitation for that date at the Auditorium. Wagon was decorated in circus fashion with posters, etc., and large sign in back reading: "Follow the crowds to the big show." Ahead of the bally, two boys dressed as clowns, did all the familiar tricks known to big ring circuses. Wheels of truck were decorated with red crepe paper and signs painted in red and white. As an added attractor, imprinted balloons were distributed.

For "Comrade X," Munch worked out a teaser campaign whereby several boys from local schools painted "Xs" on their foreheads. When queried on it, they explained about the picture's opening. Ten-inch "X" heralds were also distributed, each carrying lucky number. To those holding heralds with corresponding numbers listed on lobby easel, guest tickets were awarded winners for opening night.

"LET'S HEAR FROM YOU"

Ginger Rogers Preview

Ginger Rogers, working with Round Tabler Mickey Gross of the Orpheum Theatre, in Denver, Colorado, arranged a midnight preview party of "Kitty Foyle" for newspaper girls and members of the Denver *Post* staff. A buffet supper was served to the *Post* employees after the performance. Generous stories and art work were used by cooperating papers.

"LET'S HEAR FROM YOU"

Fulton's "Zorro" Teaser

One of the highlights of Bob Fulton's "Mark of Zorro" campaign at the Paramount Theatre, in Waterloo, Ia., consisted of tieup with all hotels, restaurants, soda fountains, etc., wherein desk clerks, bellboys, waitresses, etc., each wore lapel badges plugging the attraction.

Fashion Show Highlights "Kitty Foyle" Campaign

A Ginger Rogers fashion show highlighted the campaign arranged by Manager Earl Ochenbine of the State Theatre, East Liverpool, Ohio, for "Kitty Foyle." The show, sponsored by a specialty shop, featured the various gowns worn by Ginger Rogers in the film.

Other stunts included a book window tie-in with department store featuring mounted still crediting the attraction, theatre and playdate. A tie-in with the East Liverpool high schools featuring "Kitty Foyle" stills in all school bulletins with theatre credit, and a "Kitty Foyle" quiz over the local radio station. In addition the State distributed fifteen half-sheets with stills in all East Liverpool restaurants and covered surrounding towns with 14x22 cards crediting the attraction and playdate.

"LET'S HEAR FROM YOU"

Passersby Sing Tunes From "No, No, Nanette"

Vic Myer of the Orpheum, New Orleans, La., made a number of effective tie-ins in his campaign on "No, No, Nanette," highlighted by a street ballyhoo in the form of a truck float with a recording machine aboard an announcer. Passersby were asked to sing the hit tunes, "Tea for Two" and "I Want to be Happy," into the microphone for which they received tickets to the theatre and a record of their voice gratis. Heralds were also used as giveaways crediting the attraction, theatre and playdate.

Other features included an early-bird screening for orphans under the auspices of the Blue Bird Society, a New Orleans organization that helps children. All music stores, including Schirmer and Werlein, used special window displays featuring "Nanette" song hits and a tie-in was arranged with the local newspapers featuring a special fashion layout with appropriate tiein copy.

Unterfort Ties Schools To "North West Mounted"

Personal letters with study guides on "North West Mounted" were mailed to all English classes through the Syracuse school system as part of Harry Unterfort's advance campaign for that picture at the Keith Theatre. Two essay contests were planted, one for Junior Highs and the other for Seniors, with original shooting scripts autographed by DeMille and stars offered as prizes. Should any of the essays prove worthy, the head of the English Department intends to enter them in the nationwide contest conducted by Paramount. For street bally, young man dressed as Mountie rode bannered horse about town; in addition barker also dressed as Mountie, was stationed out front during run.

For "Kitty Foyle," new stunt was started with the Syracuse *Press*, whereby they publish the name and address of a localite on each page of their paper. When that person presents himself at the paper's office, guest tickets to the picture are awarded. Contest angle was engaged in here also, with a Ginger Rogers resemblance stunt, cooperating merchant coming through with complete outfit for winner.

"LET'S HEAR FROM YOU"

O'Loughlin Honors Army Draftees

To give local draftees the proper sendoff recently, James O'Loughlin at the Strand Theatre, in Amesbury, Mass., just before the start of his last evening show played the National Anthem while the house lights were put up. As the audience stood at attention, speakers and guests were escorted by color guard of the American Legionnaires to the stage. After a brief ceremony, boys were presented with watches, entire stunt being covered by local dailies with stories and art. Ceremony was originally to have taken place at the Town Hall, but the enterprising O'Loughlin sold the city fathers on the idea of holding it at the theatre where more folks could attend.

"LET'S HEAR FROM YOU"

Nelson's "Flight" Stunt

Sought and secured by Maynard Nelson of the World Theatre, Kearny, Neb., was permission from the Civil Aeronautics Authority for a plane to fly over the city and eight surrounding towns and release thousands of small imprinted envelopes containing candy and a plug for "Flight Command." Stunt rated mention in local dailies.

EYEGLASS WIPERS OFFERED TO PATRONS

The inconvenience of clouded eyeglasses due to sudden change from street temperatures to warmed theatre is being relieved at Schine's Strand and Empire, Syracuse, via distribution of eyeglass wipers to patrons so affected.

The cloths promoted by Gene Curtis from local optician are so imprinted. Doorman distributes them to patrons as they enter the theatre.

Patrons Walk Through Ring For "Third Finger, Left Hand"

Ingenious outer lobby display was arranged by Manager E. R. Erickson at Warner's Rhodes, in Chicago for "Third Finger Left Hand," consisting of nine foot replica of an engagement ring. A small runway platform was placed at bottom of ring, which necessitated patrons walking through to gain admission to theatre proper. Title and star names were painted on the ring, with flitter used for diamond effect.

Second setpiece included cutout of girl's left hand with inexpensive ring mounted on proper finger. Ribbon attached ran across lobby to special advertising card with title and playdates. Large award badge was also featured with a 16-inch button made of cardboard with copy in large red letters reading "First Award. America's Number 1 comedy hit."

Special window display was arranged by Erickson with local jeweler, consisting of miniature stage with red velour curtain carrying title and playdates in flittered letters. Plaster cast of lady's left hand with ring, protruded from curtain. For street giveaway cheap rings were inserted in pay envelopes with copy "Place this ring on third finger of left hand as a reminder to see" etc.

"LET'S HEAR FROM YOU"

Pentecost Sends Raindrops For Advance on "Go West"

A real laugh-getter was the postcard message used in advance of "Go West" by Ed Pentecost, Loew's Grand, Atlanta. The message read: "At the request of a close friend of yours, we are shipping you, under separate cover, samples of our raindrops. Besides bringing relief from the drought, they can also be used in larger quantities to bathe the canary. We would refer you to the manager of Loew's Grand Theatre as to our qualities, but he has gone completely nuts since seeing the new Marx Bros. picture, 'Go West.'"

"LET'S HEAR FROM YOU"

Gilman's "Fight" Break

For the first issue of the new eight-page entertainment supplement of the Dayton *Sunday Herald,* Sam Gilman, Loew's, planted a full-page cover of Robert Taylor, Ruth Hussey and Walter Pidgeon as they appear in "Flight Command."

COMPARES AWARDS WITH SALARY CHECK

The Quarter-master medal received in the mail the other day reminds us once again that the Quigley Awards are as well worth working for as our weekly salary check. They furnish an added incentive to go out of our way to get extra dollars in the box office. You can count on setting our name in type quite a few times during the coming year whenever the Fortnight and Quarter-master awards are announced. — FRANCIS DEERING, Manager, Loew's, Houston, Texas.

"FORTNIGHT" WINNERS

STAN ANDREWS
Capitol, Guelph, Ont., Can.

FRANK BICKERSTAFF
Georgia, Athens, Ga.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

M. CONNER
Sheboygan, Sheboygan, Wis.

CLAY CORNELL
Schine's State, Rochester, N. Y.

A-KENT CRAIG
Capitol, St. Catherines, Ont., Can.

GENE CURTIS
Schine's Strand, Syracuse, N. Y.

JOE A. DI PESA
Loew's, Boston, Mass.

ED DUNN
Paramount, Des Moines, Ia.

ED FITZPATRICK
Loew-Poli, Waterbury, Conn.

ARNOLD GATES
Loew's Park, Cleveland, O.

FRANCIS GILLON
LeClaire, Moline, Ill.

BOB GRIFFITH
Lex, Chicago, Ill.

T. J. HANIFIN
Strand, Binghamton, N. Y.

WILL HARPER
Empress, Kelowna, B. C.

EDWARD HARRISON
State, Waterville, Me.

KEN HOEL
Senator, Pittsburgh, Pa.

A. J. KALBERER
Indiana, Washington, Ind.

PAUL KLINGLER
Rialto, Lewistown, Pa.

GEORGE LABY
Victory, Holyoke, Mass.

LOUIS LAMM
Palace, Lorain, O.

JACK LYKES
Loew's Valentine, Toledo, O.

WILLIAM B. McCURDY
Broadway, Portland, Ore.

W. P. McGEACHIE
Algoma, Sault Ste. Marie, Ont., Can.

JACK MARKLE
Coolidge Corner, Brookline, Mass.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

GEORGE PAPPAS
Rialto, Beaver Falls, Pa.

PEARCE PARKHURST
Larcom, Beverly, Mass.

JOHN F. PIVAL
Kramer, Detroit, Mich.

LES POLLOCK
Loew's, Rochester, N. Y.

JIMMIE L. REDMOND
Bonham, Fairbury, Neb.

H. W. REISINGER
Poli-Bijou, New Haven, Conn.

HARRY ROSE
Globe, Bridgeport, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

HARRY RUBIN
Tivoli, Michigan City, Ind.

CHARLES SCHLAIFER
United Artists, San Francisco, Cal.

HOWARD SEXTON
Voge, East Chicago, Ind.

FRANK SHAFFER
Dixie, Staunton, Va.

WILFORD N. SKLAR
Roxy, Clearfield, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

DAN TERRELL
Loew's, Washington, D. C.

T. TESCHNER
Loew's Stillman, Cleveland, O.

HAROLD H. THOMAS
Fulton, Fulton, Ky.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

MAXWELL WEINBERG
Little, Baltimore, Md.

Street Bally Aids Blasko On "You'll Find Out"

For "You'll Find Out" at the Warner Parthenon, in Hammond, Ind., Manager Al Blasko dressed three of his ushers in caps and gowns each carrying chest and back banners with one word from picture title. As crowds assembled, boys distributed Kay Kyser diplomas. Stylist of local paper ran a special style mat on Ginny Simms opening day, Station WJOB plugged songs from the picture three days ahead and numerous windows were promoted.

"LET'S HEAR FROM YOU"

Murphy's "Comrade X" Stunt

Readers of the Syracuse *Post-Standard* were asked to supply tongue-twister sentences for cash and guest ticket prizes as part of the "Comrade X" campaign put over by Frank Murphy, Loew's.

Weis Reports on "Melody Ranch"

Fred Weis, of the Savannah Theatre, Savannah, Ga., gave "Melody Ranch," the special three-day newspaper picturization included in the press-book, placing this material in the Savannah *Times,* with other items in the *News.* Weis arranged music store tie-ups on the sheet music and recordings of songs used in the production; and, for a week in advance, broadcast hit numbers from the score through a public address system over his marquee. Local newstrucks also carried a plug, including theatre and playdate.

A large Christmas tree was placed in the lobby, and Weis gave each child who attended the theatre during run a cowboy hat, bandanna neckpiece and Autry balloon. In addition, all children who had attended every chapter of the serial, "King of the Royal Mounted," received a Gene Autry sweat shirt.

ST. LOUIS MANAGERS OUTLINE ACTIVITIES

Fanchon & Marco Neighborhood Theatremen Report Tieins to Put Over Recent Drives

Put on in the declining months of last year by Fanchon & Marco neighborhood managers in St. Louis, and reported here recently by Les Kaufman, zone ad head, are representations of what some of the Harry Arthur theatremen did to stimulate general grosses. Many small-cost ideas were effected, a good example of which being the use of a four-page herald program executed for the Aubert by Manager Jack Brashear.

Seeking about for a different approach, Brashear struck upon a four-week "Star Hunt" wherein the first page was covered with silhouetted character star heads, properly numbered, and patrons invited to try their fortune in recognizing the stars and the pictures from which the heads were taken. Contest information was detailed on the inside spread which also carried display on coming attractions. Guest tickets were given weekly for the best ten lists of answers, with star heads changed each week.

Held for a four-week period, the theatreman found the idea strong enough to build grosses appreciably and, through the addresses on the contest answers, to determine what sections of the city from which the theatre drew. Expenses of the contest were met largely through merchant ads on back page.

"Lucky Number" Cards Draw

Merchant advertising in programs is a device used with the same success by Manager J. Crane, at the circuit's Maffitt. Devoting all of the space to attractions, Crane sells the back page to one food store for a sum to cover a goodly share of the program's printing costs. Tieup with the neighborhood weekly Community News in exchange for some guest tickets allows the manager page one publicity to reach a circulation of some 50,000, he reports.

At the circuit's Pageant, a lucky-number promotion in the theatre was put on for "Lucky Partners," a number of cards made up by one of the staff carrying different numbers and copy for the picture. Cards were distributed in advance with patrons requested to return them to the theatre on a following night when the lucky numbers were called, holders receiving passes. At the same situation for "Spring Parade" a giant postcard, addressed to Deanna Durbin at the Universal studios, thinking her for the picture's entertainment was taken to various neighborhood schools and signed by the students. Displayed in advance of the date, the card was mailed to Hollywood.

"Festival" Campaigns Effective

Benefit activities found profitable at the Pageant included a tiein with a girls' church society for a Saturday matinee showing wherein the house was rented on a flat basis. Posters were placed in parish houses throughout the city, meeting halls and society clubrooms. Addresses by officers of the organization to various groups stressed the theatre and attraction.

A Harvest Festival of Hits campaign by Manager Vernon Whitesides for the Richmond was illustrated in the lobby decorations of corn shucks and pumpkins also dressed up for the Thanksgiving shows. Programs carrying outside ads were also used. In advance of "Sea Hawk" and similarly for other attractions, cards signed by the ushers were distributed when seating patrons, copy reading: "We hope you like your seat and that we'll have the pleasure of seeing you at," etc.

Striking directly at the four schools in the Clayton section, Manager Ray Parker for the Shady Oak, promoted one of his drugstores to make up regular 12-inch rulers for distribution to classrooms. Face of rulers was imprinted with "it's a good rule to trade" copy for the store and a similar plug for the theatre. Also aimed at the schools was a coloring contest on "The Daltons," Parker having an artist friend stencil a scene from the picture which was used for mimeographed copies.

Other activities by Parker included jockey costumes worn by the staff for "Maryland" and ahead of a recent drive, landed a two-column shot in the downtown and neighborhood papers showing the manager being congratulated by the Mayor.

Merchants Tied to Dates

Represented by Manager Jack Rosenzweig, activities at the Manchester were tied in with neighborhood merchants for satisfactory returns. A quiz contest built around song titles and conducted by a local "Professor Swing" brought program advertising from the stores sponsoring the stage event. This was a part of Rosenzweig's "Harvest of Hits" campaign which offered guest passes on a lucky number program.

Tieins with stores for free coupons to children to be exchanged for passes were allowed by the cooperating merchants on purchases of a minimum amount. The offer was publicized by the manager's neighborhood paper, as also were his Thanksgiving offers to the children of free footballs, etc.

Low-cost exploitations at the circuit's Shaw built around the "Harvest of Hits" campaign were highlighted by promotion of sufficient advertising to write off almost all printing costs.

"ZIEGFELD GIRL" PRIZES OFFERED ART STUDENTS

Participation of art schools throughout the United States is expected in the M-G-M contest on "Ziegfeld Girl", wherein prizes totaling $1,000 are to be awarded for best drawings symbolizing the Ziegfeld Girl of 1941. Conducted with the cooperation of the New York Art Students League, contest is open to all artists and art students. Well-known illustrators will take part.

Campaign Briefs On Recent Dates In Various Parts

Arranged by Harvey Cocks, Quimby Theatres general manager and James R. Clapper, manager of the Palace, in Fort Wayne, Ind., a teaser newspaper campaign was accorded the Tom Brown unit of "Hollywood on the Loose." With the newspapers reportedly hard to crack, the theatreman succeeded in landing many stories and art work on the engagement. Much was made also over the personal appearance of Tom Brown at a Christmas party for local newspaper carriers which rated additional copy.

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For horror show of "The Mummy's Hand" and "Before I Hang" at the Albany, Albany, N. Y., Manager Eddie Selette dressed his marquee with paper skeletons and illuminated skeleton marks strung along box office window. Two headless dummies were planted on either side of boxoffice in addition.

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Locating an old model car, Ken Prickett at the El Rancho, Victoria, Texas lettered it with "Tin Pan Alley" copy and sent it out week ahead of opening. Public address system installed in car heralded the date as it toured streets. As crowds gathered, driver of car would stop, lie underneath and start hammering away, while concealed phonograph in car played "Get Out and Get Under".

▽

For his date on "Foreign Correspondent" at the Taft, in Flushing, Leonard Tuttle erected an effective lobby display which created much comment. Headlines from the various dailies concerned with war news, were planted on giant easel with tiein copy "Watch them in action. You can read what your Foreign Correspondents are doing in Europe. See them in action," etc.

▽

Through tieup effected with local oil company, Harry Brown, Jr., at the Grand, in Circleville, Ohio, promoted imprinted megaphones for giveaway in connection with "Knute Rockne." In addition fleet of company's trucks were appropriately bannered. Through cooperation of local football officials, truck was brought onto field before game and ushers distributed the megaphones.

▽

To open his first chapter of the serial "King of the Royal Mounted" at the State, Rochester, Clay Cornell distributed heralds to schools at dismissal time. Each carried lucky numbers, which if posted in lobby, were good for tickets. Setpiece was planted in lobby week ahead and comic books were distributed to the first 300 kids attending.

▽

Mystery girl wearing eye domino and to be known as "Nellie Kelly" paraded streets of Harrisburg, Pa., as part of Bill Elder's teaser advance on that date at the Loew Theatre. Stories run in dailies advised that those identifying the girl and tapping her on the shoulder were awarded guest tickets.

• personalities

ELIAS LAPINERE
former director of publicity for MGM in Continental Europe with headquarters in Paris, has opened his own art-ad service in New York City.

▽

ROBERT MURPHY
booking manager for the Shea Theatres, in Buffalo, has been named city manager for that circuit in Niagara Falls.

▽

JAMES MUIR
assistant at the Fox Waldo, Kansas City, has been transferred to the Brookside, same position, replacing WAYNE SISSON. CHARLES WEINSTEIN goes from the Rockhill to the Granada as assistant.

▽

R. T. MANN
has been named manager of the Missouri, at Carrolton, Mo.

▽

H. A. SODINI
has taken over the Strand, in Cedar Rapids, Ia.

▽

BILL GILLHAM
has been named manager of the new Quaker Theatre, in New Philadelphia, Ohio.

▽

BROCK WHITLOCK
formerly assistant at Loew's Capitol, Washington, has been appointed manager of Loew's Columbia there replacing FRANK TAYLOR. THEODORE TESCHNER, assistant at Loew's Stillman, Cleveland, has been appointed manager of that house, replacing WALLY CALDWELL.

▽

OTTO GRATZER
has taken over Jasmine in Mexico, N. Y.

▽

DAVE ZIMMERMAN
has succeeded his father as operator of the Majestic, in Rochester.

▽

KARL B. GAST
has sold the Madrid, Akron, Ind., to MARK GATES of Indianapolis.

▽

C. E. McKIMSON
has taken over the Princess, at Scandia, Kan., from R. E. COOPER.

▽

JOE KEARNS
and JOHN McHUGH have shifted positions with Kearns becoming assistant at the Hart, in Wilkes-Barre, Pa., and McHugh going to the Comerford in the same city.

▽

TOM JEFFERSON
has taken over the job of publicity director for Paramount Enterprises, Miami.

▽

C. F. DEANE
is now managing the Abbott Theatre, in Huntington, West Va.

▽

DARRELL SCHMALLE
has been named manager of the Winter Garden, in Seattle, with WILLIAM FLEMING taking over the Rivoli and WILLIAM KEATING the Colonial. JAMES SECHSER becomes assistant manager of the Woodland. All houses belong to the John Danz chain.

Showmen's Calendar

MARCH

2nd	Texas Flag Day
	Alexander Graham Bell Born—1847
	First U. S. Postage Stamps—1847
3rd	Maine Admitted to Union—1820
	Florida Admitted to Union—1845
	Edmund Lowe's Birthday
4th	Charter Granted to Pennsylvania
	John Garfield's Birthday
5th	Texas Annexed by United States
6th	Guy Kibbee's Birthday
7th	Luther Burbank Born—1849
8th	Thomas Jefferson (3rd President) Born—1743
10th	Telephone First Used—1876
13th	Standard Time Established in U. S. —1884
	Purim (Jewish Holy Day)
15th	Andrew Jackson (7th President) Born—1767
16th	West Point Military Academy Established—1802
	James Madison (4th President) Born—1751
17th	St. Patrick's Day
18th	Grover Cleveland (22nd and 24th President) Born—1837
	Robert Donat's Birthday
	Edward Everett Horton's Birthday
21st	First Day of Spring
22nd	Maryland Day
	Chico Marx's Birthday
23rd	Joan Crawford's Birthday
29th	John Tyler (10th President) Born —1790
30th	Alaska Purchased—1867
	Maryland Settled—1634
	Herman Bing's Birthday
31st	Victor Marconi's Birthday

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, New York

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

C. A. SKELLY
former manager of the New Arcade, Ohio, switches over to the New Lamax, in Wilmington, Ohio. CLARK RADER, owner, who has been operating the Lamax, takes over at the New Arcade.

▽

VERNON WATKINS
formerly with Griffith Amusement in Oklahoma City, has been added to the booking department of the Griffith Theatres, in Kansas City.

▽

GENE CURTIS
formerly at Schine's Paramount, Syracuse, has been transferred to the Strand. In addition, Curtis is also managing the Empire, house recently taken over by Schine. JACK FLEX replaces Curtis at the Paramount.

▽

FRANCIS GOOCH
manager of the M&P Uptown Theatre, in Bath, Maine, has been promoted to manager of the circuit's new Houlton, Houlton, Maine.

▽

JACK SANSON
manager of the State Theatre, in Manchester, Conn., has been elected president of the local Chamber of Commerce.

▽

DON BORRER
former manager of the Delavan, Delavan, Wis., has been transferred to the Geneva, Lake Geneva, Wis.

▽

MAX VAN BUREN
manager of the Brookside, Kansas City, and succeeded there by J. E. MATER, has been made manager at Newton, Kan., for Fox Midwest Theatres.

▽

CHARLES MEEKER
has been named manager of the Melba and Tower Theatres, in Dallas, Tex., succeeding the late AINSLEE WOOD.

▽

FRANK W. TALBERT
for many years associated with the Sheffield-Republic Exchange, Portland, is now managing the new Aladdin Theatre there.

▽

PAUL MURPHY
assistant manager of Loew's State, is now managing Loew's Ziegfeld, New York City. S. SCHWARTZ, assistant at Loew's 83rd, replaced Murphy. KENNETH TOWERS, chief of service at the Mayfair, becomes assistant at the Apollo. ROBERT SPODLICK, chief of service at the Sheridan, is now assistant at the Triboro. NAT SLATER, assistant at the Mt. Vernon, moves into the 83rd, while EDWIN LUCEY, chief usher at the 83rd, becomes assistant at Mt. Vernon.

▽

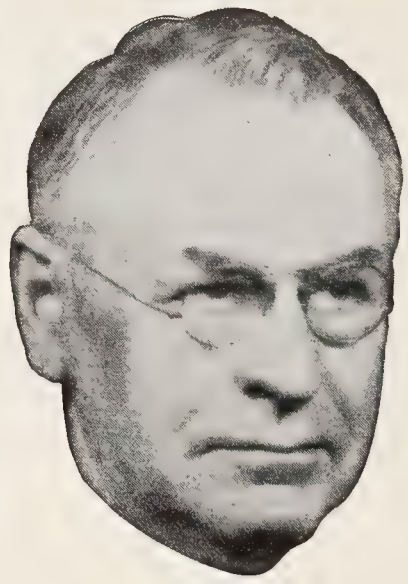
MAURICE DRUKER
assistant at Loew's Poli, Worcester, Mass., has been appointed relief manager of Loew's State, Cleveland, replacing EVERETT STEINBUCH, who is on leave of absence.

▽

JOE BUGALA
has been named manager of the Manos, in Ellwood City, Pa., succeeding HARRY C. BONDURANT, resigned.

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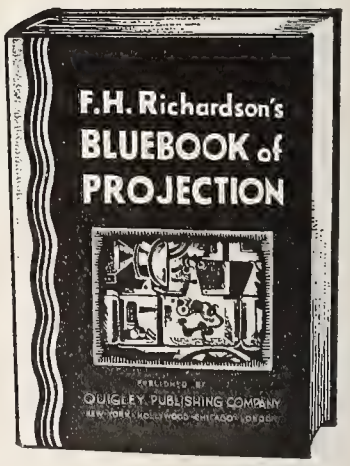
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SOUND TROUBLE CHARTS
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THE RELEASE CHART

INDEX

ACROSS the Sierras....Col
Adam Had Four Sons....Col
Affectionately Yours....*WB*
Air Devils....Mono
Along the Rio Grande....RKO
Always a Bride....FN
Among Human Wolves....Foreign
And Now Good-Bye....*Col*
Andy Hardy's Private Secretary....MGM
Angels Over Broadway....Col
Ape, The....Mono
Argentine Nights....Univ
Arise My Love....Para
Arizona....Col
Arizona Frontier....Mono
Arizona Gang Busters....Producers
Arkansas Judge....Rep

BACK in the Saddle Again....*Rep*
Back Street....Univ
Bad Man, The....MGM
Bad Man from Rio....Rep
Bank Dick, The....Univ
Barnyard Follies....Rep
Before I Hang....Col
Behind the News....Rep
Beyond the Sacramento....Col
Billy the Kid....*MGM*
Billy the Kid in Texas....Producers
Billy the Kid's Gun Justice....Producers
Billy the Kid's Range War....Producers
Billy the Kid Trails West....Producers
Bitter Sweet....MGM
Blackout....UA
Blonde Inspiration....MGM
Blondie Goes Latin....Col
Blondie Plays Cupid....Col
Blood and Sand....20th-Fox
Boom Town....MGM
Border Legion, The....Rep
Border Vigilantes....Para
Boss of Bullion City....Univ
Bowery Boy....Rep
Boys from Syracuse....Univ
Bride Came C. O. D.....*WB*
Bride Wore Crutches....20th-Fox
Brigham Young—Frontiersman....20th-Fox
Broadway Limited....*UA*
Buck Privates....Univ
Bury Me Not on the Lone Prairie....Univ

CALLING All Husbands....WB
Captain Caution....UA
Case of the Black Parrot....WB
Caught in the Act....Producers
Caught in the Draft....Para
Cavalcade of Faith....St. Rts
Chad Hanna....20th-Fox
Chamber of Horrors....Mono
Charlie Chan at the Wax Museum....20th-Fox
Charter Pilot....20th-Fox
Cheers for Miss Bishop....*UA*
Cherokee Strip....Para
Christmas in July....Para
Citadel of Crime....*Rep*
Citizen Kane....RKO
City for Conquest....WB
Colorado....Rep
Come Live with Me....MGM
Comin' Round the Mountain....Para
Comrade X....MGM
Convoy....RKO
Crime of Mary Andrews, The....MGM

DANCE, Girl, Dance....RKO
Dancing on a Dime....Para
Dangerous Cargo....Foreign
Dangerous Game, A....*Univ*
Dark Streets of Cairo....Univ
Dead Man's Shoes....Mono
Dead Men Tell....20th-Fox
Devil and Miss Jones, The....RKO
Devil Bat....Producers
Devil Commands, The....Col
Devil's Pipeline....Univ
Diamond Frontier....Univ
Dinah....Univ
Dispatch from Reuter's, A....WB
Dr. Kildare Goes Home....MGM
Dr. Kildare's Crisis....MGM
Doomed Caravan....Para
Doomed to Die....Mono
Down Argentine Way....20th-Fox
Dreaming Out Loud....RKO
Drums of the Desert....Mono
Dulcy....MGM
Durango Kid....Col

EARL of Puddlestone....Rep
East of the River....FN
Ellery Queen—Master Detective....Col
Escape....MGM
Escape to Glory....Col

FACE at the Window....Foreign
Face Behind the Mask, The....Col
False Rapture....Foreign
Fantasia....*Disney*
Fargo Kid, The....RKO
Father's Sons....WB
Father Is a Prince....FN
Fight for Life....*Col*
Five Little Peppers in Trouble....Col
Flame of New Orleans, The....*Univ*
Flight Command....MGM
Flowing Gold....WB
Footsteps in the Dark....*WB*
For Beauty's Sake....20th-Fox
Foreign Correspondent....UA
Four Mothers....WB
Free and Easy....*MGM*
Friendly Neighbors....Rep
Frontier Vengeance....Rep
Fugitive, The....Univ
Fugitive from a Prison Camp....Col

GALLANT Sons....MGM
Gay Caballero, The....20th-Fox
Girl, A Guy and a Gob, A....RKO
Girl from Avenue A....20th-Fox
Girl from Havana....Rep
Girl in the News....20th-Fox
Girl Must Live....20th-Fox
Girl's Best Friend Is Wall Street, A....*Col*
Girls Under 21....Col
Give Us Wings....Univ
Glamour for Sale....Col
Golden Fleecing....MGM
Golden Gloves....Para
Golden Hoofs....20th-Fox
Gone With the Wind....MGM
Go West....MGM
Great Dictator, The....*UA*
Great McGinty, The....Para
Great American Broadcast....20th-Fox
Great Mr. Nobody, The....WB
Great Plane Robbery....Col
Great Train Robbery, The....*Rep*
Great Profile, The....20th-Fox
Great Swindle, The....*Col*
Gun Code....Producers

HANG Out the Moon....*RKO*
Hard Boiled Canary....Para
Haunted Honeymoon....MGM
Here Comes Happiness....*WB*
Here Comes The Navy....WB
Here Is Ireland....Foreign
Her First Romance....Mono
Her Great Lie....*WB*
Heritage....Foreign
He Stayed for Breakfast....Col
High Sierra....WB
Hired Wife....Univ
Hit Parade of 1941, The....Rep
Hold That Woman....Producers
Honeymoon for Three....WB
Howards of Virginia, The....Col
Hudson's Bay....20th-Fox
Hullabaloo....MGM

I LOVE You Again....MGM
I'm Nobody's Sweetheart Now....Univ
I'm Still Alive....RKO
In Old Colorado....Para
Invisible Woman....Univ
It Happened to Me....Prod
I Want a Divorce....Para
I Wanted Wings....Para

JENNIE....20th-Fox

KEEPING Company....MGM
Kid's Last Ride, The....Mono
Kiss of Fire, The....Foreign
Kiss the Boys Goodbye....Para
Kit Carson....UA
Kitty Foyle....RKO
Knockout....*WB*
Knute Rockne—All American....WB

LADDIE....RKO
Ladies Must Live, The....FN
Lady Eve, The....Para
Lady in Question....Col
Lady from Cheyenne....Univ
Lady with Red Hair, The....WB
Land of Liberty....MGM
Las Vegas Nights....Para
Laughing at Danger....Mono
Law and Order....Univ
Leather Pushers....Univ
Let George Do It....Foreign
Let's Make Music....RKO
Letter, The....FN
Life With Henry....Para
Li'l Abner....RKO
Lilac Domino....Foreign
Little Bit of Heaven, A....Univ
Little Men....RKO
Little Nellie Kelly....MGM
Living Corpse, The....Foreign
Living Dead....St. Rts
Lone Rider Crosses the Rio....Prod
Lone Rider Rides On....Prod
Lone Star Raiders....Rep
Lone Wolf Keeps a Date, The....Col
Lone Wolf Takes a Chance....*Col*
Long Voyage Home....UA
Love Thy Neighbor....Para
Lucky Cisco Kid....20th-Fox
Lucky Devils....Univ
Lucky Partners....RKO

MAD Doctor, The....Para
Maisie Was a Lady....MGM
Major Barbara....*UA*
Mala Yerba....Foreign
Man I Married, The....20th-Fox
Man of the Hour, The....Foreign
Man Who Lost Himself, The....*Univ*
Margie....Univ
Marked Men....Producers
Mark of Zorro, The....20th-Fox
Mayerling to Sarajevo....Foreign
Meet Boston Blackie....Col
Meet John Doe....*WB*
Meet the Chump....Univ
Meet the Missus....Rep
Meet the Wildcat....Univ
Melody and Moonlight....Rep
Melody for Three....RKO
Melody Ranch....Rep
Men of Boys Town....*MGM*
Men Against the Sky....RKO
Mercy Plane....Producers
Merry Wives, The....Foreign
Mexican Spitfire Out West....RKO
Michael Shayne, Private Detective....20th-Fox
Misbehaving Husbands....Producers
Missing People....Mono
Miss Wheelwright Discovers America....*WB*
Mr. and Mrs. Smith....RKO
Model Wife....Univ
Money and the Woman....FN
Monster and the Girl, The....Para
Moon Over Burma....Para
Mozart....Foreign
Mr. Dynamite....Univ
Mummy's Hand, The....Univ
Murder Among Friends....20th-Fox
Murder at the Baskervilles....Foreign
Murder Over New York....20th-Fox
My Love Came Back....WB
My Son Is Guilty....Col
Mysterious Dr. R....*Univ*

NEUTRAL Port....*Foreign*
New Wine....*UA*
Nice Girl....Univ
Night at Earl Carroll's....Para
Night Train....20th-Fox
Nobody's Children....Col
No, No, Nanette....RKO
No Hard Feelings....*WB*
North from the Lone Star....Col
North West Mounted Police....Para
No Time for Comedy....FN

OKLAHOMA Renegades....Rep
Old Bill and Son....*Foreign*
Ole Swimmin' Hole....Mono
One Crowded Night....RKO
One Night in Lisbon....Para
One Night in the Tropics....Univ
Open Road....Foreign
Outlaw, The....20th-Fox
Outlaws of the Panhandle....Col
Outlaws of the Rio Grande....Prod

PASTOR Hall....UA
Penny Serenade....*Col*
Pepe Le Moko....*Foreign*
Petticoat Politics....Rep
Phantom of Chinatown....Mono
Phantom Submarine....Col
Philadelphia Story....MGM
Pier 13....20th-Fox
Pinto Kid, The....Col
Playgirl....RKO
Pony Post....Univ
Pot O' Gold....*UA*
Prairie Pioneers....Rep
Pride and Prejudice....MGM
Pride of the Bowery....Mono

QUARTERBACK, The....Para
Queen of Destiny....RKO
Queen of the Yukon....Mono

RAGE in Heaven....*MGM*
Ragtime Cowboy Joe....Univ
Ramparts We Watch....RKO
Range Busters....Mono
Rangers of Fortune....Para
Reaching for the Sun....Para
Reluctant Dragon....*RKO*
Remedy for Riches....RKO
Return of Frank James....20th-Fox
Rhythm On the River....Para
Riders of Black Mountain....Producers
Ride Kelly Ride....20th-Fox
Ride On Vaquero....20th-Fox
Ride, Tenderfoot, Ride....Rep
Ridin' on a Rainbow....Rep
Ridin' The Cherokee Trail....Mono
River's End....WB
Road Show....UA
Road to Zanzibar....Para
Robbers of the Range....RKO
Robin Hood of the Pecos....Rep
Rolling Home to Texas....Mono
Romance of the Rio Grande....20th-Fox
Roosty....*MGM*
Round Up, The....Para

SAILORS THREE....*Foreign*
Saint in Palm Springs....RKO
Sandy Gets Her Man....Univ
San Francisco Docks....Univ
Santa Fe Trail....FN
Scattergood Baines....RKO
Schubert's Serenade....Foreign
Scotland Yard....20th-Fox
Sea Hawk....WB
Sea Wolf, The....*WB*
Second Chorus....Para
Secret Evidence....Producers
Secret Seven, The....Col
Senate Page Boys....*Col*
Seven Sinners....Univ
She Couldn't Say, No....FN
Shepherd of the Hills....Para
She Stayed Kissed....WB
Show Business....RKO
Sign of the Wolf....Mono
Singapore Woman....*WB*
Sing, Dance, Plenty Hot....Rep
Sis Hopkins....*Rep*
Six Lessons from Madame Lazonga....Univ
Sky Murder....MGM
Sleepers West....20th-Fox
Slightly Tempted....Univ
Son of Monte Cristo....UA
So Ends Our Night....*UA*
South of Suez....WB
South to Karanga....Univ
So You Won't Talk....Col

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions not set for release are printed in italics.

Spring Parade .....Univ
Stars Look Down, The.....*MGM*
Strange Alibi .....*WB*
Stranger On the Third Floor.....RKO
Strawberry Blonde .....WB
Street of Memories.....20th-Fox
Strike Up the Band.....MGM
Sunny .....*RKO*

TAKE Me Back to Oklahoma.....Mono
Tall, Dark and Handsome.....20th-Fox
Texas Rangers Ride Again.....Para
Texas Terrors .....Rep
That Gang of Mine.....Mono
That Hamilton Woman!.....*UA*
That Night in Rio.....RKO
That Uncertain Feeling.....*UA*
They Dare Not Love.....*Col*
They Drive By Night.....FN
They Met In Argentina.....RKO
They Met on Skis.....Foreign
They Knew What They Wanted.....RKO
Thief of Bagdad.....UA
Third Finger, Left Hand.....MGM
Thirty Days Hath September.....*WB*
This Thing Called Love.....Col
Three Men from Texas.....Para
Three Scratches, The.....*Col*
Thundering Frontier .....Col
Time in the Sun.....St. Rts
Tin Pan Alley.....20th-Fox
Tobacco Road 20th-Fox
Tom, Dick and Harry.....RKO
Too Many Girls.....RKO
Topper Returns .....*UA*
Torso Murder Mystery.....Foreign
Trail Blazers .....Rep
Trailing Double Trouble.....Mono
Trail of the Silver Spurs.....Mono
Trail of the Vigilantes.....Univ
Triple Justice .....RKO
Tugboat Annie Sails Again.....FN
Tulsa Kid, The .....Rep
Two Women .....Foreign

UNDER Texas Skies .....Rep
Up in the Air.....Mono
VERY Young Lady, A.....20th-Fox
Victory .....Para
Villain Still Pursued Her.....RKO
Virginia .....Para

WAGONS Roll at Night.....*WB*
Wagon Train .....RKO
Walt Disney Festival.....RKO
Westerner, The .....UA
Western Union 20th-Fox
West of Abilene .....Col
West of Pinto Basin.....Mono
Where Did You Get That Girl?.....Univ
Winged Victory .....*WB*
Whirlpool .....Foreign
Who Is Guilty?.....Mono
Who Killed Aunt Maggie?.....Rep
Wildcat Bus .....RKO
Wildcat of Tucson .....Col
Wild Man of Borneo.....MGM
Woman's Face, The.....*MGM*
World in Flames .....Para
Wyoming .....MGM
Wyoming Wildcat .....Rep

YESTERDAY'S Heroes 20th-Fox
You'll Find Out.....RKO
Young Bill Hickok .....Rep
Young People, The.....20th-Fox
You're the One.....Para
You're Out of Luck.....Mono
Youth Will Be Served.....20th-Fox
ZIEGFELD Girl, The.....*MGM*

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.
Numbers following titles are production numbers.
Asterisk (*) after release date designates 1939-40 product, all others are 1940-41.
Coming Attractions not set for release are printed in italics.
Release dates are furnished as soon as available (advance dates are tentative and subject to change).
Running time is subject to change.
Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.
For complete listing of 1940-41 Short Subjects see Product Digest, page 50.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adam Had Four Sons	Warner Baxter-Ingrid Bergman-Fay Wray	Feb. 18,'41		
(See Product Digest, page 38)				
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Angels Over Broadway (G) 1009.	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40*	80.	Oct. 12,'40
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41	58	
(See Product Digest, page 25)				
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125.	Nov. 23,'40
Before I Hang (G) 1024	Boris Karloff-Evelyn Keyes	Sept. 17,'40*	63.	Oct. 12,'40
Beyond the Sacramento 2210	Bill Elliott-Evelyn Keyes	Nov. 14,'40	58	
(See Product Digest, page 3)				
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms	Feb. 27,'41		
(See Product Digest, page 46)				
Blondie Plays Cupid (G) 2016.	P. Singleton-A. Lake-L. Simms	Oct. 31,'40	68.	Nov. 2,'40
Devil Commands, The	Boris Karloff - Amanda Duff - Richard Fiske-Ann Revere	Feb. 3,'41		
Durango Kid (G) 2201	Chas. Starrett-Luana Walters	Aug. 15,'40	61.	Aug. 31,'40
Ellery Queen—Master Detective (G) 2024	Ralph Bellamy-Marg't Lindsey	Nov. 30,'40	69.	Nov. 30,'40
Escape to Glory (G) 2012	Pat O'Brien-Constance Bennett	Nov. 28,'40	74.	Nov. 23,'40
Face Behind the Mask, The 2029	Peter Lorre-Evelyn Keyser	Jan. 16,'41		
Fight for Life (A)	*Myron McCormick*	*Not Set*	69.	Mar. 16,'40
Five Litle Peppers in Trouble 1022	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40*	65	
Fugitive from a Prison Camp (G) 2032	Jack Holt-Marian Marsh	Sept. 5,'40	59.	Aug. 10,'40
Glamour for Sale (A) 1040	Roger Pryor-Anita Louise	Sept. 30,'40*	57.	Nov. 9,'40
Girl's Best Friend Is Wall Street, A	*Joan Bennett-Franchot Tone*	*Not Set*		
Girls Under 21 (G) 2038	Paul Kelly-Rochelle Hudson	Oct. 24,'40	64.	Nov. 16,'40
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53.	Nov. 23,'40
Great Swindle, The	*Jack Holt-Marjorie Reynolds*	*Not Set*		
He Stayed for Breakfast (A) 1006	Loretta Young-Melvyn Douglas	Aug. 22,'40*	89.	Aug. 10,'40
Howards of Virginia, The (G) 1001	Cary Grant-Martha Scott	Sept. 19,'40*	117.	Aug. 31,'40
Lady in Question, The (A) 1008	Brian Aherne-Rita Hayworth	Aug. 7,'40*	81.	Aug. 10,'40
Lone Wolf Keeps a Date, The (G) 2021	Warren William-Francis Robinson	Nov. 23,'40	67.	Nov. 16,'40
Lone Wolf Takes a Chance	*Warren William-Henry Wilcoxon - June Storey - Eric Blore*	*Not Set*		
Meet Boston Blackie	Chester Morris-Rochelle Hudson	Feb. 20,'41		
North from the Lone Star 2213.	Bill Elliott	Mar. 27,'41		
Nobody's Children 2030	Edith Fellows-Lois Wilson	Oct. 17,'40	65	
Outlaws of the Panhandle 2205.	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	
Penny Serenade	Irene Dunne-Cary Grant	Not Set		
(See Product Digest, page 29)				
Phantom Submarine, The 2033.	Anita Louise-Bruce Bennett	Dec. 20,'40	70	
(See Product Digest, page 23)				
Pinto Kid, The 2204	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
(See Product Digest, page 31)				
Prairie Schooners (G) 2209	Bill Elliott-Evelyn Young	Sept. 30,'40	58.	Nov. 16,'40
Secret Seven, The (G) 1039	Bruce Bennett-Florence Rice	Aug. 15,'40*	62.	Aug. 17,'40
Senate Page Boys	*H. Marshall-Virginia Bruce*	*Not Set*		
So You Won't Talk (G) 2018.	Joe E. Brown-Frances Robinson	Oct. 3,'40	69.	Sept. 28,'40
They Dare Not Love	*George Brent-Martha Scott-Paul Lukas-Richard Lyon*	*Not Set*		
This Thing Called Love (A) 2005	Rosalind Russell-Melvyn Douglas	Jan. 2,'41	98.	Dec. 28,'40
Three Scratches, The	*Ralph Bellamy-M. Lindsay-Chas. Grapewin*	*Not Set*		
Thundering Frontier, The (G) 2203	Chas. Starrett - Iris Meredith	Dec. 5,'40	57.	Sept. 21,'40
West of Abilene (G) 2202	Chas. Starrett-Marjorie Cooley-	Oct. 21,'40	57.	July 20,'40
Wildcat of Tucson 2211	Bill Elliott-Evelyn Young	Dec. 31,'40	59	
(See Product Digest, page 22)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary.	M. Rooney-L. Stone-I. Hunter	Feb. 28,'41		
Bad Man, The 124	Wallace Beery - Lionel Barry-more - Laraine Day	Feb. 14,'41		
(See Product Digest, page 47)				
Billy the Kid	*Robt. Taylor-Brian Donlevy-Ian Hunter-M. O'Sullivan*	*Not Set*		
Bitter Sweet (G) 110 (Color)	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40	94.	Nov. 16,'40
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40*	120.	Aug. 10,'40
Blonde Inspiration 123	John Shelton - Virginia Grey - Albert Dekker-L. Nolan	Feb. 7,'41		
(See Product Digest, page 45)				
Come Live with Me (A) 122.	James Stewart-Hedy Lamarr	Jan. 31,'41	85.	Jan. 25,'41
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 13,'40	89.	Dec. 7,'40
Crime of Mary Andrews, The.	Laraine Day - Robert Young - Marsha Hunt-Tom Conway	Feb. 21,'41		
Dr. Kildare's Crisis 115 (G).	Lionel Barrymore-Lew Ayres	Nov. 29,'40	75.	Nov. 30,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40	80.	Aug. 31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter	Oct. 4,'40	73.	Oct. 5,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40	104.	Nov. 2,'40
Flight Command (G) 117	Robert Taylor-Ruth Hussey	Jan. 3,'41	113.	Dec. 21,'40
Free and Easy	*Ruth Hussey-Robert Cummings-N. Bruce-R. Owen*	*Not Set*		
Gallant Sons (G) 111	Jackie Cooper-Gene Reynolds	Nov. 15,'40	70.	Nov. 16,'40
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40*	68.	Aug. 24,'40
Go West (G) 114	Marx Bros.	Dec. 6,'40	82.	Dec. 14,'40
Gone With the Wind (A) (Color)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Haviland	Jan. 17,'41	228.	Dec. 16,'39
Haunted Honeymoon (A) 104.	Robert Montgomery - Constance Cummings	Sept. 20,'40	83.	Aug. 3,'40
(Reviewed under title, "Busman's Holiday")				
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40	77	Oct. 26,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40*	99.	Aug. 10,'40
Keeping Company (G) 116	John Shelton-Ann Rutherford	Dec. 27,'40	80.	Jan. 4,'41
Land of Liberty (G) 120	Historical	Jan. 24,'41	98.	June 17,'39
Little Nelly Kelly (G) 112	Judy Garland-George Murphy	Nov. 22,'40	100.	Nov. 16,'40
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres-Maureen O'Sullivan	Jan. 10,'41	79.	Jan. 11,'41
Men of Boys Town	*S. Tracy-M. Rooney-B. Watson*	*Not Set*		
(See Product Digest, page 37)				
Philadelphia Story (A) 119.	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112.	Nov. 30,'40
Pride and Prejudice (G) 46.	Greer Garson-Laurence Olivier-	Aug. 2,'40*	118.	July 13,'40
Rage in Heaven	*Robert Montgomery - Ingrid Bergman-George Sanders*	*Not Set*		
Roosty	*L. Barrymore-Edw. Arnold*	*Not Set*		
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40	71.	Sept. 21,'40
Stars Look Down, The (A)	*Margaret Lockwood-Michael Redgrave-Emlyn Williams*	*Not Set*	103.	Jan. 27,'40
Strike Up the Band (G) 103.	M. Rooney-J. Garland-J. Preisser	Sept. 27,'40	121.	Sept. 21,'40
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40	96.	Oct. 12,'40
Wild Man of Borneo 121	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41		
(See Product Digest, page 39)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman's Face, The	*Joan Crawford - Melvyn Douglas-Conrad Veidt*	*Not Set*		
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40	89.	Sept. 14,'40
Ziegfeld Girl, The	*J. Stewart - J. Garland - H. Lamarr-T. Martin*	*Not Set*		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils	Leo Gorcey-Bobby Jordan	Mar. 10,'41		
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept. 30,'40	62.	Oct. 19,'40
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40*	55.	Aug. 31,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Dec. 20,'40		
Dead Man's Shoes	Leslie Banks-Wilfrid Lawson	Jan. 15,'41		
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40*	68.	Aug. 3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40	64.	Oct. 12,'40
Her First Romance (G)	Edith Fellows-Wilbur Evans	Dec. 25,'40	77.	Dec. 28,'40
Kid's Last Ride, The	Ray Corrigan-John King	Feb. 10,'41		
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40*	62.	Aug. 10,'40
Missing People (G)	Will Fyffe	Aug. 19,'40*	69.	Nov. 16,'40
Ole Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40	78.	Oct. 26,'40
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov. 11,'40	62.	Nov. 23,'40
Pride of the Bowery (G)	Leo Gorcey-Bobby Jordan	Dec. 15,'40	63.	Jan. 18,'41
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40*	73.	Sept. 21,'40
Range Busters (G)	John King-Ray Corrigan	Aug. 22,'40	61.	Sept. 7,'40
Ridin' the Cherokee Trail	Tex Ritter	Feb. 25,'41		
Rolling Home to Texas (G)	Tex Ritter	Dec. 30,'40	62.	Feb. 1,'41
Sign of the Wolf	Grace Bradley	Mar. 15,'41		
Take Me Back to Oklahoma (G)	Tex Ritter-Terry Walker	Nov. 11,'40	64.	Nov. 30,'40
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40	62.	Oct. 5,'40
Trail of the Silver Spurs (G)	John King-Ray Corrigan	Jan. 4,'41	58.	Jan. 25,'41
Trailing Double Trouble (G)	John King-Ray Corrigan	Oct. 1,'40	58.	Oct. 19,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40*	61.	Sept. 14,'40
Who Is Guilty? (A) (Reviewed under the title, "I Killed the Count")	Ben Lyon	Sept. 2,'40*	89.	Sept. 2,'39
West of Pinto Basin (G)	Ray Corrigan-John King	Nov. 25,'40	56.	Dec. 7,'40
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41	62.	Jan. 11,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov. 8,'40	113.	Oct. 19,'40
Border Vigilantes	William Boyd-Russel Hayden-Andy Clyde	Apr. 18,'41		
Caught in the Draft	Bob Hope - Dorothy Lamour - Lynne Overman	May 30,'41		
Cherokee Strip (G) 4005	Richard Dix-Florence Rice	Oct. 11,'40	86.	Oct. 5,'40
Christmas In July (G) 4007	Dick Powell-Ellen Drew	Oct. 25,'40	72.	Sept. 21,'40
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40*	63.	Aug. 17,'40
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov. 1,'40	75.	Oct. 12,'40
Doomed Caravan (G) 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41	61.	Jan. 11,'41
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40*	69.	Aug. 3,'40
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff	Aug. 23,'40*	83.	July 27,'40
Hard Boiled Canary (See Product Digest, page 46)	A. Jones-S. Foster-M. Lindsay	Mar. 7,'41		
In Old Colorado 4052 (See Product Digest, page 47)	W. Boyd-R. Hayden-A. Clyde	Feb. 28,'41		
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40	92.	Sept. 7,'40
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Apr. 25,'41		
Kiss the Boys Goodbye	Mary Martin-Don Ameche	July 18,'41		
Lady Eve, The	Barbara Stanwyck-Henry Fonda-Chas. Colburn-Eugene Pallette	Mar. 21,'41		
Las Vegas Nights	Phil Regan-Bert Wheeler-Tommy Dorsey	Mar. 28,'41		
Life with Henry (G) 4016	Jackie Cooper-Leila Ernest	Jan. 24,'41	74.	Jan. 18,'41
Love Thy Neighbor (G) 4013	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40	82.	Dec. 21,'40
Mad Doctor, The (See Product Digest, page 43)	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41		
Monster and the Girl, The	Ellen Drew-Red Cameron	May 16,'41		
Moon Over Burma (G) 4006	Dorothy Lamour-Robert Preston	Oct. 18,'40	75.	Oct. 19,'40
Mystery Sea Raider (G) 3934	Henry Wilcoxon-Carole Landis	Aug. 9,'40*	78.	Aug. 3,'40
Night at Earl Carroll's, A (G) 4011	Ken Murray-Rose Hobart	Dec. 6,'40	63.	Nov. 16,'40
North West Mounted Police (G) 3946 (Color)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40*	125.	Oct. 26,'40
One Night in Lisbon	Madeleine Carroll-Fred MacMurray-Dame May Whitty	June 13,'41		
Quarterback, The (G) 4004	Wayne Morris-Virginia Dale	Oct. 4,'40	69.	Oct. 5,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40	80.	Sept. 14,'40
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker	May 9,'41		
Road to Zanzibar, The	B. Crosby-B. Hope-D. Lamour	Apr. 11,'41		
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin	Sept. 6,'40	94.	Aug. 24,'40
Round Up, The	R. Dix-P. Morison-P. Foster	Apr. 18,'41		
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard-	Jan. 3,'41	83.	Dec. 7,'40
Shepherd of the Hills (Color)	John Wayne-Betty Field-Harry Carey-Beulah Bondi	Aug. 15,'41		
Texas Rangers Ride Again (G) 4012	J. Howard-E. Drew-M. Robson	Dec. 13,'40	67.	Nov. 2,'40
Three Men from Texas (G) 4050	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40	76.	Sept. 14,'40
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80.	Dec. 21,'40
Virginia (A) (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110.	Jan. 18,'41
World in Flames (G) 4010	Documentary	Nov. 15,'40	60.	Oct. 19,'40
You're the One (See Product Digest, page 37)	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb. 7,'41		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters 153	Tim McCoy	Sept. 16,'40	60.	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40	63.	
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40	60.	
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41		
Billy the Kid Trails West 161	Bob Steele	Feb. 22,'41		
Caught in the Act 107	Henry Armetta	Jan. 17,'40		
Devil Bat 105	Bela Lugosi	Dec. 13,'40	68.	
Gun Code 152	Tim McCoy	Aug. 3,'40	57.	
Lone Rider Crosses the Rio 164	George Houston	Feb. 1,'41		
Lone Rider Rides On, The 163	George Houston	Jan. 10,'41		
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40	66.	
MisBehaving Husbands (G) 104	Ralph Byrd-Luana Walters	Dec. 20,'40	65.	Dec. 21,'40
Outlaws of the Rio Grande 155	Tim McCoy	Feb. 15,'41		
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 5,'40	59.	
Secret Evidence 106	M. Reynolds-C. Quigley	Jan. 31,'40		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Judge (G) 010	Weaver Brothers and Elviry	Jan. 28,'41	72.	Jan. 31,'41
Back in the Saddle Again	*Gene Autry-Smiley Burnette*	*Not Set*		
Bad Man from Rio 075	Don Barry-Virginia Carol	Feb. 14,'40		
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40	67.	Nov. 23,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57.	Nov. 30,'40
Behind the News (G) 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	75.	Dec. 14,'40
Bowery Boy (G) 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40	70.	Jan. 4,'41
Citadel of Crime	*John Wayne - Frances Dee - Edward Ellis*	*Not Set*		
Colorado (G) 051	Roy Rogers-"Gabby" Hayes	Sept. 15,'40	57.	Sept. 7,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug. 31,'40*	67.	Aug. 17,'40
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov. 7,'40	67.	Nov. 16,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40	57.	Oct. 12,'40
Great Train Robbery, The	*Bob Steele-Claire Carleton*	*Not Set*		
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40	69.	Sept. 14,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford	Oct. 15,'40	88.	Oct. 19,'40
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57.	Dec. 21,'40
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40	68.	Nov. 23,'40
Melody and Moonlight (G) 005	Johnny Downs-Vera Vague	Oct. 11,'40	73.	Oct. 5,'40
Melody Ranch (G) 041	Gene Autry-Jimmy Durante	Nov. 15,'40	84.	Nov. 23,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40	57.	Aug. 17,'40
Petticoat Politics 020	Roscoe Karns-Ruth Donnelly-Spencer Charters	Jan. 31,'41		
Prairie Pioneers 065 (See Product Digest, page 47)	Bob Livingston-Bob Steele	Feb. 16,'41		
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40	65.	Aug. 24,'40
Ridin' on a Rainbow (G) 044	Gene Autry - Smiley Burnette-Mary Lee-Carol Adams	Jan. 24,'41	79.	Feb. 1,'41
Robin Hood of the Pecos (G) 054	Roy Rogers-Geo. "Gabby" Hayes -Sally Payne	Jan. 14,'41	59.	Jan. 18,'41
Sing, Dance, Plenty Hot (G) 010	Johnny Downs-Ruth Terry	Aug. 10,'40*	72.	Aug. 3,'40
Sis Hopkins	*Judy Canova-Bob Crosby-Chas. Butterworth*	*Not Set*		
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov. 22,'40	57.	Nov. 23,'40
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40	58.	Nov. 2,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40	57.	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40	57.	Sept. 21,'40
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40	70.	Nov. 2,'40
Wyoming Wildcat (G) 074	Don "Red" Barry-Julie Duncan	Jan. 6,'41	56.	Jan. 11,'41
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40	59.	Oct. 5,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	66.	Jan. 25,'41
Citizen Kane 118	Orson Wells-Dorothy Comingore	Feb. 28,'41		
Convoy (A) 161	Clive Brook-John Clements-Judy-Campbell-Edward Chapman	Jan. 3,'41	90.	June 29,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40*	89.	Aug. 31,'40
Devil and Miss Jones, The 122	Jean Arthur-Charles Coburn-Edward McNamara	Mar. 14,'41		
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford	Sept. 13,'40	81.	Sept. 14,'40
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63.	Nov. 2,'40
Girl, a Guy and a Gob, A 120 (See Product Digest, page 21)	George Murphy-Lucille Ball	Feb. 14,'41		
Hang Out the Moon	*Rosemary Lane-D. O'Keefe*	*Not Set*		
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40	72.	Sept. 21,'40
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	105.	Dec. 21,'40
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40	70.	Sept. 21,'40
Let's Make Music (G) 115	Bob Crosby-Jean Rogers-Elizabeth Risdon-Joseph Buloff	Jan. 17,'41	85.	Dec. 14,'40
Li'l Abner (G) 109	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40	78.	Nov. 9,'40
Little Men (G) 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Jan. 10,'41	84.	Dec. 7,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 30,'40*	101.	Aug. 17,'40

THE RELEASE CHART

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blood and Sand (Color)	Tyrone Power-Linda Darnell... Alan Curtis-Laird Cregar	May 30,'41		
Bride Wore Crutches, The 112. (See Product Digest, page 30)	Lynne Roberts-Ted North	July 4,'41		
Brigham Young—Frontiersman (G) 107	Tyrone Power-Linda Darnell	Sept. 27,'40	113.	Aug. 31,'40
Chad Hanna (G) 123. (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec. 27,'40	88.	Dec. 14,'40
Charlie Chan at the Wax Museum (G) 110.	Sidney Toler-Jean Valerie	Sept. 6,'40	63.	Aug. 3,'40
Charter Pilot 118.	Lynn Bari-Lloyd Nolan	Dec. 6,'40	70.	Nov. 30,'40
Dead Men Tell.	Sidney Toler-Sen Yung-Jean Rogers	Mar. 28,'41		
Down Argentine Way (G) 113. (Color)	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40	88.	Oct. 5,'40
Elsa Maxwell's Public Deb No. 1 (G) 105.	Brenda Joyce-Ralph Bellamy	Sept. 13,'40	80.	Aug. 31,'40
Fer Beauty's Sake.	Ted North-Marjorie Weaver	June 27,'41		
Gay Caballero, The (G) 108.	Cesar Romero - Sheila Ryan	Oct. 4,'40	57.	Sept. 28,'40
Girl from Avenue A (G) 104.	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in the News 127.	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78.	Oct. 12,'40
Girl Must Live, A (A).	Lilli Palmer-Margaret Lockwood	Apr. 25,'41	92.	May 13,'39
Golden Hoofs 130. (See Product Digest, page 31)	Jane Withers-Charles Rogers	Feb. 14,'41		
Great American Broadcast.	Alice Faye - Jack Oakie - John Payne-Cesar Romero	May 2,'41		
Great Profile, The (G) 111.	John Barrymore-Johne Payne	Oct. 25,'40	71.	Aug. 24,'40
Hudson's Bay (G) 115.	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Jan. 3,'41	94.	Dec. 28,'40
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40	78.	Dec. 7,'40
Man I Married, The (A) 101.	Joan Bennett-Francis Lederer	Aug. 2,'40	77.	July 20,'40
Mark of Zorro, The (G) 117.	Tyrone Power-Linda Darnell	Nov. 8,'40	93.	Nov. 9,'40
Michael Shayne, Private Detective (G) 124.	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41	77.	Dec. 28,'40
Night Train (A) 114. (Reviewed under title, "Gestapo")	Marg't Lockwood-Rex Harrison	Oct. 18,'40	93.	June 8,'40
Murder Among Friends.	John Hubbard-Marjorie Weaver	Mar. 14,'41		
Murder Over New York (G) 121 (See Product Digest, page 46)	Sidney Toler-Marjorie Weaver	Dec. 13,'40	65.	Dec. 7,'40
Outlaw, The	Walter Huston-Thomas Mitchell-Jane Russell-Jack Beutel	Mar. 21,'41		
Pier 13 (G) 106.	Lynn Bari-Lloyd Nolan	Aug. 23,'40	66.	Aug. 17,'40
Return of Frank James, The (G) 103 (Color).	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40	92.	Aug. 17,'40
Ride Kelly Ride 129. (See Product Digest, page 38)	Marvin Stephens-Rita Quigley-Eugene Pallette	Feb. 7,'41		
Ride On, Vaquero.	Cesar Romero-Mary B. Hughes	Apr. 18,'41		
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73.	Jan. 4,'41
Scotland Yard 131. (See Product Digest, page 47)	Nancy Kelly - John Loder - Edmund Gwenn	Feb. 28,'41		
Sleepers West	Lloyd Nolan-Lynn Bari-Mary Beth Hughes-Ben Carter	Apr. 4,'41		
Street of Memories (G) 102.	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70.	June 29,'40
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41	78.	Jan. 25,'41
That Night in Rio (Color) (See "The Road to Rio," Product Digest, page 45)	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41		
Tin Pan Alley (G) 120.	Alice Faye-Betty Grable-Jack Oakie-John Payne	Nov. 29,'40	92.	Nov. 23,'40
Tobacco Road	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41		
Very Young Lady, A.	Jane Withers - Nancy Kelly - June Carlson	June 6,'41		
Western Union 126 (Color) (See Product Digest, page 30)	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Feb. 21,'41		
Yesterday's Heroes (G) 116.	Robert Sterling-Jean Rogers	Sept. 20,'40	65.	Sept. 21,'40
Young People, The (G) 109.	Shirley Temple-Jack Oakie	Aug. 30,'40	79.	July 13,'40
Youth Will Be Served (G) 119.	J. Withers-J. Darwell-R. Conway	Nov. 22,'40	66.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackout (G) (Reviewed under title, "Contraband")	Valerie Hobson-Conrad Veidt	Nov. 29,'40	80.	Apr. 13,'40
Broadway Limited	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe-Patsy Kelly*	*Not Set*		
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40	86.	Aug. 3,'40
Cheers for Miss Bishop (G)	*Martha Scott-Wm. Gargan*	*Not Set*	*95*	*Jan.* 18,'41
Foreign Correspondent (G)	Joe McCrea-Laraine Day	Aug. 16,'40	120.	Aug. 31,'40
Great Dictator, The (G)	*Charles Chaplin - Paulette Goddard-Jack Oakie*	*Not Set*	126.	Oct. 19,'40
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40	97.	Aug. 31,'40
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter	Nov. 22,'40	105.	Oct. 12,'40
Major Barbara	*Wendy Hiller-Robt. Morley*	*Not Set*		
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Not Set*		
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson	Sept. 13,'40	92.	Aug. 3,'40
Pot O'Gold	*James Stewart-Paulette Goddard - Horace Heidt - Dick Hogan*	*Not Set*		
Roadshow (See Product Digest, page 6)	Adolphe Menjou-John Hubbard-Carole Landis	Jan. 24,'41		
So Ends Our Night (G)	*Fredric March - Margaret Sullivan - Glenn Ford - Frances Dee*	*Not Set*	120.	Jan. 25,'41
Son of Monte Cristo (G)	Louis Hayward - Joan Bennett - George Sanders	Jan. 10,'41	102.	Dec. 7,'40
That Hamilton Woman! (See "Lady Hamilton," Product Digest, page 31)	*Vivien Leigh-L. Olivier*	*Not Set*		
That Uncertain Feeling (See Product Digest, page 46)	*M. Oberon-Melvyn Douglas-Burgess Meredith*	*Not Set*		
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40	109.	Oct. 19,'40
Topper Returns	*Joan Blondell-Roland Young-Carole Landis-'Rochester'-Billie Burke-Patsy Kelly*	*Not Set*	120	*Jan.* 25,'41
Westerner, The (G)	Gary Cooper-Walter Brennan	Sept. 20,'40	99.	Sept. 21,'40

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013.	Ritz Bros. - Andrews Sisters -	Sept. 6,'40	74.	Sept. 7,'40
Bank Dick, The (G) 5010.	W. C. Fields-Una Merkel	Nov. 29,'40	73.	Dec. 7,'40
Back Street	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41		
Boss of Bullion City 5064.	Johnny Mack Brown	Jan. 10,'41		
Boys from Syracuse (A) 4003.	Allan Jones-Martha Raye	Aug. 9,'40	73.	July 20,'40
Buck Privates	Andrews Sisters - Abbott & Costello-Jane Frazee	Jan. 31,'41	84.	Feb. 1,'41
Bury Me Not on the Lone Prairie 5065 (See Product Digest, page 47)	Johnny Mack Brown - Fuzzy Knight	Feb. 14,'41		
Dangerous Game, A (See Product Digest, page 39)	*Richard Arlen-Andy Devine*	*Not Set*		
Dark Street of Cairo (G) 5040.	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59.	Dec. 7,'40
Devil's Pipeline 5052.	Richard Arlen-Andy Devine	Nov. 1,'40	65.	Nov. 16,'40
Diamond Frontier (G) 5019.	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40	71.	Oct. 12,'40
Dinah	Rudy Vallee	Mar. 21,'41		
Flame of New Orleans, The	*Marlene Dietrich - Roland Young-Bruce Cabot*	*Not Set*		
Fugitive, The (A) 5046. (pre-release 6-28-40) (Reviewed under the title, "On the Night of the Fire")	Ralph Richardson - Diana Wynward	Sept. 20,'40	76.	Jan. 6,'40
Give Us Wings (G) 5025.	"Dead End Kids"-W. Ford	Dec. 20,'40	62.	Nov. 16,'40
Hired Wife (G) 5006.	R. Russel-B. Aherne-V. Bruce	Sept. 13,'40	96.	Sept. 7,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	63.	Aug. 10,'40
Invisible Woman, The (A) 5018.	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 27,'40	70.	Jan. 4,'41
Lady from Cheyenne	Loretta Young-Robert Preston-Gladys George	Mar. 28,'41		
Law and Order (G) 5062	Johnny Mack Brown	Oct. 18,'40	57.	Nov. 30,'40
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40	64.	Sept. 7,'40
Little Bit of Heaven, A (G) 5017	Gloria Jean-Robt. Stack	Oct. 11,'40	86.	Oct. 19,'40
Lucky Devils 5053 (See Product Digest, page 30)	Richard Arlen-Andy Devine	Jan. 3,'41		
Man Who Lost Himself, The	*Brian Aherne-Kay Francis-Henry Stephenson*	*Not Set*		
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40	59.	Sept. 21,'40
Meet the Chump (See Product Digest, page 38)	Hugh Herbert-Anna Nagel	Feb. 14,'41		
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40	65.	Nov. 2,'40
Model Wife	Joan Blondell - Dick Powell - Charles Ruggles	Mar. 14,'41		
Mr. Dynamite	Lloyd Nolan - Irene Hervey - J. Carrol Naish	Mar. 7,'41		
Mummy's Hand, The (G) 5020.	Dick Foran-Peggy Moran	Sept. 20,'40	67.	Aug. 31,'40
Mysterious Dr. R	*Lionel Atwill-Lon Chaney, Jr.-Frank Albertson-Anne Nagel*	*Not Set*		
Next Time We Love (G) 5048. (Re-issue)	Margaret Sullavan-Jas. Stewart	Nov. 22,'40	85.	Feb. 8,'36
Nice Girl (See Product Digest, page 29)	Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan-Rbt. Benchley-Helen Broderick	Feb. 21,'41		
One Night in the Tropics (G) 5015	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40	82.	Nov. 9,'40
Pony Post (G) 5063	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40	59.	Dec. 21,'40
Ragtime Cowboy Joe (G) 5061	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40	58.	Oct. 5,'40
San Francisco Docks (G) 5027.	Burgess Meredith-Irene Hervey	Jan. 10,41	66.	Dec. 7,'40
Sandy Gets Her Man (G) 5021.	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40	66.	Nov. 16,'40
Seven Sinners (A) 5007	Marlene Dietrich-John Wayne	Oct. 25,'40	86.	Nov. 2,'40
Six Lessons from Madame..... Lazenga (G)	Lupe Velez-Leon Errol	Jan. 17,'41	62.	Jan. 18,'41
Slightly Tempted G) 5024	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	60.	Aug. 10,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40*	59.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept. 27,'40	89.	Sept. 28,'40
Trail of the Vigilantes (G) 5008	Franchot Tone-B. Crawford	Dec. 13,'40	75.	Dec. 14,'40
Where Did You Get That Girl? (G) 5030	H. Parrish-C. Lang-L. Errol	Jan. 3,'41	67.	Dec. 21,'40

WALT DISNEY PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	135.	Nov. 16,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours	*Merle Oberon-Dennis Morgan-Rita Hayworth*	*Not Set*		
Always a Bride [FN] (G) 570.	Rosemary Lane-George Reeves	Nov. 2,'40	58.	Nov. 30,'40
Bride Came C.O.D.	*Bette Davis-James Cagney-Stuart Erwin*	*Not Set*		
Calling All Husbands [WB] (G) 519	Ernest Truex-Luelle Fairbanks	Sept. 7,'40	64.	Sept. 21,'40
Case of the Black Parrot [FN]. (G) 572	Wm. Lundigan-Maris Wrixon	Jan. 11,'41	59.	Jan. 18,'41
City for Conquest [WB] (G) 506	James Cagney-Ann Sheridan	Sept. 21,'40	106.	Sept. 14,'40
Dispatch from Reuter's, A [WB] (G) 511	Edw. G. Robinson-Edna Best	Oct. 19,'40	90.	Sept. 28,'40
East of the River [FN] (G) 562	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 9,'40	73.	Nov. 2,'40
Father Is a Prince [FN] 569.	Grant Mitchell-Nana Bryant	Oct. 12,'40	56.	
Father's Son [WB] 520 (See Product Digest, page 46)	John Litel-Frieda Inescort	Feb. 1,'41		
Flight from Destiny [WB] (A)	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald	Feb. 8,'41	74.	Dec. 28,'40
Flowing Gold [WB] (G) 412.	Pat O'Brien-J. Garfield	Aug. 24,40*	82.	Aug. 31,'40
Footsteps in the Dark (See Product Digest, page 45)	*Errol Flynn-Ralph Bellamy-Brenda Marshall*	*Not Set*		
Four Mothers [WB] (G) 503.	Lane Sisters-Gale Page-Jeffrey Lynn-Claude Rains	Jan. 4,'41	86.	Dec. 21,'40
Great Mr. Nobody, The [WB]. (See "Stuff of Heroes," Product Digest, page 39)	Eddie Albert-Joan Leslie-Alan Hale-John Litel	Feb. 15,'41		
Here Comes Happiness (See Product Digest, page 39)	*Mildred Coles-Richard Ainley-Russell Hicks-Marjorie Gateson*	*Not Set*		
Her Great Lie	*Bette Davis-George Brent-Hattie McDanels-M. Astor*	*Not Set*		
Here Comes the Navy [WB] (G) 525 (re-issue)	James Cagney - Pat O'Brien	Dec. 21,'40	86.	Nov. 30,'40
High Sierra [FN] (G)	Humphrey Bogart-Ida Lupino	Jan. 25,'41	100.	Jan. 25,'41
Honeymoon for Three [WB] (A).	G. Brent-A. Sheridan-J. Wyman	Jan. 18,'41	75.	Jan. 25,'41
Knockout	*W. Morris-Olympe Bradna-Virginia Field-Cliff Edwards*	*Not Set*		
Knute Rockne—All American [WB] (G) 502	Pat O'Brien-Gale Page	Oct. 5,'40	98.	Oct. 12,'40
Lady with Red Hair [WB] (G) 512	M. Hopkins-R. Ainsley-C. Rains	Nov. 30,'40	80.	Nov. 16,'40
Letter, The [FN] (A) 552	Bette Davis-Herbert Marshall	Nov. 23,'40	97.	Nov. 16,'40
Meet John Doe	*G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington*	*Not Set*		
Miss Wheelwright Discovers America	*Jeffrey Lynn-Priscilla Lane-Ronald Reagan*	*Not Set*		
Money and the Woman [FN] (G) 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40*	65.	Aug. 17,'40
No Hard Feelings	*Ricardo Cortez-Wm. Lundigan-Maris Wrixon*	*Not Set*		
No Time for Comedy [FN] (A) 554	James Stewart-Rosalind Russell	Sept. 14,'40	93.	Sept. 7,'40
River's End [WB] (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40*	69.	Aug. 24,'40
Santa Fe Trail [FN] (G) 551.	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale	Dec. 28,'40	110.	Dec. 21,'40
Sea Hawk [WB] (G) 401	Errol Flynn-Brenda Marshall	Aug. 31,'40*	126.	July 27,'40
Sea Wolf, The	*Edw. G. Robinson-John Garfield-Ida Lupino*	*Not Set*		
She Couldn't Say No [FN] (G) 571	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40	64.	Dec. 28,'40
She Stayed Kissed [WB]	Dennis Morgan - Jane Wyatt - Shirley Ross	Feb. 15		
Singapore Woman	*Brenda Marshall-D. Bruce-Bruce Lester*	*Not Set*		
South of Suez [WB] (G) 513.	Geo. Brent-Brenda Marshall	Nov. 16,'40	87.	Dec. 21,'40
Strange Alibi	*Arthur Kennedy-Joan Perry-Minor Watson*	*Not Set*		
Strawberry Blonde [FN] (See Product Digest, page 30)	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41		
They Drive by Night [FN] (A) 460	Ann Sheridan-George Raft	Aug. 3,'40*	95.	July 13,'40
Thirty Days Hath September	*Eddie Albert-Joan Leslie-Alan Hale*	*Not Set*		
Tugboat Annie Sails Again [FN] (G) 561	Marjorie Rambeau-Alan Hale	Oct. 26,'40	75.	Oct. 26,'40
Wagons Roll at Night, The (See Product Digest, page 29)	*H. Bogert-S. Sidney-E. Albert*	*Not Set*		
Winged Victory	*Geraldine Fitzgerald-James Stephenson-Donald Crisp*	*Not Set*		

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Among Human Wolves G).	Basil Radford	Film Alliance	Dec. 1,'40	59.	Nov. 30,'40
Dangerous Cargo (A) 3 (Reviewed under title, "Hell's Cargo.")	Walter Rilla	Film Alliance	Aug. 3,'40	73.	Sept. 21,'40
Cavalcade of Faith (G)	Documentary	Jeffrey	Jan. 17,'41	65.	Jan. 11,'41
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct. 23,'40	65.	Oct. 19,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62.	
Here Is Ireland (G)	Travelogue	Irish-American	Oct. 3,'40	80.	Oct. 12,'40
Heritage (G)	Juanita Montenegro	French Films	Nov. 4,'40	75.	Nov. 16,'40
Kiss of Fire, The (A)	Viviane Romance	Hakim Brothers	Nov. 19,'40	83.	Nov. 30,'40
Let George Do It (G)	George Formby	Film Alliance	Aug. 31,'40	73.	Mar. 30,'40
Lilac Domino, The (G)	Michael Bartlett	Select	Dec. 6,'40	65.	Dec. 14,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept. 21,'40	82.	Sept. 28,'40
Living Dead, The (A)	Paul Wegener	Hoffberg	Dec. 16,'40	85.	Dec. 21,'40
Maia Yerba (A)	Lupita Gallardo	G. Soria	Sept. 21,'40	109.	Oct. 5,'40
Man of the Hour, The (A).	Maurice Chevalier	Trio Films	Nov. 20,'40	95.	Nov. 30,'40
Mayerling to Sarajevo (A).	John Lodge	Leo	Oct. 30,'40	90.	Nov. 9,'40
Merry Wives, The* (A)	Zdenek Stepanek	Lloyd	Nov. 11,'40	85.	Nov. 23,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct. 3,'40	75.	Oct. 19,'40
Murder at the Baskervilles (G) (Reviewed under title, "Silver Blaze.")	Arthur Wontner	Astor	Jan. 15,'41	68.	July 17,'37
Neutral Port (G)	*Will Fyffe*	*Gainsborough*	*Not Set*	92	*Jan.* 25,'41
Old Bill and Son	*Moreland Graham*	*General Film*	*Not Set*		*Dec.* 14,'40
Open Road, The (A)	Victor Francen	Mintz	Oct. 4,'40	85.	Oct. 19,'40
Pepe Le Moko (A)	*Jean Gabin*	*Mayer-Burstyn*	*Not Set*	100.	*Mar.* 20,'37
Sailors Three (G)	*Tommy Trinder*	*Assoc. British*	*Not Set*	87	*Oct.* 26,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90.	Sept. 7,'40
They Met on Skis (G)	Wissia Dina	C. L. Import	Dec. 21,'40	75.	Jan. 11,'41
Time In the Sun (A)	Documentary	World	Sept. 30,'40	59.	Oct. 5,'40
Torso Murder Mystery (A). (Reviewed under the title, "Traitor Spy.")	Bruce Cabot	Ziehm	Oct. 23,'40		Dec. 30,'39
Two Women (A)	Pierre Blanchar	Paragon	Nov. 1,'40	100.	Nov. 9,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct. *,'40	79.	Oct. 19,'40

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Damon Runyon's

The Brighter Side

Reg. U. S. Pat. Off.

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In a middling-sized city the other day at two movie theatres showing "Gone With the Wind" at popular prices, they had ropes up keeping the crowds in line. We are told that the same situation exists wherever they are putting on the picture for its second run and this, we think, should be a fine object lesson to the movie makers who occasionally become pessimistic over the future of the cinema.

If they give us cash customers genuine entertainment, we will do the rest, now and through the years to come. That is all "Gone With the Wind" is—entertainment. It is just an enthralling story told in the best manner of the screen. It has already hung up a new record for money grossed and this in a time when the world market is not what it used to be and before it is finally laid away on the shelf it will probably play to more cash customers and consequently more money than any half dozen pictures in the history of the industry combined.

"Gone With the Wind" is now an oldie as the age of pictures go. It has played all the big first run cities at advanced prices, and to jammed houses. You would have thought it must have absorbed all the trade possible to one picture, because even the cash customers who are usually content to wait until an offering gets down to the lower levels at the box office stretched a financial point to see it. But here it is doing a land office business all over again, and we suspect that some of this business is repeat stuff.

THAT IS, many cash customers who saw "GWTW" before are seeing it again, which is a further tribute to its entertainment value, especially when it is playing against numerous new pictures. We personally welcome the return of the picture because we know it will prove an antidote to a severe attack of screen poisoning that we sustained recently. One of those sad message pictures that come out of Hollywood in cycles leaped out on us in a theatre not long ago and bit us. The result was a spell of deep depression and complete lassitude toward all suggestions of theatre going.

A victim of screen poisoning, which is a malady peculiar only to cash customers, can scarcely abide the thought of seeing another picture for awhile. It produces dark thoughts of vengeance against the makers of the picture. Sometimes a victim has been known to sit brooding for hours at a stretch wondering where he might find the producer and the director and the authors and even the performers and give them what-for.

THE CONDITION is usually only temporary, as in our case, and can be promptly cured by something like "GWTW." We have already seen it three times, which is quite a job of seeing if you recall the lnegth of the picture. That is not a record with us, however. We think we have seen "Birth of a Nation," counting revivals and all at least half a dozen times and we gave the Disney short, "Three Little Pigs," our business on no less than ten different occasions.

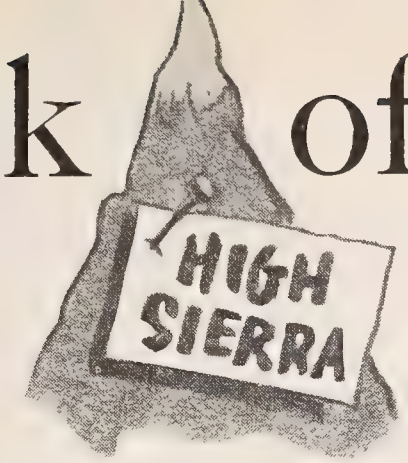
It might be argued that "GWTW" is a sort of freak in the picture business the like of which will never be seen again and that it cannot be used as a yardstick on pictures generally. We do not think this is true. We think that any picture with the same entertainment value would do the same business. We think this picture is definite proof that the movie makers have just scratched the box office possibilities of their game. When they stick to entertainment and entertainment only they are sure to be rewarded. The old gag still holds true—"There is nothing wrong with the pictures that a few good pictures will not cure."

BUT THERE REMAINS among the picture makers and especially, we think, the directors, that same curious misapprehension as to what constitutes entertainment value that has prevailed since the inception of the industry. We find it in the gloomy message cycles that produce the screen poisoning among the cash customers and in the arty efforts which win the encomiums of the critics but which are not entertainment within the purview of the cash customers.

"GWTW" should be run at least once a week in Hollywood for years to come and all direetors required to be present at every showing, with some representative of us cash customers announcing to them at intervals: "See, boys, that is what we mean."



The Peak of Excitement!



...AND MORE NEW ENTERTAINMENT PEAKS FROM WARNERS!..



"HONEYMOON FOR THREE"

ANN SHERIDAN
GEORGE BRENT
Charlie Ruggles
Osa Massen
Jane Wyman

"FLIGHT FROM DESTINY"

Geraldine Fitzgerald
Thomas Mitchell
Jeffrey Lynn
James Stephenson

WARNER BROS.

HIGH-SPOT OF THE INDUSTRY

Every attraction here listed is on film right n

"FOOTSTEPS IN THE DARK"

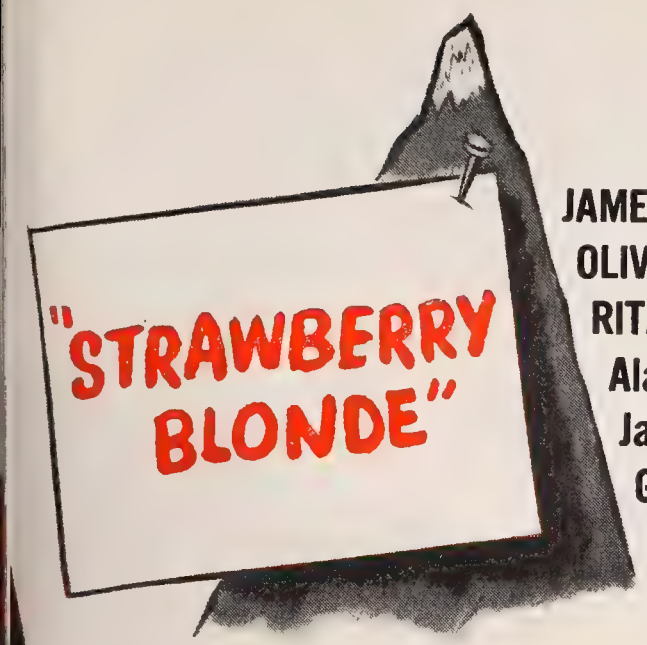
ERROL FLYNN
Brenda Marshall
Ralph Bellamy
Alan Hale

"THE BRIDE CAME C.O.D."

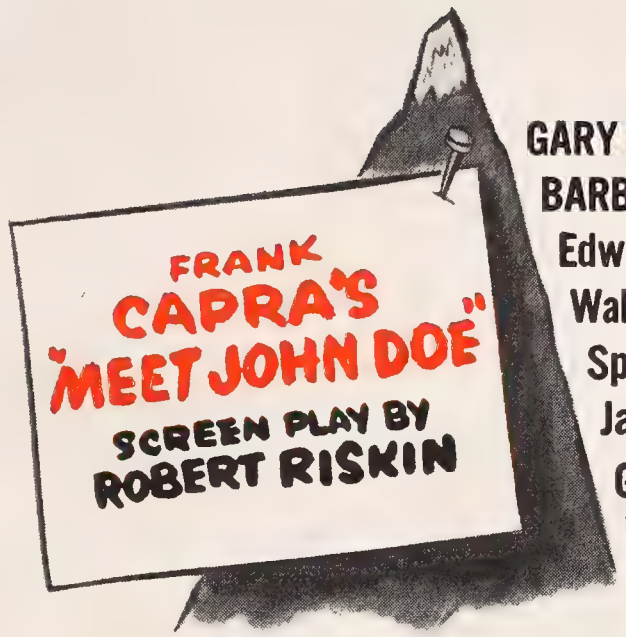
BETTE DAVIS
JAMES CAGNEY
Stuart Erwin
George Tobias
Eugene Pallette
Jack Carson

"MISS WHEELWRIGHT DISCOVERS AMERICA"

PRISCILLA LANI
RONALD REAGA
JEFFREY LYNN
May Robson

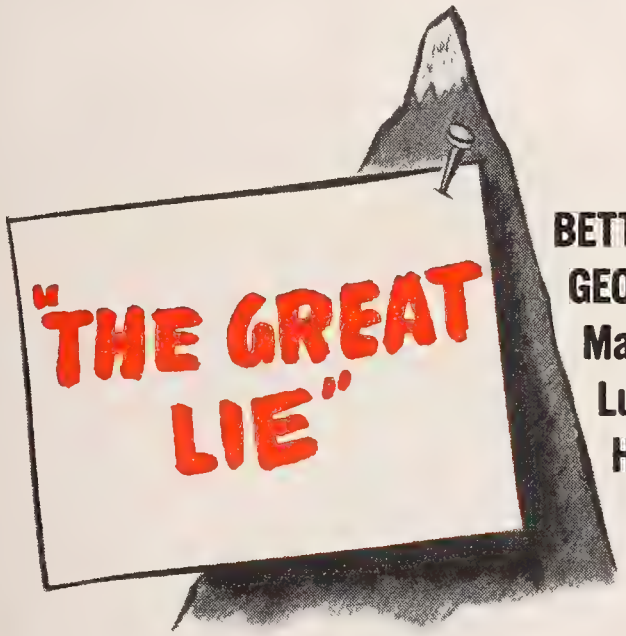


JAMES CAGNEY
OLIVIA DeHAVILLAND
RITA HAYWORTH
Alan Hale
Jack Carson
George Tobias

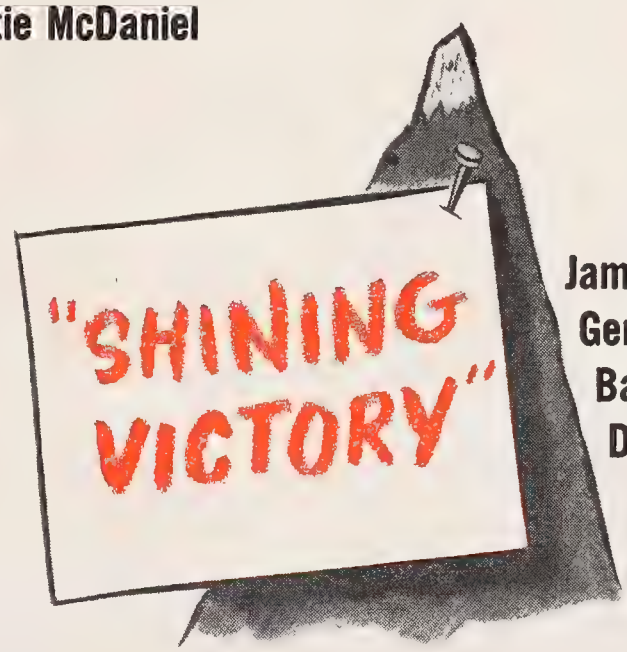


GARY COOPER
BARBARA STANWYCK
Edward Arnold
Walter Brennan
Spring Byington
James Gleason
and
Gene Lockhart

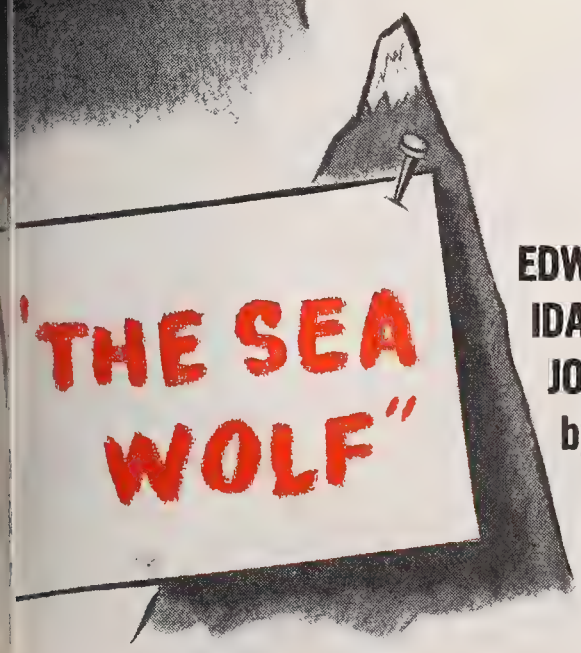
Produced at Warner Bros. Studio
Distributed by Vitagraph, Inc.



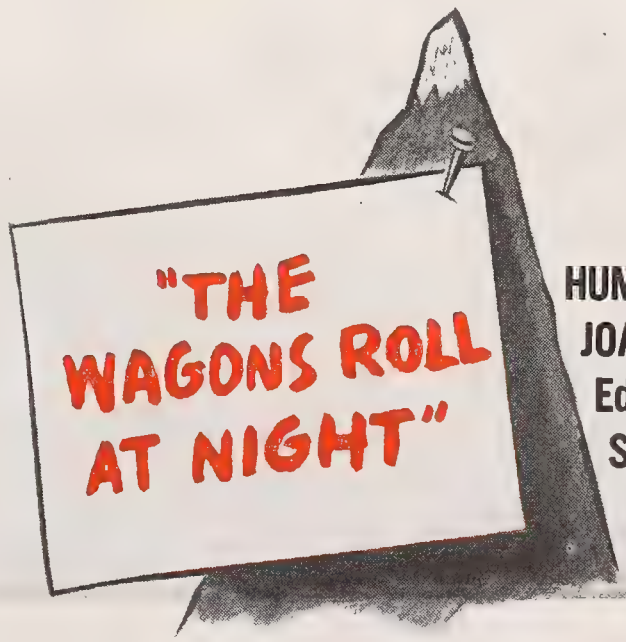
BETTE DAVIS
GEORGE BRENT
Mary Astor
Lucile Watson
Hattie McDaniel



James Stephenson
Geraldine Fitzgerald
Barbara O'Neil
Donald Crisp

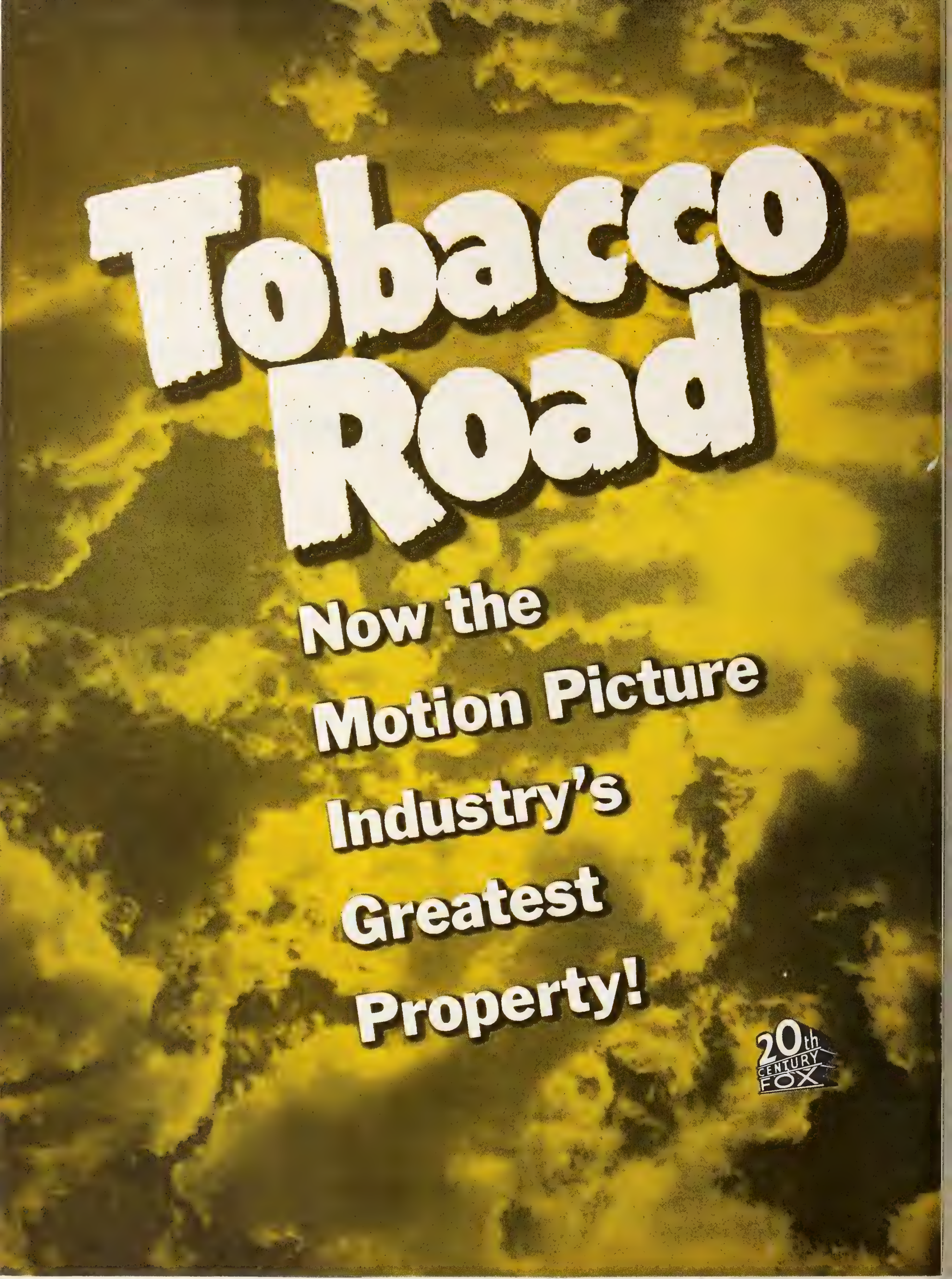


EDWARD G. ROBINSON
IDA LUPINO
JOHN GARFIELD
by JACK LONDON



HUMPHREY BOGART
JOAN LESLIE
Eddie Albert
Sylvia Sidney

L. WARNER *In Charge of Production* • HAL B. WALLIS *Executive Producer*


Tobacco Road
Now the Motion Picture Industry's Greatest Property!
20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 6 — February 8, 1941

What Freedom?

AS you may have observed variously from tidings in *The Herald's* columns, and graphically in the lay press, Mr. Russell Birdwell, public relations counsel in Hollywood, has of late, and so recently as last week, managed flashes of attention for some screen wares, and himself, by the anatomical approach: teases, strip and unstrip.

The device and technique, even the brilliant Mr. Birdwell must admit, is not exactly new, nor partaking of that order of originality which has won him success.

Also, as has been observed here before, the method has been abundantly proved to be no contribution to the status and health of the motion picture which can get into plenty of expensive trouble with mores without special effort.

All that, however, is of considerably less importance than certain sophistries which this same entrepreneur of publicity now advances pertaining to the privileges of the press.

The present flurry took its origin with the publication by "Pic," a Street & Smith fan bimonthly, of a series of pictures of one Miss Jane Russell in connection with her appearance in Mr. Howard Hughes' production "The Outlaw".

The layout in "Pic" led to vigourous protest in print from Miss Louella O. Parsons, who conducts a newspaper column syndicated about the land. She wondered why "the Hays office" let such art see publication. Mr. Birdwell said "All stills used by my office on the...production...have been approved by Simon Levy of the Hays Office." Mr. Levy said the pictures in question had not been submitted to him, and that they would not have been passed if they had been. The Hollywood representative of "Pic" confirmed the fact of non-submission, saying they had been made specially for "Pic" and shown to Mr. Birdwell's office, then forwarded to the publication's New York office—marked, he said, for some retouching which seems not to have been done.

NOW, technically, the pictures involved are no "stills" in the meaning of that word in the film industry. "Stills" are pictures of scenes from production, bits of the story's content. Publicity photographs are another matter. Mr. Birdwell could take a technical position on that element of his statement. The pictures of the actress were made on location and were quite laden with locus with respect to the player so conspicuously fronting so brassierly for the cause.

"Pic" boasts on its masthead: "covering the whole field of entertainment." In this instance quite a bit of it seems to be uncovered. It seems to be a lobby for circulation.

There is no disposition here to make a mountain of a molehill, or a couple of them, but the even larger issue is posed by Mr. Birdwell when he says:

"As everyone should know, however, no publicity organization—or any other organization for that matter—has any control of the great American press—or the right to even (his own split infinitive) question this free press—which fortunately is free to print whatever it wishes without submitting their (his plural) photographs or stories to the Hays office—or any other office, other than their own editorial sanctums.

"My company (ambiguous) will be the last ever to demand or even suggest any censorship—from the Hays office or any other body—on the rights of magazines, newspapers or any other members of the American free press."

SURROUNDED as he seems to be by his bosom friends, no doubt the earnest Mr. Birdwell has knitted his Duke of Wellington horseshoe frown over his scheme and utterance and decided that they are most opportunely abreast of the times and in the nature of a tocsin of democracy.

Mr. Birdwell might be aware that he is, in addition to being a press agent for a picture, also in the service of a motion picture industry which has larger final interests at stake.

The able Mr. Birdwell might understand, too, that the motion picture can ill-afford to seek to do on the printed page, or to contrive at its being done by others, that which it may not do, has agreed and signed and sworn not to do on the screen.

Destructive too, is the not so lightly implied attitude toward "The Hays Office" and its disciplines. That office which bears so commonly Mr. Hays' name is a cooperative and common purposeful banding together of the principal factors of motion picture production and distribution for their commonweal. The agreed Production Code, the Advertising Code and all related procedures are self-regulative devices, attained at considerable pains and costs, including experience. They have nothing at all to do with the freedom of the press. The motion picture, as concerned in this discussion, is the property of some manufacturers. Among the ingredients they buy, and so roundly pay for, are some personalities, whose voices and persons are, for their terms of service, specifically in delivery to the public, part of the merchandise. It is what they have sold and it is not theirs to give away or to have tossed about by irresponsible agents, not controlled by the agreed policies.

ALSO bearing on the nature of property reposing in a motion picture production there is the somewhat recent case of the issue between Mr. Charles Chaplin and Life magazine resulting in an injunction concerning a character picture in Life pertaining to "The Great Dictator."

The freedom of the press, sacred to democracy, is not at issue in such matters, nor in the matter of the pictures of the player in the production by Mr. Birdwell's client.

The doctrine of the freedom of the press is based on the interests of society. It implies no license to invade those interests, including common decency.

Examination of several other current and recent advertising manifestations, and screen presentations, too, indicate that Hollywood is forgetting some of its troubles of the not so long ago—and how it got that way. It got into its first trouble over legs and now there is a wave of going in for breasts. Is one to assume that is changing the subject?

As for the pictures which precipitated this discussion:
Russell Birdwell knows better.
Howard Hughes knows better.
Jane Russell knows better.
The motion picture industry knows better.

—Terry Ramsaye

This Week in the News

SUPREME COURT of arbitration completed with appointment of G. W. Alger and A. W. Putnam to board of appeals with Van Vechten Veeder Page 12
AAA completes and publishes 28 forms for machinery of arbitration Page 13
UNIVERSAL to hold 1941-42 sales convention next week, first of the season Page 15
ICE SHOWS gross millions in brief season; draw family audiences Page 16
DOUBLE BILL problem eased by changing hour of main feature, circuits find Page 17
MIAMI parades and gapes at opening of Universal's "Back Street" in four-day fete Page 18
U. S. accuses ASCAP of criminal violation of anti-trust laws Page 21
"TAKE decree and like it" only solution for exhibitors, Barton tells Virginia MPTO Page 22
"LITTLE THREE" seeks dismissal of Government anti-trust suits Page 24
BLUE LAW repeal recommended by legislative commission in Delaware Page 26
RADIO networks continue argument with FCC over monopoly report Page 30
RECORD audience of 850,000 sees "Philadelphia Story" at Music Hall; "Wind" on regular run Page 40
COMMERCIAL FM preparations rushed by radio companies; 30 permits granted, 56 pending Page 45

SERVICE DEPARTMENTS

Asides and Interludes Page 37
Hollywood Scene Page 32
Letters Page 41
Managers' Round Table Page 51
Reviews Page 33
What the Picture Did for Me Page 46
PRODUCT DIGEST, the living catalogue of industry wares Page 61

A Chewing Gum Market

THE William Wrigley Company (chewing gum in flavors of spearmint, doublemint, juicy fruit and others) is understood to have assured RKO of 2,000,000 customers for Radio's new "Scattergood Baines" motion picture, which will be generally released to theatres on February 21st.

Described as a goodwill gesture towards its chewing gum salesmen, but also carrying with it signs of a potent promotion, the Wrigley Company — whose advertising budgets for penny and nickle articles have for years been outstanding in American merchandising, will buy 2,000,000 tickets of admission to theatres playing "Scattergood Baines," for issuance to its 1,000,000 salesmen, two apiece.

Wrigley interests are said to have set aside $500,000 for the tickets, figuring an average expenditure of 25 cents per ticket.

The chewing gum manufacturer enters into the "Scattergood Baines" picture by way of its nightly sponsorship of the "Baines" serial over a nationwide Columbia Broadcasting hookup of 78 stations.

Wrigley has prepared a trailer featuring RKO's Guy Kibbee, who stars in the picture, and which the gum company will offer, gratis, of course, to exhibitors, to show with the feature, as "a gesture of welcome" at the theatre to the gum salesmen. Also, Wrigley will exploit the picture over its radio serial programs.

Press Agentry, 1941

HOLLYWOOD has a new order in press agentry. Its studio publicity directors this week conceived the Public Relations Institute, organized for the stated purpose of "encouraging and improving various elements of Hollywood publicity writing" and discouraging such street strip-tease stunts as the one witnessed by the public some weeks ago in Hollywood to draw attention to a picture in the making.

The movement was started some months ago to establish better relationship between chiefs of Hollywood news dissemination and the city news desks of the country's newspapers. It was proposed, at first, to send representatives on the road for direct contact. There were other proposals, now crystallizing in the Public Relations Institute.

To give Hollywood news and publicity "a more dignified atmosphere"—as one official spokesman described it—it was decided that the PRI be aligned with the Academy of Hollywood, and, so, the group's official title is to be known as the Public Relations Institute of the Academy of Motion Picture Arts and Sciences.

The PRI and the Academy are already at work, arranging to conduct a series of public exhibitions of motion picture still photography, starting in April in Hollywood, and then shipping the exhibit to New York and other leading cities of America, "to acquaint the public with the artistry of still photographers in Hollywood—world center of photographic art."

And, by way of developing interest of leaders of American press, art and photographic media, the Academy-PRI has appointed a committee of 28 members of those fields to judge the winners, to whom the Academy will strike medals of recognition.

Milestone No. 5

PROMISING an addition to the development of feature motion picture color cartoons, Paramount Pictures, in New York, Wednesday, announced "Milestone No. 5," "Mr. Bug Goes to Town," described as "a pioneering step in bringing to the screen the first solidly dramatic modern story of today in feature cartoon form." It is to be produced by Paramount's cartoon producer, Max Fleischer, in Miami.

Relaying word from Mr. Fleischer in Florida, Paramount, in New York, described "Mr. Bug Goes to Town" "as neither fantasy nor fable but a story of the fight for life by a community of little people" (bugs).

Hit Louella's Shows

LOUELLA O. Parsons, motion picture editor of International News, and who, variously down through the years has conducted a radio program on which Hollywood talent was invited to perform, mostly gratis, has encountered difficulties with the Screen Actors Guild over a similar show which she plans on the air for Lifebuoy (B.O.) soap.

The Guild has sent notice to its Class A player members to refuse invitations to appear on such shows as Miss Parsons' "unless such refusal jeopardizes the contractual relations with employing producers." Some producer contracts control player air appearances. Under Guild rules no member may give free performances on the radio.

Under the plan proposed by the film columnist some payment would be made to the actors. But the Guild announced that "acceptance of compensation so far below members' usual standard" would be an evasion of the rule and judged a violation.

"If one columnist succeeds in presenting a 'free talent' show, other columnists certainly will expect the same consideration from actors," the Guild stated. It was pointed out that in the case of the Gulf-Screen Guild radio program $10,000 is paid each week for talent, maintaining the wage scales. Performers on the Screen Guild show donate their pay to the Motion Picture Relief Fund.

Orders for "New Order"

SIGNIFICANT of some of the strange new directions in which the motion picture industry is headed under the "new order" of the consent decree is the disclosure of an ordinarily strange order issued by MGM to its field forces. As a result of it photographic transcriptions of the nation's 15,000-odd theatres will, within one year, repose in the files of MGM's branch, district, and home office executives, Edward Aarons, assistant to William Rodgers, the company's general sales manager, revealed at the New York home office this week.

Mr. Aarons said the company hoped to have a complete record within the year. The company thus will have an immediate and fairly reliable physical description of any theatre, in discussions about clearance and the modernity, cleanliness, appearance, and capacity of houses seeking favorable clearance.

Salesmen are using their own equipment, and "doing a good job," according to Mr. Aarons. In instances where a salesman has no camera, the company forwards one. In most instances, the salesmen have the films processed, and prints made. The company, Mr. Aarons said, reimburses them.

50 Decree Complaints

OVER 50 applications for arbitration demands by independents had been issued at mid-week by the 31 local tribunals of the American Arbitration Association, which started to function a week ago.

At the New York headquarters of the AAA it was said that every one of the offices in the 31 key cities had received at least one request for petition forms, while about 25 had been picked up personally by exhibitors and other interested parties in New York. A few of these forms probably were obtained for study but others are expected to be returned shortly to inaugurate formal arbitration proceedings on exhibitor trade practice complaints under the decree.

In New York two lawyers, Albert W. Putnam and George W. Alger, were appointed to the arbitration appeal board by Judge Henry W. Goddard. (See page 12.)

A Question of Age

STRINGENT Massachusetts child labor laws this week led to the swift cancellation of a two weeks' night club engagement in Boston by Lois Andrews, dancer and much-publicized "child bride" of George Jessel, the comedian. When the Boston Licensing Commission and State Labor Department questioned the employment of Miss Andrews, reputedly 16 years old, by the Club Versailles, she replied that her publicity was slightly exaggerated, that actually, she was 21, "and going on 22."

While officials checked with the Bureau of Vital Statistics at Los Angeles, where Mrs. Jessel was born and named Katherine Lorraine Gourley, the night club management withdrew her from the floor show after four appearances. The California registry gave her birth date as March 24, 1924. Mrs. Jessel, age 17, returned to family life with her husband.

Boston officers meanwhile pondered action against the club and Miss Andrews' agent, Saul Pepper of New York, for violation of state laws prohibiting the employment of women under 21 after 10 P.M. and prohibiting the employment of girls under 18 in liquor dispensing establishments.

A Rude Awakening

APPARENTLY hurrying back to Washington to be on hand for his Department of Justice announcement, Wednesday, of the Government's latest anti-trust undertaking, in this instance, against ASCAP, Thurman Arnold, assistant U. S. attorney general, Monday night, fell asleep in a Pullman train at New Haven, bound for the Capital, and awoke the next morning in Boston.

In New Haven, chief trust-buster Arnold boarded what he believed to be a Washington Pullman and gave his ticket to a porter.

Then he climbed into lower berth No. 6, he related later, and was settling down comfortably when a stranger came along and said that the berth was his. The porter took the tickets of both men for inspection and, returning, advised Mr. Arnold that he had the wrong bed. The porter didn't explain that it was in the wrong car, which would be coupled on to the wrong train.

A new bed was made and Mr. Arnold reported that he had a fine sleep, but that it was a rude awakening when he looked out of the window and saw Boston instead of Washington. He flew back to the Capital.

Emergency Order

FEDERAL legislation prohibiting the photographing of U. S. naval reservations or vessels by unauthorized persons has been introduced in the House of Representatives by Congressman Carl Vinson (Dem., Ga.).

Sponsored by the chairman of the powerful House Naval Affairs Committee, the measure is seen as having the backing of the Navy Department and a high probability of enactment.

However, the bill is not directed at motion picture companies or newsreels and, in fact, provision is made for the Secretary of the Navy to authorize the making of photographs when, in his opinion, the interests of national defense will not be adversely affected thereby.

Short on Quota

BRITISH film registrations for the present renters' quota year in the ten month period ending with January indicate that American companies in England are experiencing considerable production difficulty and in some cases it is unlikely that their appropriate quotas will be registered by the deadline date, April 1st. The difficulties of production under war conditions including the inaccessibility of stars, directors and technicians may also prevent the completion of plans to make many world market films. Only nine films have been registered by seven major companies although some double and one treble quota film have been made. The delay of the Government last year in announcing its intentions concerning industry legislation and dollar exchange are reported to have imposed production delays.

Registrations to January 31st were: MGM, three; Columbia, one; Warners, two; United Artists, one; RKO, two; Paramount, one; and 20th Century-Fox, none; Warners have two not yet shown and 20th Century-Fox one multiple and one single likewise not yet shown.

'Divvying' Millions

MILTON HANDLER, a New York attorney and professor at Columbia, in New York, has been appointed arbitrator of the dispute among the majors on the allocation of the $12,900,000 cash which the "Big Eight" may withdraw from Great Britain during the year ending October 31, 1941.

Metro-Goldwyn-Mayer has urged that the currency split be based on the amount of blocked sterling that each of the companies has now in England, this in order to reflect the current business of each company. Other majors believe that the allocation should be the same as last year, based upon the three-year average of each company's British business. Some of the companies were reported to be willing to accept either system but efforts to settle the question failed.

Mr. Handler is scheduled to begin arbitration proceedings next week and a final decision is expected by the end of February. Mr. Handler is a member of the panel of arbitrators of the American Arbitration Association and has acted in several of its proceedings. The currency allocation dispute, however, will not be under the AAA.

Censorship Millennium

THE Kansas State board of censorship, because of a cash surplus on hand, has reduced the motion picture censorship fees from $1.00 to 50c per 1,000 feet on all feature and comedy subjects. The new rate was ordered to take effect on February 1st, and will remain until the surplus fund of the board has been dissolved.

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THIS WEEK IN PICTURES



SHIRLEY TEMPLE, grown up and soon to appear with Mickey Rooney in MGM's Hardy family series, attends, flanked by father and mother, the opening of Walt Disney's "Fantasia" at the Carthay Circle in Los Angeles. The Carthay Circle run is the first showing of the Disney-Stokowski musical cartoon on the coast but its premiere was held in New York in December.





WINNERS of the Quigley Grand Awards in the annual Managers' Round Table competition are Ev Callow, left, advertising manager of Warner theatres in Philadelphia, who receives the Silver Award, and J. Ray Wheeler, right, manager of the B & K Granada Theatre in South Bend, Ind., winner of the Bronze Plaque. They were selected by a jury of showmen who examined their campaigns in New York last week and they will be given their Plaques at a luncheon in Hollywood in March which will climax a week of entertainment.



FOR GREEK RELIEF. Left to right: John L. Manta, owner of the Thalia and Milo and chairman of the Illinois division of the Greek War Relief Association; James Coston of Warner Theatres; John Balaban, president of B & K, shown handing his personal check to Demetrios Benetatos, consul general for Greece in Chicago; Spyros Skouras, national president of committee to raise $10,000,000 for war relief; Van A. Nomikos, national vice chairman of the Association, president of the Rex Theatre Co., and president of AHEPA; and Harry A. Reckas, president of Halsted Theatres and regional director for the Association in the midwestern states.

GABRIEL PASCAL, arrives in New York on the *Exeter* from Lisbon, with a print of George Bernard Shaw's "Major Barbara," latest of the Irish playwright's works to be translated to the screen. The producer brought word that Mr. Shaw is reconciled to motion pictures, in fact likes them when they are written by Mr. Shaw.

By Metropolitan



ANNUAL, below. Each year the advance and rear guard waves of publicity for the President's Birthday infantile paralysis fund celebrations bring pictures, posed like the one below, of film stars at the White House after luncheon with the First Lady.

Left to right, front row: Charlotte Greenwood; Constance Moore, Red Skelton, Lana Turner, Mrs. Red Skelton, Deanna Durbin, Mrs. Charles Pettijohn, Maureen O'Hara, Kay Aldridge, Margaret Davis, Mrs. Anna Eleanor Roosevelt, Mrs. Lauritz Melchior, Carol Ann Beery, Mrs. Jean Hersholt, Mrs. David McCoach, and Mrs. Clifton Fadiman. Back row: Charles Pettijohn, Wayne Morris, Jean Hersholt, George E. Allen, Stirling Hayden, Preston Foster, Tommy Harmon, Jay C. Flippen, Andrew Kelley, Clifton Fadiman, Glenn Ford, Lauritz Melchior, Melvin C. Hazen, Wallace Beery, Richmond B. Keech, Mrs. Andrew Kelley and Mrs. Mildred Turner.



Harris & Ewing



PRODUCER of the most Box Office Champion feature pictures during the last nine years, according to records of *Fame,* David O. Selznick, above, right, is presented with a Quigley Publications scroll documenting the fact. The presentation was made by Cecil B. DeMille, left, on Monday evening during Mr. DeMille's Lux hour on CBS.

FROM DENMARK, below. Extensive reconditioning of old American films in Europe is reported by the Oes brothers, Arthur, left, and Ingvald, right, in New York from Copenhagen. Arthur was a cameraman for Paramount in Denmark and Ingvald a distribution officer for the same company.

By Staff Photograher



By Staff Photographer





A CITY'S WELCOME, above, Deanna Durbin and her mother are greeted on their arrival in Miami to attend the premiere of Universal's "Back Street," Tuesday, at the Lincoln and Cameo theatres. Greeters are Mitchell Wolfson, left, Wometco president, and Commissioner C. D. Van Orsdel.



By Staff Photographer

CONGRATULATIONS, left, are received by Leon Fromkess at the New York headquarters of Producers Releasing Corporation. Last week he was made vice-president in charge of all office operations.

LOOKING FORWARD to his tenth year as manager of Loew's State theatre, New York, Al Rosen, left, receives a new assistant manager, Nate Slater, whom he had first employed as an usher nine years ago. Mr. Rosen's house is regarded as a school for the circuit's manager material.

ALGER, PUTNAM ROUND OUT NEW 'SUPREME COURT' UNDER THE DECREE

Paul Felix Warburg, Dedicating Field Tribunals, Promises No Hardships or Bottlenecks in New Arbitration System

The "supreme court" of the motion picture arbitration system under the consent decree was completed Monday afternoon when U. S. Judge Henry W. Goddard filed with the clerk of the Federal Court at Foley Square, New York, an order appointing George W. Alger, former special master in RKO reorganization proceedings, and Albert W. Putnam, also a lawyer, to the final appeals board of three.

On November 20, 1940, the day the consent decree was signed, Judge Goddard named former federal judge Van Vechten Veeder chairman of the arbitration appeals board. All three appointments were for a three year term. The salary of Chairman Veeder is $20,000 per year and that of the other two members, each $17,500. The offices of the board will be in Rockefeller Center.

The order of Judge Goddard, naming the three members of the arbitration appeals board, was made under authority given him in section XXII, subdivision 7 of the consent decree. According to the decree each member shall be "of known impartiality and distinction." Judges may be removed by the court and are eligible for reappointment at the end of the three year term.

Putnam, Alger Backgrounds

George William Alger, a lawyer, was born in Burlington, Vt. in 1872. After attending the University of Vermont and New York University law school he began the practice of law in New York City in 1895. He is a member of the law firm of Alger, Peck, Andrew and Rohlfs. Active in legislative matters, Mr. Alger drafted the present employers' liability act and the parole act in New York State and has also drawn up many amendments to labor and child labor laws. He has investigated prison and parole operations and in 1933 investigated the activities of the state superintendent of insurance. From 1931 to 1935 he was impartial chairman of the Commission on the Cloak and Suit Industry in New York City. In 1937 he was appointed special master in the reorganization of RKO. His home is at 45 Park Avenue and his office at 55 Liberty Street.

Albert William Putnam has been a member of the New York law film of Winthrop, Stimson, Putnam and Roberts since 1908. He began the practice of law in New York City in 1900, after receiving his AB and LL.B degrees from Columbia. For a number of years he was active in Squadron A, New York National Guard and graduated from the army general staff college in 1918. He was born at Spuyten Duyvil, N. Y. on September 22, 1877 and now makes his home at Highland Road, Rye, N. Y. He has an office at 32 Liberty Street, New York City.

The appeals board is not expected to decide any cases for three or four months. The rules of arbitration provide for various waiting periods during the course of an arbitration proceeding and it is unlikely that a case will pass through a local tribunal and be considered by the appeals board until May, it was said.

A system without bottlenecks or hardships to exhibitor, producer or public was outlined as the plan for the arbitration machinery of the motion picture industry by Paul Felix Warburg, chairman of the administrative committee, speaking over a Mutual coast-to-coast radio network last Saturday on a program dedicating the 31 local tribunals.



GEORGE WILLIAM ALGER



ALBERT WILLIAM PUTNAM

"The Association intends to apply to modern motion picture controversies the experience and practice it has followed in all of its other tribunals," Mr. Warburg said. The motto of the association is speed, economy and justice. We intend to organize the thirty-one new tribunals so there will be no bottlenecks in settling motion picture disputes, and so no hardships will result to producers, exhibitors or the public.

He continued, we intend to run this arbitration system with economy. That is the reason the fees for arbitrators and appeals have been drastically reduced. We intend to run this arbitration system with justice. That is the reason that every possible precaution is being taken to have impartial arbitrators."

The special arbitration program, called "America Arbitrates!" was held from 7:15 to 7:30 P.M. and it was carried by 72 Mutual stations. The first speaker was Cornelius V. Whitney, president of the American Arbitration Association, who discussed arbitration's part in the national defense effort. Commenting on the great publicity given to labor and other industrial disputes and little note to settlements, Mr. Whitney said, "If more prominence were given in the news to amicable settlements, the American people would get a truer picture of industry and realize that business and labor are settling countless differences daily by peaceful and speedy methods."

On the motion picture arbitration system Mr. Whitney said.

"Today, a system of arbitration for the settlement of disputes arising under trade practices in the motion picture industry goes into effect. It is a pioneering effort, and of importance to American business as a whole. Although some have expressed doubts, I hope the motion picture exhibitors and producers will approach arbitration with an open mind."

Mr. Warburg, chairman of the administrative committee of the film industry arbitration system, said.

"In dedicating the thirty-one tribunals which open today in thirty-one cities throughout the United States, I wish to point out that the importance of the new arbitration system does not hinge entirely on the fact that it sets up a method of settling trade disputes out of court in one of the country's most important industries. Of even greater importance is the fact that this new system is an indication that industry and the government can cooperate for the general good. It offers both industry and government an opportunity to end existing friction between them."

The AAA has chosen leading business and professional men as members of the local arbitration panels, Mr. Warburg said. "These men were selected for their reputations in their communities for integrity, ability and willingness to serve the public."

De Sylva Succeeds William LeBaron

B. G. "Buddy" De Sylva on Tuesday was appointed executive producer at Paramount, succeeding William LeBaron, who withdrew from the post Monday to produce independently for the company's release. Mr. De Sylva had been an associate producer for several months. His first picture, "Caught in the Draft," is now being completed. A producer of stage shows, he has two in New York currently. His film experience includes producer, associate producer, and story-writing relationships with Twentieth Century-Fox, MGM, RKO, and Universal, where he was prior to his Paramount affiliation. Mr. De Sylva first made his reputation as a song writer for George White's "Scandals" and the "Ziegfeld Follies," and he formed the song publishing concern, De Sylva, Brown, and Henderson, of New York.

Among the films in the making of which Mr. De Sylva had a prominent part have been "Captain January," "The Poor Little Rich Girl," "Ladies in Love," "Stowaway," "Bachelor Mother" and others.

AAA SETS 28 OFFICIAL FORMS FOR CONDUCTING ARBITRATION CASES

From "Demand for Arbitration" to "Record of Appeal"; Provision Made for Intervention, and Boards' Jurisdiction

Twenty-eight different official forms will be used by exhibitors and other participating parties, in the filing and furthering of exhibitors' trade practice complaints against circuits and the "Big Five," under the consent decree settlement of the Government's suit. The documents were completed and made available this week by the American Arbitration Association, in whose hands the Federal Court has vested application and supervision of the arbitration system, which started to function last Saturday, February 1st, through 31 tribunals in the field.

The forms, bringing the exhibitor's complaint officially before his local board, and carrying it on through the various stages of arbitration procedure, including appeals, are titled as follows:

DEMAND FOR ARBITRATION.
COMPLAINANT'S SUBMISSION.
DECLARATION OF INTERVENTION.
SUBMISSION BY INTERVENING PARTY.
NOTICE OF INTERVENTION.
AGREEMENT ON TRANSFER OF JURISDICTION.
SELECTION OF ARBITRATOR.
APPOINTMENT OF ARBITRATOR.
MUTUAL AGREEMENT FOR SELECTION OF ARBITRATOR.
APPLICATION FOR REVOCATION OF APPOINTMENT OF ARBITRATOR.
NOTICE OF DECISION IN REVOCATION.
NOTICE OF VACANCY AND APPOINTMENT OF ARBITRATOR.
NOTICE OF HEARING.
APPLICATION FOR REOPENING OF HEARING AND DECISION THEREON.
NOTICE OF REOPENED HEARING.
OATH OF ARBITRATOR.
SUBPOENA DUCES TECUM.
SUBPOENA.
NOTICE OF PARTIES OF INSPECTION.
ARBITRATOR'S RECORD OF INSPECTION.
NOTICE OF EXTENSION OF TIME.
RECORD OF PROCEEDING.
AWARD OF ARBITRATOR.
APPLICATION FOR REOPENING PROCEEDING.
NOTICE OF REOPENING PROCEEDING.
GENERAL STIPULATION.
NOTICE OF APPEAL.
RECORD OF APPEAL.

To institute an arbitration an exhibitor must file two forms, together with a filing fee of $10. The first form, addressed to the clerk of the local arbitration tribunal in the area where the exhibitor's theatre is located, is the "Demand for Arbitration." The following statements must be filled in:

"The undersigned, in accordance with the Rules of Arbitration and Appeals, demands that the controversy hereinafter described be submitted to arbitration under the Motion Picture Consent Decree, and files herewith a Submission dated ....., in accordance with the provisions of Section XXII, subdivision 9, of said Decree.

"1. Statement of claim and relief sought:

"2. Name and address of each exhibitor or distributor against whom this complaint is made:

"3. Name and address of each theatre involved in controversy:

"4. Name and address of each other exhibitor and distributor whose property complainant believes may be affected by an award in the arbitration proceeding:"

DEFENSE PRODUCTION REOPENS THEATRES

Defense operations and production in and around the Kansas City area has resulted in the construction and reopening of six theatres.

Fox Midwest plans a 1,500-seat house at Wichita, airplane factory center; T. J. Ghosen will build a 500-seat theatre at Waynesville, Mo., near Fort Leonard Wood; Midwest Theatres, Inc., has purchased the Opera House at Junction City, Kan., near Fort Riley; H. J. Griffith has reopened the Cozy theatre at Junction City, Kan., and the Army is building two frame theatres at Junction City.

The complainant (the exhibitor making the demand for arbitration) then must sign the form and give his address. On the same document the clerk records the date and fee.

At the same time the first form is submitted the exhibitor must sign the following form which is an agreement to abide by the decision of the arbitrator:

"The undersigned, Complainant, hereby agrees to submit to Arbitration, in accordance with the Rules of Arbitration and Appeals, under the Motion Picture Consent Decree, the controversy set forth in the annexed Demand for Arbitration, and undertakes to abide by and to comply fully with the Award of the Arbitrator."

This second form, called "Complainant's Submission" must be executed before a notary public.

"Declaration of Intervention"

The third form, "Declaration of Intervention," is used by any exhibitor or distributor whose business or property might be affected by the award and wishes to become a party to the arbitration proceeding. The following form and statement of interest in the case is filled in,

"The undersigned in accordance with the Rules of Arbitration and Appeals, herewith intervenes in and becomes a party to the above entitled arbitration by reason of (being named in the Demand) (being named in list filed by a defending party) (being an exhibitor or distributor whose business and property may be affected by an Award in this Arbitration) (*cross out reasons not applicable*) and files herewith the following statement setting forth his interest as an Intervenor in this Arbitration and the Submission dated ....., executed by him, as provided in subdivision 9 of Section XXII of the Motion Picture Consent Decree"

Any party intervening must also sign a submission agreement which is worded as follows and must be executed before a notary:

"The undersigned, Intervening Party, hereby agrees to submit to Arbitration, in the manner prescribed in Rule I of the Rules of Arbitration and Appeals under the Motion Picture Consent Decree, his interest in the above entitled Arbitration, as set forth in the annexed Declaration of Intervention, and undertakes to abide by and to comply fully with the Award of the Arbitrator."

Form five is used by the clerk to notify each other party of every intervention. It reads:

"Please Take Notice That (name of intervening party) having duly filed in the Tribunal of the ..... Arbitration District, a Declaration of Intervention dated ..... as provided in Rule I of the Rules of Arbitration and Appeals, has thereby become a party to the above entitled arbitration."

If all parties agree to change the jurisdiction of a case and have it handled in some other key city form six is filled in and signed by all:

"The undersigned, constituting all of the Parties in the above entitled Arbitration hereby STIPULATE and AGREE that the ..... Arbitration Tribunal be and the same hereby is selected as the Tribunal having jurisdiction of the above entitled Arbitration in lieu and instead of the ..... Arbitration Tribunal, and respectfully request the Clerk of said ..... Arbitration Tribunal to deliver forthwith Notice of such transfer of jurisdiction to the American Arbitration Association and to the ..... Arbitration Tribunal, and further request said Clerk to deliver forthwith to the Clerk of the ..... Arbitration Tribunal the entire file in this Arbitration."

Form seven is used for the selection of arbitrators suitable to all parties. Included in this form would be a number of names selected from the local panel of arbitrators:

"Please Take Notice that, pursuant to Rule III of the Rules of Arbitration and Appeals, the following List of Arbitrators selected from the Panel of Arbitrators is submitted for the purpose of enabling the Parties to the Arbitration to indicate thereon their preferences of Arbitrators.

"The undersigned, a Party to the above entitled Arbitration, hereby selects from the above list those persons whose names are not crossed off, and herewith authorizes the Clerk of the Tribunal to appoint an Arbitrator therefrom.

"Dated: ..... Signed.....

"Notice: .....

"1. This List is returnable to the Clerk on or before .....

"2. Unless this List is received by the Clerk within seven days after delivery, all Arbitrators named herein shall be deemed acceptable.

"3. Please leave *as many as possible* on the List, and indicate the order of preference.

"4. In the event no name appears from the Lists to be mutually acceptable to all Parties, or that none of those shown to be acceptable is available, the American Arbitration Association shall appoint an Arbitrator from the remaining members of the Panel. (Rule III).

"5. Your attention is called to Rule II, which authorizes the Parties by unanimous written Agreement to appoint one or more Arbitrators from the Panel of Arbitrators, by filing such Agreement with the Clerk of the Tribunal prior to the appointment of an Arbitrator. Form X will be supplied for this purpose."

Notification of Arbitrators

The eighth form is used to notify the man who has been selected to be arbitrator in the particular proceeding. This form will not be handled by exhibitors or distributors. The appointment is made from the men submitted to the parties unless no names are found acceptable. In the latter case the arbitrator is selected by the American Arbitration Board and not the clerk of the local tribunal.

The next form, number nine, is used when all parties agree on the selection of an arbitrator from the local panel. Such a selection must be unanimous.

Form ten is used when a party in an arbitration proceeding makes application for the revocation of the appointment of the arbitrator. It is addressed to the AAA at the New York headquarters, 1230 Sixth Avenue, and reads:

"Please take notice that the undersigned, a

(*Continued on following page*)

28 FORMS FOR ARBITRATION CASES

(*Continued from preceding page*)

Party to the above entitled Arbitration, in accordance with the provision of Rule IV of the Rules of Arbitration and Appeals, applies for the revocation of the appointment of ....., a duly appointed Arbitrator on the ground that he is disqualified under Rule II for the following reason(s), and attaches hereto his Affidavit of Prejudice."

The following instructions are printed on this form:

"This Application must be made immediately (within five days) following the applicant's discovery of the reason thereof, or the right to make this Application is deemed waived.

"If the Award has been made the applying Party must have given five days' notice of this Application to all other Parties.

"Proofs sustaining the allegation must be attached hereto."

Form 11 is used by the AAA to announce to all the parties action taken on the request (made in form ten) for the revocation of the appointment of an arbitrator. If the allegations are allowed a new arbitrator will be selected.

If something happens to prevent the selected arbitrator from serving for a particular proceeding the parties are notified by the AAA on form 12 which states:

"Please take notice that by reason of the neglect, refusal and failure on the part of ....., Arbitrator, to perform the duties of his office, the American Arbitration Association hereby revokes the appointment of said ..... as Arbitrator or declares the office vacant for the following reasons, in accordance with Rule IV of the Rules of Arbitration and Appeals:" (reasons will be listed).

All parties are informed of an arbitration hearing on form 13 which uses the following words:

"Please take notice that a Hearing in the above entitled arbitration will be held at the Motion Picture Arbitration Tribunal of the American Arbitration Association on....., the ..... day of ....., 19—, at ..... o'clock in the ..... noon before ....., Arbitrator.

"You are hereby requested to attend promptly with your witnesses and to present your proofs."

To Reopen a Hearing

Form 14 is used for an application to reopen a hearing and a decision. The applicant must list his reasons for the request. Under arbitration Rule VII a request may be made for reopening a hearing within 20 days after the award has been filed by the arbitrator. On the same form there is space for the arbitrator to note whether or not the request for reopening is granted.

On form 15 all parties and the arbitrator are notified that a hearing has been reopened and the time and day of the reopened hearing is given. It reads:

"Please take notice that the above entitled Arbitration, conducted under the Rules of Arbitration and Appeals, has been reopened pursuant to the provisions of Section VII thereof, and that a new Hearing will be held at the Motion Picture Arbitration Tribunal of the American Arbitration Association, on....., the ..... day of ....., 19—, at ..... o'clock in the .... noon before ....., Arbitrator.

"You are hereby requested to attend promptly with your witnesses and to present your proofs."

The "Oath of Arbitrator," form 16, is as follows:

"(Name), being duly sworn, deposes and says that he will faithfully and fairly hear and examine the matters in controversy between the above named Parties in accordance with the Rules of Arbitration and Appeals and that he will make a just Award according to the best of his understanding."

Form 17 is a "subpoena duces tecum" or order to produce certain material or records:

"The People of the State of .....

"To: .....

"Greeting:—

"I command you, that all business and excuses being laid aside, you and each of you appear and attend before ....., the Arbitrator appointed in accordance with the Rules of Arbitration and Appeals, under the Motion Picture Consent Decree, at the office of the..... Arbitration District, on the ..... day of .....19—, at ..... o'clock in the ..... noon, to testify and give evidence in a certain Arbitration now pending before said Arbitrator, then and there to be held between ....., Complainant, and ....., Defendant, on the part of ..... and that you bring with you, and produce at the time and place aforesaid a certain (description of material or records) now in your custody and all other deeds and evidences which you have in your custody or power concerning the premises. And for failing to attend, you will be guilty of contempt of court and liable to pay all losses and damages sustained thereby to the parties aggrieved, and forfeit fifty dollars in addition thereto."

Form 18, "subpoena," is somewhat similar to the preceding one and requires the appearance of individuals at a hearing:

"The People of the State of .....

"To: .....

"Greeting:—

"I command you, that all business and excuses being laid aside, you and each of you appear and attend before ....., the Arbitrator, appointed in accordance with the Rules of Arbitration and Appeals under the Motion Picture Consent Decree at the office of the Arbitration District, ..., on the ..... day of ..... of 19—, at ..... o'clock in the ..... noon, to testify and give evidence in a certain Arbitration now pending before said Arbitrator, then and there to be held between ....., Complainant, and ....., Defendant, on the part of ....., and for failing to attend, you will be guilty of contempt of Court and liable to pay all losses and damages sustained thereby to the parties aggrieved, and forfeit fifty dollars in addition thereto.

An arbitrator informs parties that he wishes to make an inspection on form 19:

"Please take notice that the undersigned Arbitrator in the above entitled Arbitration, appointed pursuant to the Rules of Arbitration and Appeals, deems it necessary to make an inspection of (description) in connection with the subject matter of the controversy, as provided in Rule VI of said Rules, and will on the ..... day of ....., 19—, at ..... o'clock in the ..... noon, inspect said..... at ....."

On form 20 the arbitrator sets forth his findings as a result of the inspection made pursuant to the notice given in form 19. Inspections are made in the presence of the parties or their representatives.

Form 21 is used by the arbitrator to inform the parties that a request for extension of time has been made and to set the date for the hearing or inspection or the next business in the particular arbitration proceeding.

The longest form of the collection is number 22 and is used by the clerk to provide a record of the proceeding. The following information is kept: name of arbitrator, oath administered, certificate that the arbitrator has received the demand, submission, declaration of interventions and submissions of intervening party or parties, names of the various parties and their representatives, notation as to whether a stenographic record was ordered or not, time of opening of hearing, name of witnesses, who called by and addresses of witness and description of exhibit and by whom presented, remarks, closing or adjournment of hearing and dates for the time award is due.

The arbitrator executes before a notary form 23 which is the award:

"The undersigned, being the Arbitrator appointed in accordance with the Rules of Arbitration and Appeals under the Motion Picture Consent Decree, having been duly sworn according to law and having duly heard the allegations and proofs submitted in the above entitled Arbitration, hereby makes the following Findings of Fact: ..... and awards as follows: ....."

On form 24 an exhibitor or distributor may make an application for reopening the proceeding. The request is directed to the arbitrator who handled the matter and he decides whether or not there should be a reopened hearing. The form reads:

"The undersigned, a Party to the above entitled Arbitration, hereby respectfully requests, pursuant to the provisions of Rule VII of the Rules of Arbitration and Appeals, that the above entitled Arbitration be reopened for the purpose of ....."

Notice of the reopening of proceeding is made on form 25:

"You are hereby notified that five days' notice, as required under Rule VII of the Rules of Arbitration and Appeals, is hereby given to each party in the above entitled arbitration of the re-opening of the Proceeding for the purpose of ..... and the date of such re-opening of the proceeding is set for ....."

Form 26, a "general stipulation," can be used to set forth any facts and points on which all parties agree.

The notice of appeal is made on form 27:

"Please take notice that ....., a Party to the above entitled Arbitration, hereby appeals to the Appeal Board, in accordance with Rule XIV of the Rules of Arbitration and Appeals, from an Award made and entered in the above entitled Arbitration on the ..... day of ....., 19—, and filed in the office of the Clerk of the ..... Arbitration Tribunal on the ..... day of 19—."

Also noted on the appeal application form are the following:

"The Filing Fee of $25 provided in Rule XIV is deposited herewith.

"Note: A copy of this notice is to be delivered to each Party to the Arbitration and to the Clerk of the Appeal Board."

The 28th and last is a record of appeal:

"To: Clerk, Appeal Board:

"There is transmitted herewith the Record of Appeal, in accordance with Rule XV of the Rules of Arbitration and Appeals, including the following required Documents and Papers, as attached hereto:

"1. The Demand for Arbitration and the Submission.

"2. Statements and Submissions of Intervening Parties.

"3. Notice of appointment and signed acceptance of the Arbitrator.

"4. Clerk's record of Hearing.

"5. Three copies of the transcript of the stenographic record of hearing or such abbreviation thereof as many have been agreed upon by the parties.

"6. Exhibits received in evidence and exhibits offered but not received in evidence, except such as may be omitted by stipulation."

'U' OPENS '41-42 CONVENTION, LEADS LITTLE THREE WITH EARLY MEETINGS

First Sales Meeting of New Season Set for Chicago Next Week; Increase in "A" Production for the Year Seen

Universal Pictures, one of the "Little Three" non-signatories to the consent decree settlement of the Government's trust suit against the majors, will meet, starting Saturday, in Chicago, in the first pre-seasonal sales convention for 1941-42, the earliest convention to be held by any company in a decade or more.

Without having to meet any of the requirements of selling in blocks of five and compulsory advance trade showings, as imposed by the decree settlement made by the "Big Five" distributors, Universal, and probably one other of the "Little Three", either Columbia or United Artists, are getting into convention session at an unprecedently early date to start new season's selling.

Universal home office, sales and studio executives and company district and branch office sales managers from all over the country and Canada, have assembled in Chicago for the annual sales convention scheduled for February 8th, 9th and 10th at the Blackstone Hotel. William A. Scully, general sales manager will preside.

It was said that this was the earliest date that any major company has been ready to set the product for the new season and it is understood that Universal salesmen may be in the field with contracts for the 1941-42 season by March 1st.

Discussed at Coast Meeting

The first plans for the program were made about a month ago, when a conference of distribution, sales and production heads was held in Hollywood. The final plans for the Universal sales meeting were consummated in the east a few days ago.

While no announcement of the new year's product will be made until after it is disclosed to the convention on Monday, February 10th it was learned that in view of the decided increment in star, producer and directorial power lined up for the new season, there probably would be a substantial increase in the number of Class A productions.

It was also certain that the production budget, while remaining "flexible", in accordance with the company's policy for the past two years, would show a large increase.

Those scheduled to leave for Chicago Friday from New York were:

J. Cheever Cowdin, chairman of the board of directors; Nate J. Blumberg, president; William J. Scully, vice president and general sales manager; Joseph H. Seidelman, vice president in charge of foreign affairs; also division managers Frank J. A. McCarthy and William J. Heineman; home office executives Adolph Schimel, B. B. Kreisler, James J. Jordan, F. T. Murray, Andrew J. Sharrick, Morris Alin and Henry A. Linet; and from the New York Exchange, Jules Lapidus, district manager, and Dave Levey, manager of the exchange.

The following were to go to Chicago from Canada.

Oscar Hanson, president of Empire Universal; Paul Nathanson, vice president of Empire Universal; A. W. Perry, general sales manager, and Clair Hague, Canadian representative for Universal.

The group from Universal Studios already en route to Chicago includes: Cliff Work, vice-president and general manager of the studios; Matthew Fox, vice-president; Joe Pasternak, Milton Feld, Dan Kelley and John E. Joseph, director of advertising and publicity, who was going direct from the "Back Street" premiere in Miami.

District sales managers and branch managers who were to attend the convention include:

District Manager Dave Miller, Cleveland; Branch Managers J. R. Kauffman, Cleveland; Peter Rosian, Cincinnati; John J. Scully, Buffalo; J. J. Spandau, Albany; Pete Dana, Pittsburgh.

District Manager H. D. Graham, Atlanta; Branch Managers John Ezell, Atlanta; J. A. Prichard, Charlotte; H. I. Mansfield, Memphis; W. M. Richardson, New Orleans; Ed S. Olsmith, Dallas; James Hobbs, Oklahoma City.

District Manager J. E. Garrison, Kansas City; Branch Managers Grover Parsons, Kansas City; Harry Hynes, St. Louis; Lou Levy, Des Moines; Otto Siegel, Omaha.

District Manager A. J. O'Keefe, Los Angeles; Branch Managers C. J. Feldman, Los Angeles; Jack Langan, Denver; R. O. Wilson, Portland; C. R. Wade, Salt Lake City; Barney Rose, San Francisco; L. J. McGinley, Seattle.

District Manager E. T. Gomersall, Chicago; Branch Managers M. M. Gottlieb, Chicago; Ed Heiber, Detroit; H. H. Hull, Indianapolis; Frank Mantzke, Milwaukee; L. J. Miller, Minneapolis, and Gordon Craddock, special representative.

Universal officials said it was uncertain whether or not there would also be a later sales meeting which would be attended by the salesmen.

United Artists, Columbia Meet

United Artists and Columbia were reported planning to follow the lead of Universal and have early sales meeting for consideration of 1941-42 product.

Arthur W. Kelly, United Artists vice-president in charge of distribution, said Monday after returning to New York from studio conferences that he would disclose the company's plans for a sales convention within the next 10 days. He also intimated that some changes might be made in the United Artists selling policy, but said that no statement would be made before February 12th.

The chief executives of Columbia are engaged in new season production conferences at the studio. It was reported that following the meetings plans for the sales convention and selling policies probably would be made.

Charles Chaplin was to return to Hollywood this week to begin work on a new production for United Artists, Mr. Kelly said while in Chicago en route to New York. He also said that the company expected one or two pictures from David O. Selznick for release during the new season.

Twentieth Century-Fox To Continue Talks

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, said in Chicago last week that determination of future policies would be discussed further in New York. Conferences on the subject have been recently held in Hollywood.

Mr. Schenck said he believed that the consent decree would be beneficial to the industry because the exhibitor would be able "to buy the product he knows will bring business into the theatre."

William F. Rodgers, general sales manager for Metro-Goldwyn-Mayer, said last week that the final decision on arrangements for selling under the decree would not be made for about two months. In a month or six weeks the new season's schedule will be set and selling plans can be worked out, it was said. Mr. Rodgers also remarked that it would be several months before the company knows how many additional salesmen will be required.

On Tuesday the Ned Depinet Drive advance squad held a meeting at the New York exchange headed by Bob Wolff. Leo Devaney is sales drive captain. Andy Smith, sales manager; Harry Michalson, short subjects sales manager, and Bob Mochrie, eastern division sales manager, were scheduled to attend. Harry Gittleson, editor of the Drive publication, was also present. Mr. Devaney will also visit Montreal and Toronto to complete a tour of all the company's exchanges in the United States and Canada which began January 3rd.

PASTORS GROUP CRITICIZES FILMS

The Ohio Pastors Association, in convention at Columbus, Ohio, this week, went on record as reproving the motion picture industry for "the notable increase in those pictures which glorify war and leave the implication that military methods can best overcome fascism and other pseudo philosophies which bedevil the world." The association also advocated more efficient use of radio by religious forces, a more intelligent criticism of current programs, and the inauguration of a weekly Sunday program to be known as "The Ohio Sunday School of the Air."

Five MGM Short Subjects Nominated for Academy

Nominations, in the three divisions of its short subjects awards, were announced on Tuesday by the Academy of Motion Picture Arts and Sciences, in Hollywood.

The nominations were: In cartoon division, "The Milky Way," MGM, "Puss Gets the Boot," MGM, and "A Wild Hare," Warners; in one-reel category, "London Can Take It," Warners, "More About Nostradamus," MGM, "Quicker'n a Wink," MGM, and "Siege," Pathe; in the two-reel classification, "Eyes of the Navy," MGM, "Service With the Colors," Warners, "Teddy, the Rough Rider," Warners.

The Disney studio did not enter the competition. Of the 10 short subjects nominated, it will be seen MGM produced five, Warners four, Pathe one.

Judging is scheduled next Wednesday, at the Disney studio theatre, by the Academy's governors and the awards rules committee.

Heretofore, judging had been done by a special committee selected from the studios and Academy branches.

BOX OFFICE INCOME OF ICE REVUES IS NOW RUNNING INTO MILLIONS

Sonja Henie Revue and Competing "Follies" Gross $2,500,000 in Brief Season; Producers Credit Publicity from Films

"Icecapades," those musical ice-skating revues that still are comparatively new as a bidder for mass public patronage, will collect more than $2,000,000 this winter's season in some two-dozen cities in the east and midwest where there are arenas seating 3,000 or more.

The big time ice spectacles, scarcely five years old, appear to be attracting an increasingly large public as interest in winter sports in general and the skate shows in particular waxes in every section of the country.

Sonja Henie, former Olympic skating champion who did much to stimulate public interest in skating shows in this country, again leads all the ice shows with her "Hollywood Ice Rveue." Playing a schedule of nine cities, the spectacle opened its fifth year in December. The show closes in Omaha on February 13th, and will have grossed approximately $1,220,000, according to Arthur Wirtz, Miss Henie's manager and executive chairman of the syndicate which finances the Henie show. The group controls arenas in Chicago, Indianapolis, Detroit and Omaha and underwrites the show primarily as an attraction for its own plants. However the revue adds handsomely to its gross, and the backers' profits, with outside engagements, in New York, Houston, St. Louis, Cleveland and Buffalo.

"Ice Follies" Competition

Major competition is offered to the Henie show by the "Ice Follies," produced by Edwin H. and Roy L. Shipstad and Oscar Johnson. The "Follies" opened its season on September 7, and, with bookings until May, is likely to match the Henie boxoffice total. Evelyn Chandler and Bess Erhardt, former amateur ice champions, headline the Shipstad-Johnson show.

Balance of the income from ice attractions is split among the "Ice-Capades," sponsored by the Arena Managers Association, and lesser ice shows operating locally through the east, midwest and on the Pacific coast. The Arena Managers Association, headed by John H. Harris, Pittsburgh theatre circuit operator and Chief Barker of the National Variety Clubs, sponsors the "Ice-Capades" for Association auditoriums in Boston, Pittsburgh, Montreal, Buffalo, Springfield, Mass., New Haven, Providence, Philadelphia, Washington, Hershey, Cleveland, Toledo, New Orleans and Indianapolis. The show, in its current run is expected to gross about $500,000. Initial production costs ran to approximately $80,000.

The ice shows, with a high overhead for cast and production expenses are restricted to cities with auditoriums seating 3,000 or more and with ice plants and rinks large enough for spectacle productions. The Henie show sticks exclusively to the largest arenas, and will not play in a town where the house capacity is much less than 10,000. The shows book, when they can get dates, outside of the arena circuit sponsoring them. Rentals are high with the arena owners taking fifty per cent of the gross, in most cases, as a return on their investment in ice plants and large seating capacity.

Mr. Wirtz placed the production cost of this year's "Revue" at $200,000, most elaborate of five Henie ice shows. Operating expenses are high, with a percentage and guarantee for the star, a cast of 100 at a minimum of $50 a week, and a twelve car train for personnel and property. The unit has its own ice plant for use in Houston and cities without ice and to supplement facilities on existing hockey rinks.

Attendance and box office returns from this year's tour ran on an average of 20 per cent above last year, Mr. Wirtz reported. He attributes the Henie drawing power to her appeal to all members of the family, citing an advance mail order sale that reaches fifty per cent of capacity in many cities. He said a large proportion of the tickets were sold in units of more than two. Attendance and gross records of the Henie show follow:

City	Attendance	Days	Gross
Houston	35,000	7	$60,000
St. Louis	38,000	6	65,000
Buffalo	50,000	5	90,000
Chicago	174,000	10	310,000
New York	135,000	8	315,000
Cleveland	38,000	5	68,000
Indianapolis	65,000	6	115,000
Omaha	40,000	7	85,000
Detroit	60,000	6	115,000
Total attendance	634,000	Total gross	$1,223,000

With a longer tour, attendance at the "Ice Follies" is expected to shade three million during the current year. The Shipstad and Johnson show, however, does not ordinarily match the Henie $4.40 top and will probably gross in the neighborhood of $1,250,000. Attendance figures represent a climb from a total of 800,000 during 1936, the show's first year. Cost of production is relatively low, running to about $65,000. Salary top is $1,000 a week for a star team, with total weekly payroll in the neighborhood of $10,000. Johnson and the Shipstad brothers star in the show, receiving percentages of the profit for their return.

"Ice-Capades" in its first six weeks on the arena circuit pulled $256,000 according to Mr. Harris with a total production cost of about $80,000. Production costs included $30,000 for costuming, $15,000 staging, $8,000 music, $4,000 properties, and others for management, rehearsals, insurance, corporate expenses, ice making, and rentals, plus an estimated $17,000 for show building and organization.

Top draw to date was in Quebec, where two performances in two days grossed $62,000. Next best gate was Boston, $50,000 for six performances in five days. Other grosses: Pittsburgh, $35,000, eight performances; Philadelphia, $30,000, 7 performances; New Haven, $25,000, 8 performances; Providence, $22,000, eight performances; and Montreal, $32,000, four performances. Following the current tour the "Ice-Capades" will go to California, opening at the Pan-Pacific auditorium, Los Angeles, on April 18 for a 24-day run.

Exhibitors in many of the cities on the ice show schedules have charged the ice shows with taking a large portion of the amusement budget from their patrons. First run houses, where prices are comparable to the ice admissions are chief sufferers, according to complaints, chiefly from the midwest and New England.

Mr. Wirtz and Mr. Harris, the latter an operator of a chain of Pennsylvania motion picture houses, defend the ice shows, claiming that managers in many cases have been frightened by the spectacle and, as during circus weeks, scheduled minor pictures. A resultant drop in revenue has been blamed on the touring shows. In cases where exhibitors have met ice competition with strong pictures they have held their averages up, Mr. Wirtz claimed.

Says Films Built Henie

Mr. Wirtz, however, attributed Miss Henie's widespread personal appeal to the initial publicity which she received in this country through the films. He pointed out that in many of her engagements the majority of mail orders were from persons within a 300-mile hinterland radius of the arena. Interest in the skater's revue, he said, was primarily based on her screen reputation.

During the New York engagement of the "Hollywood Ice Revue" two weeks ago Miss Henie played as her own opposition against "It Happens on Ice," show at the Center Theatre produced by Miss Henie and Mr. Wirtz. Attendance during the period increased 20 per cent at the Center show, rather than dropping in the face of the revue at Madison Square Garden, according to Mr. Wirtz. He attributed the rise to the skating publicity and stimulation of public interest resulting from Miss Henie's New York opening.

"It Happens on Ice," which opened at the Center on October 10 continues to play to a sizable profit, with weekly grosses reportedly in the neighborhood of $25,000. Mr. Wirtz expressed the hope that the show would be able to go on the road in the wake of the Henie revue as soon as lease arrangements with the Rockefellers, who own the Center playhouse, will permit. Tentative plans call for performances in the Detroit, Indianapolis, Chicago and Omaha arenas, with Joe Cook, star of the show, continuing in first billing.

Arena Owners Sign Autry

Gene Autry, idol of the saddle and six-shooter fans, and top western star in the annual MOTION PICTURE HERALD-*Fame* poll of box-office champions for the past four years, this week signed with the Arena Managers Association at a $100,000 guaranteed minimum for at least eight rodeo appearances during 1941.

John H. Harris, Pittsburgh arena and theatre circuit owner, mentor and present Chief Barker of the Variety Clubs of America and president of the Arena Managers Association announced the deal in New York. The contract for personal appearances at rodeos in the circuit of affiliated Eastern and Midwest arenas was closed by Mr. Harris with the cooperation of Herb Yates, president of Republic Pictures, holders of Mr. Autry's motion picture contract.

The western star, who also ranked fourth in the MOTION PICTURE HERALD-*Fame* list of the top ten money-making cinema players, has already been scheduled to appear with his horse "Champion" in wild west shows at Washington, D. C., Hershey, Pa., Cleveland, Ohio, Pittsburgh, New Haven, Providence, Montreal and Boston. Other cities will be announced later.

BUREAU CENSORS OUTDOOR ADVERTISING

The Bureau of Police and Fire, which holds censorship powers over stage and screen attractions in Providence, R. I., has recently exercised its authority on poster advertising. Written approval by the Bureau of all outdoor advertising before display is provided in an ordinance which also sets a ten dollar fine for violation of the regulation.

EXTEND EARLIER SCREENING OF MAIN FEATURE TO PLEASE ANTI-DUALISTS

RKO, Loew's Schedule Top Half of Double Bills to Start at 9:00 or 9:30 P.M.; Policy Reported Successful in New York

Circuit managers and independent exhibitors in the east this week turned attention to new experiments with double bill time schedules which are being undertaken in the hope that an earlier screening of the principal feature on evening programs will end the headaches of customer opposition to double features and stimulate the evening box office.

In New York two major circuits, Radio-Keith-Orpheum, and Loews' Inc., have changed the order of double bill presentation in key houses and are keeping a careful check on consequent attendance changes and customer reaction. The lead feature is now screened at nine o'clock, followed, in most cases, by newsreel, shorts, and trailers in the order in which they are customarily presented. The second picture closes the program. The new arrangement is being widely publicized.

Proponents of the change hope that it will satisfy customers who have been condemning dual programs with late closing hours. In early experiments with the switch between feature picture times managers reported numerous favorable comments from patrons. As yet the system has not been in operation long enough to obtain an accurate report of its effect on theatre grosses.

Patrons Can See Full Show

Under the new system it will be possible for patrons to reach the theatre between 8:30 and 9:00 P.M., see the lead picture, shorts and newsreels, and as much of the minor picture as they care to watch. Previously, patrons interested in the lead picture only, had to reach the theatre by 7:30 P.M. or wait until the last show started at 10:30 or 11:00 P.M., and remain past midnight to see the complete feature.

The change in schedule will permit single feature fans, whom most polls estimate at between 20 and 30 per cent of the average audience, to have a leisurely dinner, reach the theatre by nine and return home at a reasonable hour. As in the past, it is expected that the bulk of the evening attendance will continue to pass the ticket chopper between 7:30 and 8:45 P.M.

RKO gave the plan its first trial on September 26th at the Proctor on East 86th St. where John J. O'Connor, vice president and general manager, and Sol Schwartz, division manager instituted a 9:30 screening of the A feature. The house draws patronage from the fashionable Park Avenue sector, where the majority of theatre-goers indicated single feature preference, and sections on the East Side where audiences demand a full double bill for their admission. The audience is considered a typical New York cross section.

Following favorable comment on the policy at the 86th St. house it was extended in October to the three RKO houses in the Rockaways and the newly opened Marble Hill Theatre.

The RKO 81st Street, 58th Street, and Tilyou at Coney Island, also adopted the nine o'clock plan with satisfactory customer response. In all instances reports from managers to the central office have indicated favorable customer response and appreciative comments from formerly vociferous advocates of single features.

In consequence, Mr. O'Connor announced that Proctor's in New Rochelle would start the principal feature at nine commencing February 6th and the RKO Keith's in Flushing, the Coliseum, Pelham and Castle Hill theatres would follow suit on February 12th. The double feature shows will remain continuous all day and midnight shows will be presented every Saturday.

Mr. O'Connor, commenting on the change, expressed the belief that it would eventually be adopted by all theatres on the circuit. It presents, he said, the best solution to the double bill problem. The majority of patrons in the New York area still demand two pictures he said, but warned that if exhibitors are to maintain high grosses they must also cater to the minority audience which expresses lack of interest in so-called "program" pictures used to fill double bills.

Loew's To Adopt Plan

Loew's, following several months of survey and tests at key houses, launched nine o'clock screenings of the major feature at 30 of their 72 metropolitan houses starting February 1.

C. C. Moskowitz, Loew's theatre executive, in announcing the change said the decision had been reached by company officials after a careful study of letters to the home office and house managers and by questioning patrons at representative neighborhood theatres. The largest opposition to late shows was registered in suburban locales where after-midnight breaks restricted attendance on the part of workers who must rise early in order to commute.

The Loew theatres adopting the new early feature policy are: Loew's Inwood, Dyckman, Olympia, 72nd St., Commodore, Ave. B and Canal in Manhattan. Loew's Gates, Bedford, Melba, Century, Warwick, Brevoort, Bay Ridge, Boro Park, Oriental and Premier in Brooklyn. Loew's Burnside, Elsmere, Victory, Boston Road, Post Road, Burland and American in the Bronx. Loew's Prospect, Hillside, Willard and Woodside in Queens and the Embassy, North Bergen, N. J.

Oscar A. Doob, Loew advertising chief, announces that the "Nine O'Clock Plan" will be mentioned extensively in newspaper, billboard and trailer advertising. Managers will report customer comment on the change and watch box office returns carefully, for signs of increasing patronage from the single feature proponents and suburban residents.

Similar plans are reported to be under consideration, or already adopted in cities in other sections of the country where double feature exhibitors predominate. The RKO Grand at Columbus, Ohio which adopted the 9 P.M. plan early in January reports an appreciable gain in late evening business, according to Charles "Buddy" Winthrop, the manager.

On the west coast the plan was first adopted in Seattle where both independents and the Evergreen circuit inaugurated early schedules for the principal feature. The coast system is a modification of the New York "Nine O'Clock Plan" in that twin features will be shown on the early evening bill, with only the lead feature, news and short subjects on the last show. It will move the closing hour back to 11 P.M. Exhibitors are confident it will stimulate attendance from workers, but no figures are as yet available.

Compromise Film Policy

In Kansas City the Fox, Brookside, suburban house operated by Ed Mater inaugurated a policy which combines single and double features on the weekly schedule. The house opened with single features but shifted to twin billings a year ago.

Early in January it switched to a single midweek feature with double features on the weekend change when a late break is less likely to inconvenience early rising workers. Business for "Bitter Sweet," first picture on the midweek single bill was excellent.

Mr. Mater adopted the compromise on the theory that the house drew the majority of its double feature proponents, children, youngsters, and family groups on the weekend. Advertising on the change stressed that it offered patrons an opportunity to register, by patronage not straw vote, their preference between single and double feature programs.

At the same time the Brookside admission price was increased to 30 cents, all taxes included. It is a one and a half cent rise over the former 25 cent admission, plus federal defense and state sales taxes. Comment from patrons, generally from a class neighborhood, was favorable because of the penny and odd mill change elimination.

NEW BUILDING CODE IMPROVES THEATRES

With the modernization of theatres in Wilkes-Barre, Pa., it will no longer be necessary to keep the two barrels of water and four buckets backstage as precautionary measures against fire. The change will be made after Edward Eyerman, city building inspector, revamps the 27-year-old building code which appears unique in many instances in view of progress in building materials. Inspector Eyerman points out that with the advent of electric lights and the disappearance of gas lamps it would no longer appear practical to have the water barrels and water buckets.

Other changes affecting theatres when the new code is put into effect will be those concerning air conditioning, steel framing, glass blocks and electrical installation including neon signs. The new code is expected to be completed by May 1st.

National Theatre Supply Meeting Plans Settled

The annual meeting of the 29 branch managers of the National Theatre Supply Co. will be held in New York at the Belmont Plaza Hotel from February 9th to 14th.

All home office executives and sales promotion personnel will attend. Walter E. Green, president, will be chairman of the meeting, and Oscar S. Oldknow, vice-president of the company, will be vice-chairman.

Will Hays Recovers

Will H. Hays, president of the Motion Picture Producers and Distributors of America, has recovered from an attack of influenza. He left for Hollywood Monday to be gone for about two weeks.

UNIVERSAL OPENS "BACK STREET" AT MIAMI FETE

Four-Day Celebration Attended by 100 Journalist Guests; Two Theatres for Premiere

Climaxing a four-day celebration attended by more than 100 members of the press, assembled from all over the country, Universal held the world premiere of "Back Street" at the Lincoln and Cameo theatres at Miami Beach, Florida, Tuesday evening.

The event was described as the most successful since the practice began of taking members of the press on "junkets" for on-the-spot field premieres. Universal felt that an opening of "Back Street" in Miami at this season of the year would be more pleasing than anywhere else and, from the reports, the newspaper and trade press representatives enjoyed the several days stay in Florida where they were the star guests. Deanna Durbin was the only studio "name" attending the opening.

Universal executives at the opening of the film which stars Charles Boyer and Margaret Sullavan included: Matthew Fox, vice-president; Charles D. Prutzman, vice-president and general counsel; Frank McCarthy, Eastern division sales manager; William Heineman, Western division sales manager; John Joseph, director of advertising, publicity and exploitation; Samuel Machnovitch, treasurer; Lou Pollock, Eastern advertising and publicity head.

Vacationing Executives Attend

Other distribution and exhibition executives in Florida for business or on vacation at the premiere were Tom Connors, Eastern, Southern and Canadian division manager for Metro-Goldwyn-Mayer; A. H. Blank, operator of Tri-States theatres; Major Albert Warner, vice-president and treasurer of Warner Bros. Pictures; N. L. Nathanson, head of Famous Players Canadian Corporation; Charles Kessnich, Southern district manager for MGM; M. A. Silver, Warner Theatre executive; Max A. Cohen, president of New York Allied; George Dembow, National Screen Service and many others.

The opening was also attended by some 3,000 persons who paid from $1.55 to $2.20 each. The civic delegation was headed by Mayor John Levi. The Miami Boys' Band led a two-mile parade just before the opening.

Universal has assigned 14 special field exploitation men to work on key city opening campaigns for "Back Street" and "Buck Privates." The company has set up a department at the home office to supervise the program, and feature writers will prepare material to be sent to the field exploitation force.

Miami Paramount Circuit Honors A-Mike Vogel

A-Mike Vogel, chairman of the MOTION PICTURE HERALD Manager's Round Table, was guest of George C. Hoover, Miami Paramount circuit division head, at the weekly managers' luncheon of the circuit Wednesday, in that city.

Discussed at the luncheon were showmanship, and other factors in theatre operation.

Among those present were Norman Rossman, Rollin Stonebrook, Howard Pettingill, Austin Moon, Al. K. Weiss, Irwin Waite, Billy Mount, Jimmy Barnett, Tom Manning, Tom Jefferson, Marshall Pinkert, Bert Jackson, Charles Whittaker, Carl Mott, Charles Walters, Daniel Boon, and Ralph McIntyre.

Jones Named Republic's Publicity, Advertising Head

Charles Reed Jones, advertising production manager for Republic since 1937, has been named director of publicity and advertising upon the resignation of David B. Whalen, which was effective Friday, January 31st.

Mr. Jones has been connected for many years in various publicity and writing capacities in the motion picture industry and has edited and contributed to film fan magazines. He has also written many novels and short stories, including "The King Murder," which he later adapted to the screen. Mr. Jones has also written novelizations of photoplays for Metro-Goldwyn-Mayer and other producers.

Universal Suit Settled

The suit of Producers Laboratories, Inc., against Universal Pictures, Inc., Big "U," Inc., and the Roxy Theatre Corp. in the New York supreme court was settled and discontinued Tuesday on undisclosed terms. The plaintiff had sought an injunction and damages against the defendants claiming that Universal's film, "Hired Wife," infringed upon an identical title of one of the plaintiff's films.

Griffith Elected Club Head

Officers of India Temple, Shrine, Oklahoma City, Okla., moved up a line of accession with Louis C. Griffith, president of the Griffith Amusement Co., installed as imperial potentate. Mr. Griffith, chief rabban during the past year, succeeded Jesse A. Todd. Mr. Griffith and three other Shriners became imperial representatives.

Warner Banquet Set

The 12th annual banquet and ball of the Warner Club, Inc., will be held Saturday, March 8th, in the grand ballroom of the Waldorf-Astoria Hotel in New York, it has been announced by Nat Fellman, president of the club. Stage, screen and radio stars will take part in the show being arranged for the affair.

McCurdy Receives Honor Button

Metro-Goldwyn-Mayer has awarded an Honor Roll Button to William B. McCurdy, manager and publicity director of the Broadway theatre, Portland, Ore., for his campaign on "Land of Liberty," which the company is distributing.

1,069 Theatres in New York Area

A decrease of four theatres as compared with the report of a year ago issued by the New York Film Board of Trade is revealed in the 1941 directory. Last year there were 1,072 theatres with a seating capacity of 1,240,304 as compared to the 1,068 theatres operating this year, as of January 1st, with a seating capacity of 1,234,260.

The board also reports an increase in the total number of theatres, both in operation and dark, over last year. There are now 1,208 houses with a seating capacity of 1,346,594 in the New York exchange area, while last year's total was 1,197 with 1,343,883 seats.

The present number of theatres closed is 140, which is 15 over last years figure. All 16 silent theatres in the area are closed.

The directory further reveals that there are 131 affiliated theatres in the State of New York and 66 in New Jersey. The number of unaffiliated houses in New York is put at 434 and in New Jersey at 128.

Of the total of 1,208 houses in the area, 759 are circuit theatres and the remaining 449 are independent.

Hyman Joins Paramount; Royster Promoted

Harry Royster, assistant to Sam Dembow, Jr., and Leonard H. Goldenson in Paramount's theatre department, will be put in charge of the upstate Netco theatres with headquarters in Poughkeepsie, N. Y., it was announced Tuesday by Barney Balaban, president. Mr. Royster will assume his new duties on March 1st, making his office with Harld Greenberg, booker, in Poughkeepsie.

It was announced at the same time that Eddie Hyman, formerly associated with the Century Circuit in New York and recently film buyer for United Detroit Theatres, Inc., in Detroit, and assistant to Earl J. Hudson, in charge of operations of the Detroit organization, would come to New York on March 1st, as assistant to Messrs. Dembow and Goldenson.

Grierson To Continue In Canadian Post

John Grierson will continue Acting Film Commissioner of the Canadian National Film Board, A. J. MacKinnon, Canadian Trade Minister, said in Montreal Wednesday. The statement apparently refutes previous reports that Mr. Grierson would resign to allow a Canadian in the post. Mr. Grierson is a Londoner.

Mr. MacKinnon added: "Mr. Grierson is willing to stay on, and the Film Board is anxious to have him."

Mr. Grierson assumed office in 1939.

Theatres Open in New Orleans

The New Orleans Association of Commerce wrote this week to deny reports that theatres and schools in that area had closed on account of mild but contagious cases of bronchial infection. P. J. Rinderle, publicity secretary of the New Orleans Association, said there was absolutely no truth in the report.



She paid him $17.80 a week to be his bride

but kisses were extra and there were no extras

until he took her on a 3-day week-end amidst the birds, the bees and the flowers.

"OH!"..."AH!"... "UM-M-M-M-M!"

That's the way you feel when you see Jimmy Stewart and Hedy Lamarr in this thoroughly delightful comedy. "Will keep seats filled and S.R.O. signs out constantly," says M.P. Daily. "Top show for every kind of audience," raves Hollywood Reporter. "Labeled for a clean-up," shouts Daily Variety. It's another hit in the endless line of M-G-M money shows.

Metro-Goldwyn-Mayer Presents

James STEWART • Hedy LAMARR

in

CLARENCE BROWN's Production of

"COME LIVE WITH ME"

with

IAN HUNTER • VERREE TEASDALE • DONALD MEEK

Screen Play by Patterson McNutt • An M-G-M Picture

Directed by CLARENCE BROWN

U.S. ACCUSES ASCAP OF CRIMINAL VIOLATIONS OF ANTI-TRUST LAWS

But Leaves Door Open for Consent Decree; "Combination in Restraint of Trade" Charged; War of Words Continues

The Department of Justice, Wednesday, filed its long-pending criminal action against the American Society of Composers, Authors and Publishers, in Milwaukee, but announced that, since the proceeding was aimed only at the elimination of alleged abuses in the purveying of music, the door was still open to the Society to offer a consent decree settlement. The case, filed in the Federal District Court for the eastern district of Wisconsin, charged that the Society was an unlawful combination in restraint of trade in violation of the Sherman anti-trust law.

Named as defendants were Gene Buck, president; Louis Bernstein, vice-president; Otto A. Harbach, vice-president; George W. Meyer, secretary; Gustave Schirmer, treasurer; and 21 other directors. Also named were 19 music publishing firms which have had officers, agents and representatives on the ASCAP board of directors. Included were publishing firms affiliated with motion picture companies.

The papers served on the defendants are returnable March 5 at the Federal court in Milwaukee.

The BMI consent decree, meanwhile, was signed on Monday by Judge F. Ryan Duffy in the Federal Court at Milwaukee. That decree, however, has the "escape" clause that it will not go into effect until similar restraints are imposed on ASCAP either through a consent decree or litigation.

Eight Charges Made

The information filed by the Government against ASCAP specifically set forth eight practices allegedly pursued by the society and its members which, it is claimed, constitute illegal conduct, as follows:

1. The members of the Society assign exclusively to the Society all public performance rights to the copyrighted music composed or published by the respective members, thus eliminating all competitions among the members in the exploitation of the public performance rights to their music.

2. The Society is governed by a self-perpetuating board of directors which supervises all of the business of the Society and determines the method of distributing the revenues of the society among the members and the amount to be received by each member.

3. Membership in the Society is conditioned, among other requirements, upon the regular publication by the candidate for membership of not less than five musical compositions.

4. Performance licenses for the Society's music are available only on an all-or-none basis. Licenses authorizing compositions are not available.

5. The fees collected for these licenses are fixed arbitrarily by the Society to all commercial users of music. In the case of radio broadcasters, this fee is based upon a percentage of the gross revenue of the music user, whether or not such revenue is derived from programs in which music controlled by the Society is used.

6. The Society has discriminated as to both price and terms among various commercial users of music so that some users have received more favorable treatment at the hands of the Society than others who are similarly situated.

7. The members of the Society have exercised their privilege of restricting from public performance popular and current musical compositions so as to deprive the listening public of the opportunity of hearing the restricted music and have used this privilege for the purpose of enhancing recording fees received by the members for the recording rights to their respective catalogues of music.

8. Prior to December 31, 1940, the Society did not offer blanket licenses to radio networks, but required that each station in the network obtain a separate license. Radio stations affiliated with a network have no control over the copyrighted musical compositions which they receive from the originating station in the network. Nevertheless these radio stations have had to accept a license from the Society upon any terms and conditions imposed by the Society or subject themselves to numerous infringent suits.

"Exploits Composers" Is Charge

"In plain language, ASCAP is charged with exploiting composers by preventing them from selling their music except on terms dictated by a self-perpetuating board of directors," it was declared by Thurman Arnold, assistant attorney general, Wednesday in announcing the filing of the case. "That board has the power arbitrarily to determine on what basis various members of ASCAP has been using its monopoly power to charge the users of music for songs they do not play. This is done by compelling the user to pay a percentage of his gross receipts on programs where other music is used or where no music is used. By this method, anyone who does not belong to the ASCAP is excluded from the market.

"These practices were considered not only illegal but unjustifiable on any ground of fair dealing," Mr. Arnold continued. "Our proceeding is aimed only to compel ASCAP to stop such practices. Therefore, the department will continue to hold the door open to proposals from ASCAP which will eliminate these abuses. It does not desire to prevent ASCAP from protecting the copyright privileges of its members."

The case, Mr. Arnold pointed out, was filed after a comprehensive investigation of the activities of ASCAP and its members conducted over a period of several months, and only after negotiations for a settlement between representatives of the Society and the department ended abruptly late in December. Negotiations last week likewise resulted in no settlement. The proceedings will be in charge of of Victor O. Waters, special assistant to the Attorney General, and Warren Cunningham, Jr., special attorney.

Gene Buck, ASCAP president, said late Wednesday night that the Society had learned "with deep regret" of the government's indictment in Milwaukee. He added that the Department of Justice had assured the Society that the avenues toward adjusting the controversy still remained open.

Confer with Arnold

On Tuesday the board of directors of ASCAP selected a delegation of their members to go to Washington to have a final conference at the end of the week with Thurman W. Arnold, assistant attorney general in charge of the anti-trust division, and other officials. Earlier negotiations in December closed without any compromise settlement being reached. Last week other talks, also without success, were held.

Last week Louis D. Frohlich and Herman Finkelstein of ASCAP counsel went to Washington to discuss a possible settlement of the case against the society, but negotiations between ASCAP and the Department of Justice for a consent decree settlement of the projected Milwaukee criminal proceedings were said to have reached an impasse following a conference January 31st at which department officials are understood to have told the music society representatives that the Government would stand pat on its demands.

On Monday in New York John G. Paine, general manager of ASCAP, said, "I do not know of any fundamental objection to a consent decree as such on the part of the Society. We would not, however, be interested in any decree which would put us out of business or put us in a position where we would be forced to be at a competitive disadvantage with other entities operating in the same field."

ASCAP has filed suit against the Columbia Broadcasting System charging that a tune controlled by the society, "Don't Be That Way," by Benny Goodman, Mitchell Parish and Edgar Sampson, was played on January 14th by WEEI, CBS's outlet in Boston. Warnings have been sent to all stations by ASCAP claiming that "I Hear a Rhapsody," "I Looked at You" and "All I Desire" infringed on "I Found a Dream," "My Heart Stood Still" and "I Got a Guy," respectively. BMI, however, stated that it would continue to use the three songs.

Claims Public Support

Mr. Paine issued Monday a ten-point statement summing up the effects of the first month of the ban against the Society, as they were listed by ASCAP. Charges included the following: Independent stations signed with ASCAP reported a 25 to 50 per cent increase in listeners; chains are losing listeners; the public is aroused; 95 per cent of the nation's press is supporting ASCAP; "ASCAP on Parade" has brought a great flood of letters to the 109 stations carrying the program; over a thousands copyright violations and infringements have been reported by "listening posts."

In conclusion Mr. Paine said plans had been made for popularizing new ASCAP songs through the motion pictures, ballrooms, night clubs, hotels, theatres and personal appearances, and through programs over the 200 stations which have signed with the society.

ASCAP has sent a letter signed by 250 musical and educational leaders to 3,000 radio program sponsors asking help to end the war.

THAT COMPLAINT ON FOSTER OFFICIAL

Commenting on the number of times Stephen Foster melodies are being played on the radio at the present time J. K. Lilly, chairman of the board of Eli Lilly and Company, a collector of Fosteriana and an authority on the composer's life said in an address delivered in Indianapolis.

"I'm uneasy about the prevalence of Foster music on the radio at present. The tendency to swing Foster is wrong. That shouldn't be done to his music, for their simple melodies are described by musicians as technically correct."

'IN THESE DAYS OF GOVERNMENT, TAKE DECREE AND LIKE IT': BARTON

Virginia MPTO Counsel Points to Department's Promise That Exhibitors Would Be Helped; Myers Urges "Cooperation"

"In this high day of Government supervision, we have got to take it and like it."

Thus did Colonel Robert T. Barton, counsel for the Motion Picture Theatre Owners of Virginia, on Monday, conclude an analysis of the consent decree settlement of the Government's trust suit in speaking to the organization's annual convention at the Hotel Shoreham, Washington.

Allied States Association this week also continued its attention to the decree, following the board of directors' meeting two weeks ago in Washington, at which the officials approved a report of their committee on decree policy that claimed the decree offered a solution for the alleged evil of blind selling but did not eliminate block booking. (See MOTION PICTURE HERALD, February 1st, page 16.) Abram F. Myers later generally released the annual report he made to the directors. It covered Allied activities during the year of 1940, with particular attention given to the consent decree arbitration, the Neely bill, taxation and future Allied policy.

"Take It and Like It"

Virginia's Colonel Barton said, "It certainly is a most anomalous situation when those who are supposed to be helped do not like the assistance that is being rendered and have to live under it whether they like it or not. But in this high day of Government supervision, we have got to take it and like it, or else. If one can swallow the statement of the Department of Justice of October 29, 1940 announcing the filing of the consent decree, then one must almost believe the days of the millennium have come for the exhibitors."

On the subject of the arbitration system established by the decree Colonel Barton remarked that the arbitration decree budget totalling nearly a half a million dollars a year would be passed on to the exhibitors.

"The arbitrators," Colonel Barton said, "at the time they are selected for a panel must be persons wholly ignorant of the motion picture business except they can have attended motion picture exhibitions. No doubt these good citizens will, after arbitrating a number of complaints, become sufficiently cognizant of the intricacies of the motion picture business to pass satisfactory judgments upon the matters brought before them although I understand that many exhibitors who have been in the business for a great many years still confess ignorance in respect to matters which vitally concern their finances and well being."

After reviewing the arbitration procedure and other points, the MPTO of Virginia counsel, said, "I cannot urge the exhibitors too strongly, since the decree is something that you must live under, to give it a fair trial for it may be better than we think it is. Much depends, in fact I should say everything depends, upon the construction given to the decree by the producers and their attitude in respect to it and the sort of contracts they will submit to you. Of course they more than you can make the decree a success."

He also pointed out that exhibitors would have liked to see a provision requiring cancellations in the consent decree. But he added, "When the distributors are ready to announce their plans of selling then we will be in a better position to evaluate whether or not a benevolent government has helped the independent exhibitor or handed him a lemon; in any event the decree is probably better than the Neely-Pettingill Anti-Block Booking bill, and not as good as the proposed trade agreements to which the Department of Justice objected."

Myers Reviews Year

Mr. Myers began his annual report to the board of directors of Allied by saying that 1940 was the most active year of the association, and, "while the results were not all to our liking, the work entailed was very great."

Allied's part in the consent decree talks was traced again. On the question of future policy, Mr. Myers pointed out that the controlling fact was that the consent decree had been approved by the Federal Court.

With regard to cooperation with the motion picture unit of the Department of Justice the Allied counsel said,

"It is obvious, that the Department can not carry on without the continued support and cooperation of the independent exhibitors. The affiliated interests are leaving no stone unturned to woo the Government and it would seem a mistake for the independent interests to play into the former's hands by sulking in their tents. On the other hand, care must be taken that such cooperation is reasonably confined to those matters in which the exhibitors have a discernible interest. It should not extend to the perpetuation of any provisions of the decree to which a majority is opposed."

The history of the Neely block booking bill during 1940 was also reviewed. It was pointed out that the bill has been reintroduced in the Senate and its new number is S. 183 and the new theatre divorcement bill's number is S. 185. Commenting on the bills Mr. Myers said,

"These measures embody settled Allied policies. If enacted, they would supplant features of the decree that have given rise to the severest criticism. However, the Board should bear in mind that for many months the Congress will be fully occupied with emergency defense legislation. Also, there is a feeling among some legislators that the decree should be given a fair trial. The Board must make its decision with full realization of the difficulties of the situation."

On the matter of state legislation to override provisions of the consent decree deemed objectionable by exhibitors Mr. Myers remarked that there were grave constitutional questions involved in state laws bearing on interstate distribution and that such solutions would be local at best anyway.

Taxation was also covered in the annual report. Mr. Myers said that members of state legislatures "should be informed that attempts to tax non-resident producer-distributors may only result in mulcting the resident exhibitors—because under the license agreements used by all distributors all taxes levied by the States on the distribution, licensing, possession or exhibition of film must be borne by the exhibitors." It was suggested that state laws on this matter should make it an offense to pass on the tax to exhibitors.

Other matters mentioned in the report were cooperation with the national defense effort, the ASCAP situation, non-theatrical and 16mm competition.

MPTO of Virginia Meets

The chief topic of discussion at the midwinter convention of the MPTO of Virginia, held in Washington at the Shoreham last Monday was the consent decree; the chief business conducted was the reelection of officers led by William F. Crockett, president.

Ed Kuykendall, President of the Motion Picture Theatre Owners of America, attended the meeting and made a brief talk during which he mentioned that there might be a possibility of a change in the minimum on the Federal Defense Tax.

Julian Brylawski, president of the MPTO of the District of Columbia, also spoke briefly, during which he told of an unusual ruling just handed down to the Washington theatres on th defense tax. Various houses in the District have had the practice of admitting free; wounded veterans, orphans, blind and deaf persons. The ruling exempted the blind and deaf from paying the tax as they did not get the full benefit of the performances, but the others would have to pay the tax.

Mr. Crockett, president of the association was chairman and explained the policies which will be pursued by the Motion Picture Committee Cooperating for National Defense. The financial report was read by Sam Bendheim, Jr., treasurer, and showed that the association was in a healthy financial condition.

All of the officers were reelected to serve another year. In addition to Mr. Crockett and Mr. Bendheim they include Harold Wood, secretary, and Benjamin T. Pitts, vice-president. New members added to the board of directors are: Charles Denmead, West Point; Carter Barron, Washington; Sydney Bowden, Norfolk; R. H. Bolling, Norton, and Jack Katz, Norfolk.

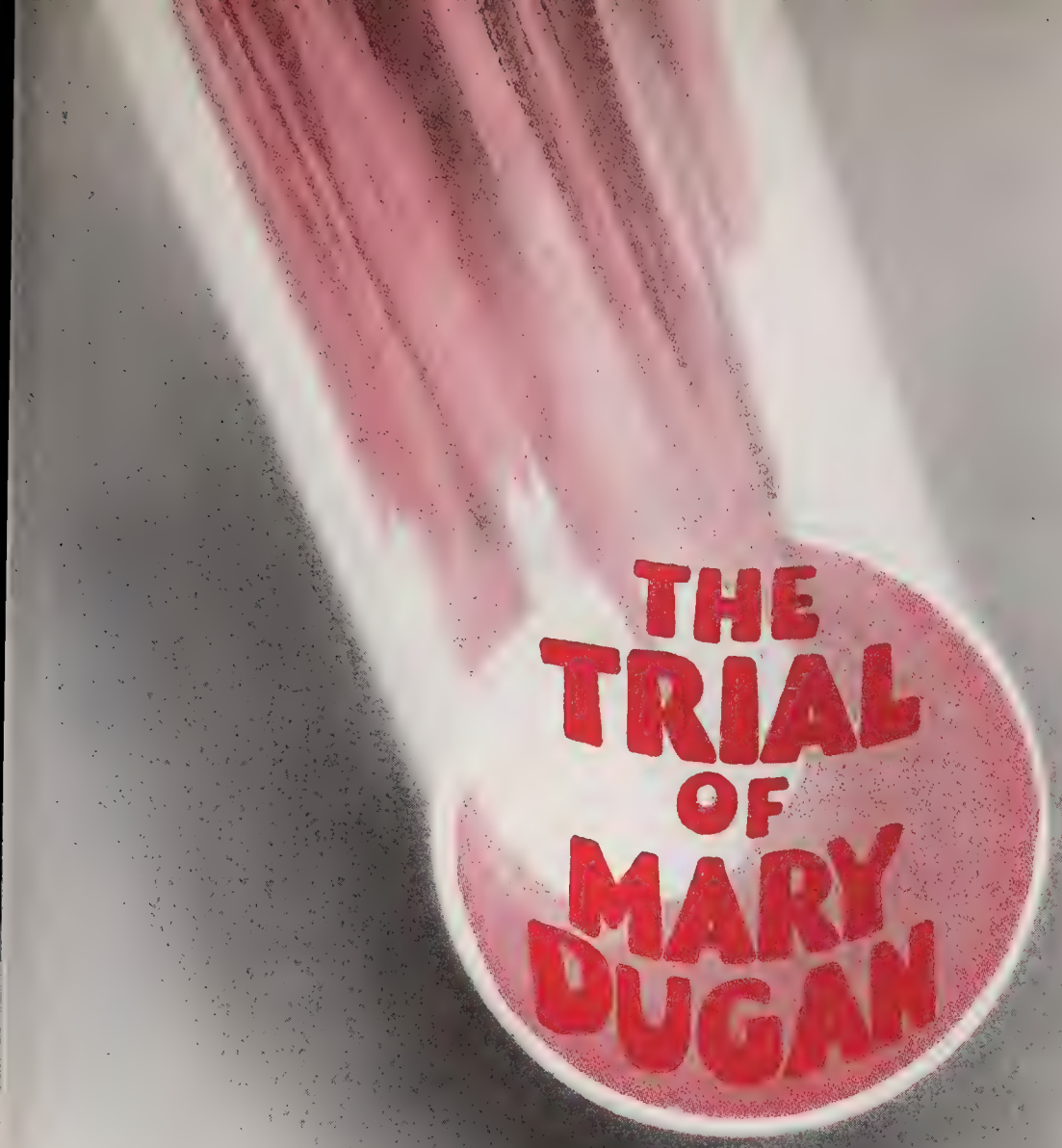
A banquet and ball in the Blue Room of the Shoreham brought to a close the most successful meeting in the history of the association.

John Rugar, Park City, Utah, has been elected president of the Intermountain Theatres Association for 1941. Other officers chosen were George Smith, Magna, Utah, vice-president, and Beverly S. Clendenin, Salt Lake City, general counsel, secretary and treasurer. Directors named were: John Rugar, Park City, Utah; George Smith, Magna, Utah; J. J. Gillette, Tooele, Utah; I. H. Harris, Burley, Idaho; E. H. Steele, Nephi, Utah; Paul DeMordaunt, Blackfoot, Idaho and Walter Hull, Ely, Nevada.

CONTEST FOR "ZIEGFELD GIRL"

Metro-Goldwyn-Mayer's forthcoming production of "The Ziegfeld Girl," starring James Stewart, Tony Martin, Hedy Lamarr, Lana Turner, Judy Garland and a selection of girls from throughout the country, has brought a contest sponsored by the Art Student's League of New York. Cash prizes totalling $1,000 will be awarded for the best drawings or paintings symbolizing the "Ziegfeld Girl of 1941." The contest is open to all artists or art students in the United States.

A group of illustrators including Neysa McMein, McClelland Barclay, James Montgomery Flagg, Vargas and others is co-operating.



Keep your eye on it!
Coming with the speed of a comet!
It happens only at rarest intervals!
Suddenly across Hollywood's sky a flash of
Power, passion, humanity from a Preview Screen!
Then word-of-mouth and Fame!
This is it!
"THE TRIAL OF MARY DUGAN"
Watch for it so that your public may know!
Take our sincere advice so that no time is lost!
Get ready to give it the playing time it demands!
Be prepared with promotion!
A great entertainment is on its way!

with Robert Young, Laraine Day, Tom Conway, Frieda Inescort, John Litel, Marsha Hunt, Marjorie Main, Henry O'Neill · Based on the Play by Bayard Veiller · Directed by Norman Z. McLeod · Produced by Edwin Knopf · A Metro-Goldwyn-Mayer Picture



MOTIONS FOR DISMISSAL FILED BY 'LITTLE THREE'

Columbia, United Artists and Universal File Two Motions; Hearing Set for February 17

The "Big Five" distributor signatories to the consent decree settlement of the United States Government's anti-trust suit formally became subject this week to the first stage of the new order prescribed by the Government and the courts, with the application of arbitration machinery (see page 13) while the "Little Three," which did not settle, pushed for dismissal of the various U. S. trust complaints pending agaist them.

The "Little Three," comprised of Columbia, United Artists and Universal, won a hearing, set for February 17th, on their petition for dismissal of the Government's key action in New York; in Nashville, they filed a similar motion to dispose of the Government's Tennessee suit; in Oklahoma City, their position for dismissal of that field suit was denied; another, the Schine-Buffalo case, still pends.

Meanwhile, at least some of the non-signatories to the decree settlement are jumping the gun on next season's sales conventions and selling, to get to market early without any of the blocks-of-five and advance trade screening restraints which the decree imposed on the "Big Five." Universal opens its 1941-42 convention, Monday, in Chicago, one of the earliest new seasons sales conventions ever held (see page 15.

Hearing February 17th

Hearing of the motions of the "Little Three," Columbia, United Artists, and Universal, for dismissal of the Government anti-trust action against them, in the New York City case, is scheduled to be held February 17th, before Federal Judge Henry W. Goddard.

The Government's complaints against the three companies have been amended. Time in which the companies must answer the complaints, has been extended by the court to a date to be set, pending the outcome of the hearing.

A hearing later this month is expected, on the motion for dismissal of the Government's anti-trust case against Columbia, United Artists, and Universal, and the Crescent Amusement Company, in Nashville Federal Court. The motion was filed on Monday, by Schwartz and Frohlich, counsel for Columbia.

Meanwhile, the defendants' answers to Federal interrogatories, scheduled for the weekend, will not become due until 10 days after the motion has been ruled upon.

On Friday, January 31st, Federal Judge Edgar Vaught, in Oklahoma City Federal Court, overruled the motion of the "Little Three" for dismissal of the Government's case against them and the Griffith Amusement Company circuit, in that territory. He heard defendants' counsel argue all that day, then gave his ruling; but, however, he extended their time to answer Federal interrogatories, to March 1st. The answers had been scheduled for Saturday, February 1st.

Judge Vaught also advised both sides to prepare for a May trial.

The Judge ruled that affidavits submitted by Edward C. Raftery, UA attorney, in support of the motion for dismissal, were insufficient. After time was extended for the answer of Governmental questions, Mr. Raftery promised the Judge to hasten preparations.

Opinions that a consent decree is pending in the Government's anti-trust action in Buffalo Federal Court against the Schine circuit and the majors, were strengthened over the weekend by the revelation, by Government attorneys, that they will not move for dismissal there of the five majors participant in the New York case consent decree, and also will not file an amended complaint against the "Little Three" not participant in the decree, until the case is set for trial.

The deferment of these moves is presumed to be for the purpose of awaiting the outcome of reported negotiations between the circuit and the Government, in a consent decree. The attorney for the Schines, Willard McKay, last week reported such negotiations "progressing."

Prior to this development, and also last week, the Government had filed 32 exhaustive interrogatories, to be answered by the chain, and dealing with such factors in its operations as addresses of the principal executive and branch offices of the circuit, its managers' names, their duties, their authority, the territory allotted to each office, and admission prices in various theatres. The interrogatories also seek fuller information about the Schine corporate setup. Defendant corporations named were Schine Chain Theatres, Inc., Chesapeake Theatres Corporation, Schine Circuit, Inc., Schine Theatrical Company, Inc., Schine Enterprises, Inc., and Schine Lexington Corporation.

Sweigert, Smith, Joseph Honored

The industry in Philadelphia will turn out on February 21st to honor Earle W. Sweigert and Ulrick F. Smith for their recent promotion in that area.

The Philadelphia trade will tender a testimonial dinner to Mr. Sweigert and Mr. Smith at the Warwick Hotel in that city. Mr. Sweigert, who has been with Paramount for 24 years, was promoted to district manager of the Philadelphia, Pittsburgh and Washington areas and Mr. Smith, who was sales manager of the Philadelphia exchange, was promoted to succeed Mr. Sweigert as branch manager of the exchange.

In New Haven, Conn., many friends from the film industry all over the state gathered at a farewell luncheon at Ceriani's restaurant on Monday in honor of "Dean" Morris Joseph, for almost 26 years manager of the Universal exchange in that city. Following a long illness Mr. Joseph has retired and will reside in Florida.

Mr. Shaw Likes Movies by Shaw

George Barnard Shaw has relented from his past disdain of the cinema, and now thinks that motion pictures, preferably written by George Bernard Shaw, are the greatest means of artistic expression in existence, his British producer, Gabriel Pascal, indicated on arrival in New York last Monday with a copy of "Major Barbara" recently filmed at Denham for United Artists.

Mr. Pascal credits the film version of "Pygmalion" starring Leslie Howard, with the conversion of the 84-year-old playwright. G. B. S. admits the filming of "Pygmalion" endeared him to the common people for the first time in his career, Mr. Pascal said. Mr. Shaw devoted considerable time to rewriting the script of "Major Barbara" during its production at Denham, and is currently writing an original story for the films. Mr. Pascal declared that the Shaw scenario revealed the testy playwright as "the greatest living scenarist—a master writer with a perfect 'camera mind'."

The Hungarian producer, whom Mr. Shaw has named the exclusive producer of film versions of his plays, is in this country to assist United Artists with plans for the Major Barbara premiere. He will remain for about two months.

Brings Shaw War Message

Mr. Pascal brought with him a one-reel war message by Shaw, filmed on the set of "Major Barbara". Expressing disappointment that United Artists had decided not to release the film, which contains Shaw's comment on American war aid to Britain, he said he would renew efforts to obtain release. The picture was approved by the Ministry of Information. Mr. Pascal said that in his opinion the film was not propaganda.

"The Doctor's Dilemma", to be produced in England is the next Shaw play on Mr. Pascal's schedule. If the War should end however, he indicated that he would go to Hollywood to film "The Devil's Disciple" at the United Artists studio. It could not be made in England under wartime conditions he said, and as he is loath to leave England until the war ends, will probably begin work on "Dilemma" as soon as he returns. He plans to release two Shaw pictures a year through U. A.

Production continues in England despite Wartime complications, Mr. Pascal said, citing the fact that 125 bombs had been dropped near the "Barbara" set during the ten weeks of production. RKO is currently producing two films at Denham, Anglo-American one at Denham and one at Elstree, Michael Balcon one at Ealing and one at Gainsborough, and Warners and Paramount are working at Teddington and Denham.

Republic Buys Ezell And Underwood Exchange

J. R. Grainger, president of Republic Pictures, announced on his return to New York from Dallas, Tuesday, that Republic had completed negotiations to purchase the interests of W. G. Underwood and C. C. Ezell in the Dallas franchise for the distribution of Republic pictures in the Texas territory. Mr. Lloyd Rust will continue as manager of the Exchange in Dallas—there will be no changes in personnel.

Mr. Underwood and Mr. Ezell will devote their entire time in the future to their theatre interests.



SOARING!

Truly the Miracle of Show Business! Day after day the fact becomes more clearly established that "GWTW" at popular prices on its second round is doing business that would be phenomenal for any other picture's *roadshowing!* Let the experience of its extended runs guide you in your own booking! As we go to press (*more later!*):

HELD OVER 3 WEEKS!

Boston • St. Louis • Buffalo • Washington, D. C. • Cleveland • Pittsburgh • Worcester • Oklahoma City Hartford • New Haven • Bridgeport.

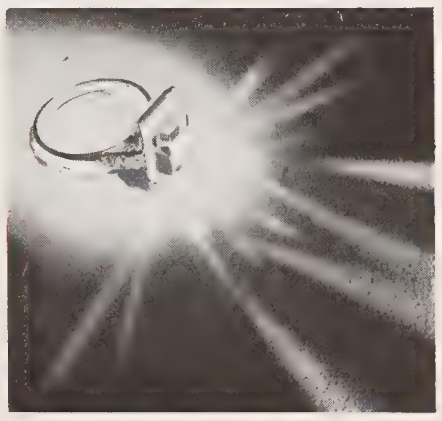
HELD OVER 2 WEEKS!

Baltimore • New Orleans • Kansas City • Rochester • Houston • Toledo • Columbus • Atlanta • Memphis Syracuse • Richmond • Nashville • Springfield • Tulsa • Norfolk • Reading • Wilmington • Canton • Evansville • Harrisburg Cincinnati • Philadelphia • Akron • Providence • Dayton • Indianapolis • ELEVEN DAYS: Boston • Waterbury, etc., etc.



CAPITOL, N. Y. SENSATIONAL!

Imagine! The first 12 days of "GWTW" at the Capitol at popular prices attracted 27,910 more people than the first 12 days of its record run of 11 weeks here last year!



SETTING FOR A DIAMOND!

A tip-off to those spots which play less than a week: "When you have a diamond, give it the proper setting." Play "GWTW" on preferred time. Clear the decks for extra days!

200-YEAR-OLD DELAWARE BLUE LAW ON THE SPOT; TEXAS WANTS TAXES

Industry Faces Triple Threat in Nebraska Legislature; Half Dozen Bills Up in Colorado; Indiana License for Transients

by GEORGE L. PATZER
in Wilmington

Repeal of Deleware's two-century-old Sunday blue laws and substitution by a local option Sabbath statute were recommended to the Delaware General Assembly at Dover last week by the special Sunday Blue Law Commission.

The proposed statute, which has heavier penalties than the present ancient law, would prohibit only public theatricals and motion pictures, public dances, and public auctions, but incorporated towns and cities would have the power to regulate their own Sunday observances.

While unincorporated communities and rural districts would be governed by the simplified state Sunday law, any town or city that has a charter could pass Sunday ordinances to permit or prohibit any worldly employment, labor or business within its corporate limits.

In no way, however, could any local law have any effect upon the existing statutes controlling the sales of liquor and beer, hunting or fishing, the blue law commission's proposed law states.

The commission's report and recommendations follow:

"With the data gathered as indicated above (referring to the prelude of the report including communications with Attorney-General James Morford) in addition to that coming from hundreds of conversations and discussions with individuals and groups, the commission came to the following conclsions:

"1. That the citizens of Delaware desire some legislation in regard to the observance of Sunday.

"2. That the citizens of Delaware desire a statute that can be enforced.

"3. That the citizens of Delaware desire a certain latitude in regards to sports and amusements, as indicated by the amendments already a part of the general statute.

"4. That the citizens of Delaware would like to exercise some local self determination in regard to every particular of the Sunday law.

"In line with these conclusions, the commismission outlined the following general plans as a solution for the problem:

"1. That the present law be repealed.

"2. That a series having specific state-wide application prohibitions be substituted for the present statute.

"3. That the incorporated municipalities be given the power by ordinance to further prohibit objectionable activities on Sunday or to annul the application of any of the general prohibitions to their particular areas.

"After careful consideration, a thorough discussion of the logical prohibtions, concerning proper form, and consultation with the Attorney-General, the commission respectfully recommens to the 1941 General Assembly for serious consideration and adoption, the following statute."

The report was signed by: Rev. Ralph L. Minker, chairman; Henry M. Canby, secretary: John L. Barr, George R. Clark, Edward S. Knight, Harold W. T. Purnell and others.

TRAILERS PRAISE DETROIT'S VIRTUES

A series of motion picture trailers, sponsored by Detroit and signed by Mayor Edward J. Jeffries, Jr., are advertising the city to its own citizens. Produced by the Filmack Trailer Company of Chicago it is expected that the subjects will reach the great majority of Detroiters of all ages, classes, colors and creeds and are being shown on the screen of all the leading theatres of the city.

The standard heading of the rtailers is "Detroiters! Let's Tell the World." A typical message of the series is, "Detroit is the only large city in the United States with a non-partisan form of government, a government that is not ruled by any political machine or party."

Bingo and Race Bills Up in Connecticut

by GERTRUDE M. LANDER
in New Haven

Exhibitors have thus far evidenced very little interest in the Connecticut legislature, as a group. Since the 1937 session, when an amusement tax bill was defeated, no such bill has reappeared, although feared by exhibs. The perennial two-men-in-a-booth bill, also perennially defeated, has not yet been filed. There is a proposal to create a Commission to regulate and control the playing of Bingo, keen theatre competitor, before the House. Also a Senate bill, proposing that upon application, permit may be granted to play bingo after 2:00 o'clock Sundays. The 1939 session of the Legislature passed a bill permitting local option on bingo, but for religious, civic, and fraternal organizations only. A new race or color discrimination bill specifically prohibits discrimnation in every place of public accommodation, including theatres, motion picture houses, restaurants, etc.

Triple-Threat Senator Appears in Nebraska

by V. M. OLDFIELD
in Lincoln

The film industry in the Nebraska legislature this year finds itself confronted with a triple threat senator. He is Sen. E. M. Neubauer, of Orleans, Neb., a town which doesn't even have a theatre, yet on his initiative, three bills are facing the unicameral body in Lincoln which will cost the industry, if passed, around $250,000 annually by conservative estimate.

His major attack is in what he calls a "luxury tax" measure, one which is aimed at theatre tickets, cosmetic sales, and cigarettes. For each 10 cents spent for any of these things, Neubauer asks that an additional penny be levied for relief. The bill reads that retailers, (including theatres) shall be taxed for "each 10 cents or fraction thereof."

He then reached back into ancient history, and unearthed two measures, which started through the legislature at his bidding in 1939, but crumbled and were killed in committee before getting to the floor. They are measures which ask for divorcement of exhibitor operation from producer-distributor control, and which seek to license each distributor $1,000 annually, plus a $1 tax on every reel brought into the state for circulation to projection booths.

A. H. Blank's Tri-States, a Paramount partnership, is the biggest divorcement target, but J. H. Cooper, also a Paramount partner, has three houses in Lincoln and both Fox-Midwest and Fox Inter-Mountain have theatres in the state.

On the brighter side, however, Governor Dwight Griswold has promised to lean backward in an effort to block any new forms of taxation. His veto probably would stand. Governor Griswold also has reiterated the attitude of his predecessor, former Governor R. L. Cochran, who said movies were the poor man's only entertainment and were more of a necessity than a luxury.

Indiana License For Itinerants

by WALTER MORSE
in Indianapolis

Reported out of committee in the House of the Indiana General Assembly is a bill which would require registration and bonding of transient promoters and enterprise operators, designed to curb fly-by-night amusement operators and protect exhibitors in the smaller cities from unscrupulous carnival and similar traveling entertainments.

The Associated Theatre Owners of Indiana has the indorsement of a considerable number of organizations and individuals for the bill. It is virtually the same as a bill introduced in the Senate at the last assembly in 1939, which passed the Senate and was on second reading in the House but was lost in the jam at the close of the session.

Colorado Has Even Half Dozen Bills

by JOHN A. ROSE
in Denver

There have been a half dozen bills, directly affecting theatres, introduced in the Colorado legislature, now in session. The bills have been introduced by title only, with the body to be filled in when and if they get out of committee.

One of the bills would provide for a board of censorship. This proposal usually makes its appearance at each session. Others would provide for a tax on sale and rental of films, place tax on theatre seats on an annual basis, define bank and gift nights as lotteries, license and regulate operation of theatres and require the hiring of a licensed operator at all public 16mm. showings.

ASCAP bills have been introduced, modeled after the Washington, Montana and Nebraska bills. Another bill would require the licensing of authors, composers and publishers of music, both instrumental and vocal.

Discrimination Bill in New York

by DICK CONNERS
in Albany

New York Assemblyman Daniel Burrows, Harlem Democrat, has introduced "equal accommodations" legislation which provides for suspension or revocation of licenses for operation of any place of public accommodation or amusement when equal accommodations, advantages, facilities and privileges are denied.



"I CANNOT TELL A LIE!"

On Washington's Birthday
I'm going to chop down your
old box-office records with



"ANDY HARDY'S PRIVATE SECRETARY"

The Best Yet and that means TERRIFIC!

(and just perfect for Washington's Birthday booking!)

with Lewis Stone, Mickey Rooney, Fay Holden, Ann Rutherford, Sara Haden, Ian Hunter, Gene Reynolds and Kathryn Grayson • Screen Play by Jane Murfin and Harry Ruskin • Directed by George B. Seitz • A Metro-Goldwyn-Mayer Picture

U. S. Charges 3 with Pirating Feature Films

The first U. S. criminal action to be undertaken in years charging "pirating" of motion pictures came to light late last Saturday, in New York, when Federal agents of the office of United State Attorney John T. Cahill, in the District Courthouse at Foley Square, revealed the opening of a sealed indictment against a "ring" whose headquarters had been raided earlier that day.

The indictment had been obtained some time ago and was sealed pending the completion of an investigation by Federal agents of an alleged widespread traffic in "hot" duplicated prints. The raid completed the investigation, as the agents, armed with a search warrant isuued by United States Commissioner Garret W. Cotter, swooped down on the offices of the Colson Motion Picture Service, at 2040 Chatterton Avenue, in the Bronx.

Those accused are charged with circulating duped prints of features of major motion picture companies and others for schools, churches and other non-theatrical showing. It was explained later by the organized industry's Copyright Protection Bureau that regular theatres are in no way involved, but, rather suffer at times from unfair competition of pirated exhibitions.

Scores of screenings, it is charged, were sold by those indicted, among them Metro-Goldwyn-Mayer's "Ben Hur," which originally turned suspicions on the trafficking, because the unauthorized "Ben Hur" showings were conducted with 16 millimeter prints. Metro has not reduced "Ben Hur" to 16mm from its original 35.

Three Indicted

Individual indictments were obtained against Louis Colasuono, who, as "L. D. Colson", heads the raided Colson Service in the Bronx; Antonio (Tony) Cardillo, his alleged partner in the business, and Sol Jaffe, photographic technician who was described as head of Movielab Film Laboratories, Inc., 1600 Broadway, in a statement issued from the office of U. S. Attorney Fowler Hill, press relations representative in the New York Federal Courthouse.

Defendants Colasuono and Jaffe were each held in $2,500 bail, after pleading not guilty. Cardillo was being sought. Federal Judge Edward A. Conger set trial for February 17th.

The indictment was obtained by U. S. Attorney Richard Delafield, of Mr. Cahill's staff. It specifically charged infringement of copyrights (under the U. S. Copyright Act) in the renting of duplicated films for unauthorized exhibitions made by churches, schools and charitable groups.

As explained in the statement for U. S. Attorney Hill's office, actually, in most instances what the non-theatrical renters got were 16mm prints the defendants had made from 35mm films which either had been stolen or borrowed surreptitiously from persons or agencies engaged in their legitimate traffic.

The first count of the indictment relates to the showing at the St. Nicholas of Tolentine School, 2335 University Avenue, the Bronx, of "Ben Hur" in alleged violation of a copyright obtained in 1927 by Metro-Goldwyn-Mayer Distributing Corporation and assigned in 1936 to Loew's, Inc.

The second count alleges an unauthorized exhibition of "The Littlest Rebel", copyrighted in 1935 by Twentieth Century-Fox Flm Corporation, at the Bikur Cholum Convalescent Home, 107 West Fourth Street, Mt. Vernon.

The third count charges that there was an exhibition at the same home of "A Connecticut Yankee' a film copyrighted in 1931 by Fox Film.

The fourth count alleges that the motion picture "Dinky," copyrighted in 1935 by Warner Brothers Pictures, was shown at the Hebrew Children's Home, 1682 Monroe Avenue, the Bronx.

The fifth and last substantive count sets forth that at the Church of St. Casimir, Nepperhan Avenue, Yonkers, there was an exhibition of the motion picture entitled "The Little Flower of Jesus", which Sunray Films, Inc., of New York, had copyrighted in 1938.

The copyright law (Title 17, Section 28, United States Code), provides a penalty of imprisonment of not more than a year, or a fine or not less than $100 or more than $1,000, or both, for each violation. The sixth count of the indictment alleges conspiracy, which is punishable by a maximum prison sentence of two years and a fine of $10,000.

During the inquiry, Mr. Cahill revealed, Mr. Delafield, received information concerning the national set-up in the film industry from Harold L. Groves and Edward A. Sargoy, investigator and counsel, respectively, for the Copyright Protection Bureau of which Jack H. Levin is director.

SHORT PRODUCT PLAYING BROADWAY

Week of February 1

CAPITOL
No Shorts
Feature: Gone with the Wind. MGM
(Return Engagement)

CRITERION
Take It or Leave It, No. 2.. Columbia
Feature: Land of Liberty.... MGM

MUSIC HALL
March of Time, No. 6.....RKO Radio
Feature: The Philadelphia Story.....MGM

PARAMOUNT
Waiting for Baby.....Paramount
Feature: Virginia.....Paramount

RIALTO
Tattle Television.....RKO Radio
Syncopated Sioux.....Universal
Feature: The Saint in Palm Springs.....RKO Radio

RIVOLI
Pluto's Dream House.....RKO Radio
Feature: Kitty Foyle.....RKO Radio

ROXY
Sunk by the Census.....RKO Radio
Hairless Hector .....20th Cent.-Fox
Feature: Tall, Dark and Handsome.....20th Cent.-Fox

STRAND
Christmas Under Fire.....Vitaphone
Of Fox and Hounds.....Vitaphone
Fight, Fish, Fight.....Vitaphone
Feature: High Sierra.....First National

Extra Shows for "Fantasia"

Walt Disney's "Fantasia" will have two extra performances weekly, at the Broadway Theatre, New York, it was announced this week. The extra performances are at 10:30 A. M., Saturday mornings, and at 5:30 P. M., Sundays. Another innovation is half-price admission for all under 16.

Monogram Turns to Field Premiere for Feature Films

Monogram Pictures Corp. promotion and publicity turned to the field this week with special local openings of the company's product and announcement of a contest to select "Miss Arkansas" for a western starring role.

In honor of W. Ray Johnson, Monogram president, the company's latest production, "Her First Romance," featuring Edith Fellows and Wilbur Evans opened in Waterloo, Iowa, Mr. Johnson's home town, on January 23. Barney Rosenthal, manager of the Iowa Theatre arranged the premiere, with local dignitaries attending, and an exploitation campaign welcoming the Monogram chief to his native city.

The Monogram roster of western stars was in full attendance at the opening on January 24 of the new Hitching Post Theatre in Hollywood. The house, located on Hollywood Boulevard will screen Western features exclusively. Tex Ritter, Monogram star, Slim Andrews, Evelyn Finley, Jack Roper, Betty Miles, and Johnny King, all in full range regalia, rode to the premiere on a property department stagecoach.

With the cooperation of Arkansas circuit and independent exhibitors and the local press Monogram will launch a state-wide campaign on February 15 to select "Miss Arkansas". The beauty contest runs until April 1. The chosen fair one is promised a part opposite Tex Ritter in a musical western and will receive a two weeks trip to California. Final eliminations will be held at two Little Rock theatres. Studio officials will pick the winner of the screen role from among the finalists.

O'Connor Heads Unit Of Charity Drive

John J. O'Connor, vice-president in charge of RKO Theatres operation, has been appointed by the Rt. Rev. Francis J. Spellman, Archbishop of New York, chairman of the Motion Picture and Allied Industries Committee of the Archbishop's Committee of the Laity for the 1941 Appeal for New York Catholic Charities.

The appointment was made at a special meeting late last week of leaders of trade and industry groups at the residence of the Archbishop.

Mr. O'Connor is the chairman of one of 45 groups which will solicit special gifts from individuals in connection with the appeal for more than 200 interdependent institutions and agencies of Catholic charities. Each chairman will select his own committee.

Hyman Arranges Premiere

Louis Hyman, general manager of Sol Lesser-Ernst Lubitsch Productions, arrived in New York from Hollywood, Tuesday, to make arrangements for the New York premiere of "That Uncertain Feeling." Mr. Hyman said Mr. Lesser planned to start production March 1st on "Strange Victory," his next picture for United Artists' release, but would come to New York for the premiere of "That Uncertain Feeling."

1st Week!
"PHILADELPHIA STORY"
Radio City Music Hall

"Business is great!"



2nd Week!
"PHILADELPHIA STORY"
Radio City Music Hall

"Must be the holiday crowds!"



3rd Week!
"PHILADELPHIA STORY"
Radio City Music Hall

"Guess it's the stage show!"



4th Week!
"PHILADELPHIA STORY"
Radio City Music Hall

"Doubtless the good weather!"



5th Week!
"PHILADELPHIA STORY"
Radio City Music Hall

"Can it be the advertising!"



6th Week!
"PHILADELPHIA STORY"
Radio City Music Hall

"Must be the picture!"



A R Y G R A N T
ATHARINE HEPBURN
JAMES STEWART
in "THE PHILADELPHIA STORY" with Ruth Hussey, John Howard, Roland Young, John Halliday, Mary Nash and Virginia Weidler. Screen Play by Donald Ogden Stewart. Based on the Play by Philip Barry. Produced by The Theatre Guild Inc. Directed by George Cukor. Produced by Joseph L. Mankiewicz. An M-G-M Picture

ILM DAILY, FEB. 4, 1941

850,000 to See "Story" In 6 Wks. at Music Hall

Pressure of other bookings will cause the Radio City Music Hall to curtail the run of "The Philadelphia Story" tomorrow, W. G. Van Schmus announced yesterday. Van Schmus estimated that more than 850,000 persons will have seen the Metro pix in its six weeks at the Hall.

THE SWEETEST STORY EVER TOLD!

That's the "Philadelphia Story"! Not only in New York where it broke all attendance records at the world's largest theatre, but throughout the nation it is the sweetheart of box-offices. And to those who are interested in its record in small towns — it's *topping* the big cities! Get set for *your* sweetest box-office story!

NETWORKS STILL ARGUE ON MONOPOLY REPORT

NBC, CBS Contend Industry Presents No Problems Needing Control; Mutual Disagrees

The radio networks this week submitted to the Federal Communications Commission their final arguments on the issues raised in the preliminary monopoly report as the FCC prepared its final statement on the status of chain broadcasting, corporately and otherwise. Meanwhile in Congress during arguments on the budget appropriations for the FCC Representative Lawrence J. Connery (Dem., Mass.), said that after emergency legislation was disposed of he proposed to request a Congressional investigation into the activities of the commission and the control exercised by radio chains.

National and Columbia broadcasting individual briefs supplementing previous arguments held that there were no problems requiring control as proposed in the preliminary monopoly report even if the commission had powers to regulate broadcast practices which they asserted were not given by Congress to the FCC. Mutual asserted that the FCC had the required power but claimed that attention should be confined to national networks at this time, holding that regional networks should be a separate consideration.

Competition Cited

"There is no problem of monopoly in broadcasting because of the competition that is patent to every listener in the United States," the NBC brief declared. "If unlimited competition is impossible it is a limitation imposed by the status of the art and not by the practices of the industry."

Furthermore, it was pointed out, the already brisk competition for the ear of the listening public will be even more increased in the near future, as FM broadcasting gets under way.

The NBC brief also took the position that the activities of the NBC artists' bureau were not inimical to the interests of the artists and did not comprise unfair competition or any unlawful attempt to secure a monopoly. Its transcription service was likened to the effort of a railroad to take care of traffic demand by adding another car to a train.

A similar view of the authority of the commission was voiced in the Columbia Broadcasting System brief, which also declared there were no problems of competition in the industry requiring Government intervention. On the other hand, it was asserted, "the suggested 'reforms' would tend to destroy the American system of broadcasting."

On the other hand, Mutual's brief maintained that the commission was clothed with the necessary authority to regulate chain practices and, in fact, it was the intent of Congress, as evidenced by the debate on the communications act when it was under consideration, that the FCC should take steps to curb and prevent monopoly.

The youngest network strongly urged adoption of the recommendations limiting chain operation, particularly those forbidding the licensing of stations to national networks in cities having less than four full-time stations and prohibiting the licensing of more than one-full time station in any city to any national chain.

The Mutual brief was supported by one filed on behalf of Station WBNY, Buffalo, N. Y., so far as argument on the authority of the Commission was concerned, declaring it had a "positive duty" to correct the abuses inherent in unlawful monopolies and restraints in broadcasting, but the station charged that the overall operations of Mutual had resulted in inequalities of a nature similar to those of the other networks.

Agitation for a Congressional investigation of the broadcasting industry was renewed in the House of Representatives last week, but the definite rejection, by a vote of 68 to 112, of an amendment making a slight cut in the appropriation for the Federal Communications Commission offered by Representative John Taber (Rep., N. Y.) indicated there was little desire in Congress to undertake a probe at this time.

Congressman Launches Attack

It was announced by Representative Lawrence J. Connery (Dem., Mass.), however, that he would renew his effort to secure a Congressional investigation after the emergency legislation of the session is disposed of.

Expressing regret that the House had approved the FCC appropriation without any investigation, Congressman Connery declared that evidence which had been disclosed to both House and Senate "necessitates a Congressional inquiry into the monopolistic conditions which have been built up in the radio broadcasting industry as well as the illegal activities of those having business relations with the communications commission."

"For some years I have contended that a monopoly existed and that a few men sitting in New York City alone decided what radio programs the people of the United States could listen to when they do listen. The recent arbitrary action of the radio-network monopoly in depriving creators of music of an opportunity of a livelihood and the American public of an opportunity to listen to the music they love indicates quite forcibly to anybody's mind the stranglehold which these few people, licensed by the Federal Communications Commission, have over the radio broadcasting industry of this country.

"I feel confident that when the emergency legislation now before us has been acted upon the House will find itself justified in creating a committee to make a thorough investigation of the radio monopoly and other activities of radio broadcasting," Mr. Connery said.

FCC Finances

Refusing to make any changes in the budget estimates submitted at the opening of the session, the House appropriations committee on January 29th reported the first of the year's money bills, including $4,259,729 for the FCC for the fiscal year beginning July 1, next., representing an increase of $1,883,389 over the current year, due to the inclusion of a new item of $1,920,000 for national defense activities. While, aside from the national defense fund, the appropriations for the commission show a decrease of $36,611 from this year, there will actually be more money available for operation because of the elimination of $175,000 fund for relocation of radio monitoring stations.

Testifying before the subcommittee as to the needs of the commission, Chairman James L. Fly was questioned at length regarding the broadcasting situation, with Representative Wigglesworth, sponsor of measures for a Congressional investigation, digging into the commission's chain-monopoly report, the WMCA transfer and the Senate hearings last year on the renomination of former Commissioner Thad H. Brown.

RADIO STATIONS SHIFT ON MARCH 29TH

Last remaining obstacles to application on March 29th of the new North American Regional Broadcasting Agreement were disposed of last week at final sessions at the State Department of meetings of radio engineers of the United States, Canada, Cuba, Mexico, the Dominican Republic and Haiti.

The conferences were held for the purpose of ironing out interference conflicts and other problems arising from the necessity of changing the frequencies of a large proportion of the 1,234 broadcasting stations in the six countries adopting the agreement.

The greatest number of changes will occur in the United States, which has the greatest number of stations. Of the 883 standard broadcast stations licensed 795 will go on new frequencies March 29th.

Dumont Television Demonstrations Set

Allen B. DuMont, president of the Allen B. DuMont Laboratories, Paramount television affiliate, has announced a series of demonstrations of 625 line, 15 frame television on Wednesday and Friday afternoons from now until March 20th so that members of the National Television Systems Committee, the Federal Communications Commission and others interested in television developments can observe Paramount-DuMont experimentations.

At the time of the January 24th New York demonstration for the FCC and NTSC the pictures shown "were not representative of what can be obtained with transmission" on the 625 line, 15 frame standard, Mr. DuMont pointed out.

National Broadcasting Company engineers, meanwhile, were continuing work on the transmission of television images for the large screen projector installed in the New Yorker theatre. The regular experimental program schedule for the week included a hockey game and two basketball games from Madison Square Garden and a wrestling match from Jamaica Arena.

Other branches of the industry also were working to develop their television systems and gather additional data for the television hearing scheduled for March 20th at which the advisability of accepting the standards recommended by the National Committee on January 27th will be considered by the FCC. Setting of standards has been generally regarded as a necessary preliminary to commercialization.

The Radio Corporation of America was reported to be continuing its experiments with color television, as well as improving the home receivers and theatre projector shown on January 24th for the first time. The Columbia Broadcasting System also was carrying on its research in color television.

Lloyd S. Gilmour, senior partner in Eastman, Dillon & Company, has been elected to the board of directors of Fransworth Television and Radio Corporation.

Disney Hit by Cartoonists' Studio Guild

A boycott of all Walt Disney cartoon productions by members of the American Federation of Labor was threatened this week after the Screen Cartoonists Guild in Hollywood charged the company with restricting and coercing its employees and with sponsoring a company union.

The charge of unfair practices was issued by George Bodle, on Monday. He is attorney for the union. He and Aubrey Blair, AFL organizer, said theatres showing the company's productions would be put on the AFL "unfair" list unless the dispute was settled soon.

Approximately 150 men working in the sound departments of the Hollywood studios this week are the subjects of a jurisdictional squabble between the International Alliance of Theatrical Stagehands, and the International Brotherhood of Electrical Workers. The dispute is said not to be in the open stage yet. It is prompted by the widening of the IATSE Sound Technicians local charter to include men who are now members of the IBEW.

Harold V. Smith's claim against the Local 695 of the Sound Technicians Union, Hollywood, for $33,000 in back pay will be settled for $14,000, it was reliably said this week. He will also continue under his current contract as business agent for three years at $1,000 per month.

Laboratory Strike Seen

The executive board of the Local 702, Laboratory Technicians, met Friday night January 31st, to discuss methods of breaking the deadlock over a new contract existent between it and Eastern laboratories. A strike was reported discussed. The union's board was already empowered by the membership to call a strike, if necessary.

Contracts of the union with the laboratories of the East have all expired. It is said the union wants uniform contracts.

An appeal to the New York State Court of Appeals, Albany, from a decision by the state Supreme Court Appellate Division was expected to be made this week by the American Guild of Musical Artists. The decision to which objection is made dismissed an application by AGMA for an injunction to prevent the American Federation of Musicians from interfering with the employment of instrumentalist members of AGMA. The AFM last Fall ordered those members to join it or suffer AFM pressure.

The Delaware Supreme Court last week reversed a Wilmington Court of Chancery injunction preventing that city's projectionists' local from picketing the Rialto theatre there.

The Supreme Court held the labor dispute "bona fide" and said there was "justification for concerted action."

Among the contested points in the dispute between the theatre management and the union, was that specifying the number of men to work in the projection booth during a performance.

The AFL projectionists' union in Scranton, Pennsylvania, will have a clear field for organization there, it developed at a hearing last week before Judge Will Leach of the Lackawanna County Court on a motion to make permanent a temporary injunction to restrain AFL members from picketing the Bull's Head Theatre, North Scranton. An agreement giving the AFL jurisdiction over theatere employees in the region, was reported made between AFL and CIO officials. The CIO has revoked its contract with the theatre.

New president of the Omaha projectionists' local 343 is R. L. McIntyre of the Orpheum. Other 1941 officers are Howard Jackson of the Omaha, business agent, Alvin Kostlan of the Brandeis, first vice-president; Shep Owens of the Benson, second vice-president; Glenn Jordan of the Muller, financial secretary; Baird Loomis of the Brandeis, treasurer; and Clyde Cooley recording secretary.

In Chicago, the Balaban & Katz circuit and the American Guild of Variety Artists were expected to sign a contract this week. The Guild is the vaudeville performers' union. N. M. Platt, production head, represented the circuit; Maurice Leonard, general counsel, and Jack Irving represented the AGVA. The contract provides a closed shop, among other conditions.

Local 87, Richmond, Virginia, projectionists' union, will hold its 12th annual theatrical ball on February 25th, the proceeds going to the union's relief fund. Harry Jarvis is general chairman of the arrangement committee for the ball. He is assisted by Tom Jones, Dan Harrison, Otis Bugg, C. C. Colgin, Earl and John Clator, Frank Matthews, Tom Murphy, James Evans, Joe La Prade, L. C. Ratliff, John Leary, C. C. Lievs, Stuart Atkinson, William B. Walsch, Kenneth Sickinger, Louis Levin, Clark Wilson, and Bernard McCann.

UNION SETTLEMENT ALLOWS OPENING

The $300,000 Royal Theatre, Detroit, has opened. A settlement, specific details of which were not divulged, has been reached between the management and the city's IATSE stagehand's local, which prevented the theatre from opening on its originally scheduled day, December 27th. The statement last week, revealing the theatre's impending opening, Friday, January 31st, and the settlement of the dispute, merely said that a "readjustment" in the United Detroit Theatre Corporation, owning 50 per cent of the house, would result in the use of an IATSE man who is in the circuit's maintenance department, whenever maintenance work at the theatre is "found to be necessary."

Bennett Answers Canadian Charges

C. H. Bennett, chairman of the Board of Censors of Nova Scotia, writing from Halifax, declares he has no knowledge of any friction existing between the Nova Scotia censor board and exhibitors of that Province in matters concerning licensed projectionists and projection apprentices.

Word was received from Nova Scotia, two weeks ago, that exhibitors were complaining of a shortage of operators, due, principally to the war, and had charged the IATSE with refusing to sanction the introduction of apprentices, adding that the Provincial censor board supported the IATSE in this connection.

This is untrue, writes Mr. Bennett. "I am in constant contact with the theatre owners and managers of Nova Scotia and I have received no complaint regarding shortage of operators or apprentices," he explained, adding: "My department and the theatre men cooperate fully and if such a shortage exists I certainly would be advised."

Film Stars in Radio Show Set for Greek Relief

The motion picture industry will have contributed largely to the success of the special radio show for the Greek War Relief Fund, scheduled to be broadcast from Hollywood Saturday night at 11:15 P.M. Eastern Standard Time, over the National Broadcasting Company's networks, and some Mutual Broadcasting System stations. This was evident early this week, from a glance at the promoters of the show, and the array of Hollywood talent scheduled to appear on it.

Spyros P. Skouras, president of the Greek War Relief Association, and Samuel Goldwyn, chairman of the Permanent Charities Committee of the film industry, collaborated in producing the show, and in securing the help of film and radio stars and the radio chains. Mort Blumenstock, director of Eastern advertising and publicity for Warners, was to handle the fund-raising portion of the program, which is to function through tie-ups with more than 52 local department stores—local station announcers being scheduled to inform listeners, during the program, that they can contribute money by calling the local department store and promising to pay, or by asking the store for a messenger to pick up the money.

Film Stars To Appear

Among the film stars to be on the 90-minute broadcast are Bette Davis, Spencer Tracy, Paul Muni, Clark Gable, Charles Laughton, Madeleine Carroll, Groucho Marx, Alice Faye, Carole Lombard, Myrna Loy, Tony Martin. Jack Benny and Bob Hope were to be the masters of ceremony.

The Greek War Relief Association, headquarters of which are in New York City, will distribute a short subject comprised of films taken during the present Greek-Italian conflict, and the purpose of which is to promote sympathy and money. The films are said to be en route, and are being sent by Thanos Skouras, nephew of the Skouras brothers and distributor in Greece for RKO, Twentieth Century Fox, and Paramount.

Nearly one-fifth of the $10,000,000 desired by the Greek War Relief Association as its initial quota, has been raised, its officials disclosed last week. Spyros Skouras at the same time announced that the total of sub-committees of the association was now 600, in this country and Hawaii. He added that this number would probably increase to 1,000 this month.

His wife recently presented $5,600 to the Association, the sum having been pledged by guests at a Christmas meeting in the Skouras' Westchester home.

Joseph Shea has become publicity director for the Association.

Chicago theatres, as of last week, had raised $15,000 for the Greeks. Mr. Skouras, in that city last week, called the film industry's response to the Greek plea, "magnificent".

Barney Balaban, president of Paramount, this week transferred to the Greek Red Cross an ambulance, the gift to him two weeks ago, at a testimonial dinner in Chicago, from 350 Paramount executives.

The Motion Picture Theatre Owners of Maryland have donated to the British War Relief the money necessary to build an ambulance.

The Loew circuit over the weekend reported $34,000 collected from patrons for the "March of Dimes."

THE HOLLYWOOD SCENE

Steady

Hollywood's production mill, this week, remained at about the same level as last, with two fewer features completed, the same number started, three more before the cameras, four more being prepared and 14 fewer being edited.

The score was: five completed, eight started, 40 shooting, 19 preparing and 61 editing.

The week's tabulation:

COMPLETED

MGM
Roosty
PRODUCERS RELEASING
Outlaws of the Rio Grande
UNIVERSAL
Mr. Dynamite
WARNERS
No Hard Feelings
Strange Alibi

STARTED

MGM
Blossoms in the Dust
Love Crazy
MONOGRAM
Sign of the Wolf
PARAMOUNT
Skylark
RKO
Repent at Leisure
Robbers of the Range
20TH-FOX
The Cowboy and the Blonde
The Great American Broadcast

SHOOTING

COLUMBIA
They Dare Not Love
A Girl's Best Friend Is Wall Street
GLORIA PRODUCTIONS (UA)
New Wine
MGM
Billy the Kid
A Woman's Face
MONOGRAM
Air Devils
PARAMOUNT
One Night in Lisbon
Caught in the Draft
Men of Action
Kiss the Boys Goodbye
Power Dive
RKO
The Devil and Miss Jones
Sunny
REPUBLIC
Citadel of Crime
Sis Hopkins
The Great Train Robbery
Back in the Saddle Again
ROACH (UA)
Broadway Limited
20TH-FOX
The Outlaw
Blood and Sand
UNIVERSAL
The Flame of New Orleans
The Lady from Cheyenne
The Man Who Lost Himself
Model Wife
Oh, Charlie
WARNERS
Shining Victory
Miss Wheelwright Discovers America
The Bride Came C.O.D.
Thirty Days Hath September
Singapore Woman
Affectionately Yours

One short subject was completed and three started.

▽

Jean Gabin, French actor, has been signed by Twentieth Century-Fox and is expected to report to the studio in March. He is now in France. Jean Renoir, French director recently signed by Fox, is in this country and it is understood that he will direct Gabin's first American motion picture.

NEW LAMP DEVICE USED AT STUDIO

A motion picture lighting device of what has been called "a revolutionary design," has been developed by Warner cameraman Tony Gaudio, whose work in the past has received Academy Award recognition.

Now being used for the first time in the filming of "Affectionately Yours," the device consists of a 12-unit battery of lamps that surrounds the lens on all but the under side. The rectangular units, four on each side, are joined so closely that their light blends together. All units are connected by a single cable, fitted with a fader.

One of the virtues claimed for the new system is that the lights always maintain the same relationship to the lens, no matter what type of shot the camera is making, so that the same amount of light can be maintained without regard to the distance of the subject being photographed.

Story Spree

In the last fortnight, story buying by studios has reached a new high peak, in some cases admittedly as a gesture of defense against the as yet uncharted attack due to come from the provisions of the consent decree, effective with the start of the new selling season.

The two week period has seen the acquisition of 16 properties on the part of six studios, with Twentieth Century-Fox alone accounting for ten stories.

Purportedly for Jack Benny, on whose services it holds a split contract with Paramount, Twentieth-Fox paid $100,000 for "Charlie's Aunt," Brandon Thomas stage play now being revived on Broadway. "Benjamin Blake," an Edison Marshall novel, was bought for $50,000, and William Perlberg was assigned to produce it.

Another novel, "Blind Man's House," by Hugh Walpole, a musical comedy, "Pearl of Pearl Harbor," and a 1935 play, "Remember the Day," by Phil Higley and Philip Dunning, were also purchased by the studio.

The originals bought were "Law and Order, Inc.," by Rowland Brown; "Confirm or Deny," by Hank Wales and Samuel Fuller; "Lazy Galahad," by Joseph Schrank, and "Coney Island," which is a combination of two originals by Edward Van Every.

Metro-Goldwyn-Mayer bought a musical comedy and an original. The former is "Panama Hattie," current Broadway hit and will have in its picture cast Eleanor Powell, Shirley Temple and Ann Sothern. Arthur Freed will produce. "Reunion," a story of Paris under German occupation, written by Ladislaus Bus-Fekete, will be produced by Joseph Mankiewicz.

Walter Wanger has bought "Sundown," serial by Barre Lyndon now appearing in the *Saturday Evening Post.* The story is of the fight for supremacy among African colonial empires. Paramount bought a spy melodrama, "Dangerous Holiday," written by Sidney Sheldon and Ben Robert. "Navy Bound," original by Talbot Josselyn, was bought by Monogram, and Republic bought two originals, "Jason, the Bucket," by Frances Cockrell, and "Cinderella in Washington," by Joseph Poland.

▽

John T. Coyle, a motion picture producer for many years, has joined the executive department as a producer of Producers Releasing Corporation. The appointment was made by George Batcheller, supervisor of production.

Mr. Coyle, at one time connected with the original Pathe company and later with Mascot and Republic, will produce "Federal Fugitives" for the company. Martin Mooney is writing the screen play for the picture.

Meanwhile, the company has expanded its west coast office to three times its previous size. Mr. Batchellor and Eddy Graneman, publicity representative, and their staffs have moved to the Creque Building on Hollywood Boulevard. The expansion was authorized by O. Henry Briggs, new president of the company.

▽

Otis Barton, who produced "Titans of the Deep" which was released by Grand National, is currently in the Hawaiian Islands shooting under water scenes for "Under the Pacific." Mr. Barton is the designer of the "bathysphere" a diving bell in which Dr. William Beebe made record breaking dives. He has since designed a successor to the diving bell which permits greater freedom for undersea exploration and photographing.

▽

Commander Arthur Jarrett of the Royal Navy and British Ministry of Information, Darryl Zanuck and William Goetz are conferring in Hollywood on the forthcoming Fox production dealing with the Royal Air Force, "The Eagle Flies Again."

▽

The annual meeting of the Association of Motion Picture Producers has been postponed indefinitely in Hollywood due to the illness of Y. Frank Freeman, president of the association.

▽

Alan Mowbray will appear in a series of two-reel short subjects for Columbia with Jules White both producing and directing the series. The first subject is entitled "Wee, Wee, Fifi," written by John Gray.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Western Union

(Twentieth Century-Fox)

Action Epic

"Western Union" carries a step further the production trend of making westerns designed for key situations and higher allocations. Here the ingredients used to concoct an "all out" western picture have skilful casting, able production and story values, and a highly appropriate use of Technicolor to convey a sense of the limitless outdoor scene.

Heading the cast is Robert Young, equally sure footed in going from comedy to drama as a cocky Harvard boy who learns to adapt himself to the west. Randolph Scott is seen as a scout who finally squares accounts with his outlaw brother; Dean Jagger as the head of Western Union, and Virginia Gilmore as the latter's sister, and focus of romantic attention.

The screen play, treats of the westward expansion of the telegraph line from its Omaha base, an advance hindered by Indians and outlaw members of the Confederate forces, the time being the 1860's. The story of the line, however, is primarily used as a cord stringing together action episodes which run through the film.

Prominent in support are John Carradine, Slim Summerville, Chill Wills and Barton MacLane, the last named appearing as the renegade brother who finally causes death of the scout enacted by Scott, only to be killed in turn by the thoroughly westernized tenderfoot.

Harry Joe Brown, as associate producer, and Fritz Lang, as director, have taken full advantage of the opportunities afforded by use of Technicolor on scenes of movement over plain and mountain.

Previewed in a studio projection room, where it met with the obvious approval of the press and professional audience.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Associate producer. Harry Joe Brown. Directed by Fritz Lang. Directors of Technicolor photography, Edward Cronjager and Allen M. Davey. Film editor, Robert Bischoff, P.C.A. certificate No. 6715. Release date, February 21, 1941. Running time, when seen in Westwood, 93 minutes. General audience classification.

CAST

Richard Blake.....Robert Young
Vance Shaw.....Randolph Scott
Edward Creighton.....Dean Jagger
Sue Creighton.....Virginia Gilmore
Doc Murdoch.....John Carradine
Herman.....Slim Summerville
Homer.....Chill Wills
Jack Slade.....Barton MacLane
Governor.....Russell Hicks
Charlie.....Victor Killan
Pat Grogan.....Minor Watson
Herb.....George Chandler
Chief Spotted Horse.....Chief Big Tree

Back Street

(Universal)

Way of a "Wicked" Woman

Screen audiences, particularly those on the distaff side, fond of screen heart break, will recall the first edition of this Fannie Hurst tribute to the courage and self sacrificing industry of the kept woman. The tear bedewed testament in remake form is faithful to the spirit and letter of the original, Margaret Sullavan and Charles Boyer replacing Irene Dunne and John Boles as the illicit lovers. A further alteration is the anglicizing of the heroine's surname from "Schmidt" to "Smith." Miss Sullavan looks charming and appetizing in the earlier and lighter moments of the film's footage and aptly sincere and moving for the plot's later portions. Mr. Boyer, or rather his well exploited liquid orbs, especially when set off by graying hair, are vastly effective, as they turn romantic or suffering looks in the direction of Miss Sullavan and the audience.

Chief in support of the stars are Richard Carlson, as a clean, honest and well-intentioned neighborhood sweetheart of Miss Sullavan, and Frank McHugh, as a witty and sensible salesman of Celtic extraction, who tries unsuccessfully to give the wayward heroine a sales talk on the blessings and benefits of ordinary, marital union.

The caution voiced in the HERALD July 23, 1932, upon the initial appearance of this film, may be repeated: the picture's appeal will be best directed to gatherings not expecting a "lot of hip-hip-hoorah" in its entertainment but who are pleased with a softer and more sentimental brand of program fare. It can be classed easily as a "four handkerchief" picture, what with Mr. Boyer in between death rattles gasping out the name of his beloved mistress as she tearfully listens to his deathbed confession over the telephone and Miss Sullavan, emaciated with sorrow, quietly expiring before the photographic likeness of her lover.

"Walter" and "Ray" meet and fall in love quickly. Although he is engaged to another woman, he plans to marry "Ray" but through unfortunate interference the pair do not meet at the appointed place. Five years pass and the scene shifts from Cincinnati to New York where "Ray" has become established as a successful clothes designer and "Walter" is now a prosperous broker, a married man and the father of an infant son. "Ray" and "Walter" meet accidentally and fall into love again, this time without any prospect of church or civil solemnization. Although "Walter" is willing to divorce his wife, his inamorata is unwilling to have him take such a step for fear of harming the children. (Another child had been born to "Walter" while he was away from "Ray" and traveling in Europe with his wife.) They continue their relationship until well on into middle age. "Walter" dies of a heart attack after telling his son, who has tried to break up the scandalous affair, to mind his own business and "Ray," faithful to the end, in no time follows him to the grave.

Previewed in New York projection room. —JESEPH F. COUGHLIN.

Produced and distributed by Universal Pictures. Producer, Bruce Manning. Director, Robert Stevenson. Based on the novel by Fannie Hurst. Cameraman, William Daniels. Art director, Jack Otterson. Cotsumes, Muriel King and Vera West. Film editor, Ted Kent. Sound supervisor, Bernard B. Brown, Sound recorder, William Hedgecock. Assistant director, Seward Webb. General musical director, Charles Previn. P.C.A. Certificate No. 7020. Release date, February 7, 1941. Running time, 89 minutes. Adult audience classification.

CAST

Walter Saxel.....Charles Boyer
Ray Smith.....Margaret Sullavan
Curt Stanton.....Richard Carlson
Ed Porter.....Frank McHugh
Harry .....Frank Jenks
Richard Saxel.....Tim Holt
Freda Smith.....Peggy Stewart
Darren .....Samuel S. Hinds
Mrs. Smith.....Esther Dale
Elizabeth Saxel.....Nell O'Day
Corinne Saxel.....Nella Walker

You're the One

(Paramount)

Comedy with Music

Produced, it would appear, for the purpose of capitalizing on the popularity which accrued to Bonnie Baker and Orrin Tucker following that young lady's revival of "Oh Johnny" on the radio, this comedy in the pattern of vaudeville, and using material pioneered in that form of entertainment, gives showmen a chance to advertise to persons who have liked Miss Baker and Mr. Tucker on the radio that they may come now to the theatre and see them.

Miss Baker sings a number of songs in the picture, with Mr. Tucker's band supplying accompaniment, and both act, working out a romance which affords a framework on which is hung a number of incidents designed to amuse. Jerry Colona, also of the airlanes, is another name for the advertisements, and Edward Everett Horton is in the cast to spark the proceedings.

The story has to do with the efforts of a band leader to land a radio contract and a singer to acquire employment by him. It opens in a Manhattan radio station and moves to a health resort, where incidents running the scale from "If I were your wife I'd feed you poison"—"If I was your husband I'd take it" to slapstick occur.

Reviewed on its opening at the Paramount theatre in Los Angeles, where it was set into run without the usual formality of press preview, on the opening day of the engagement. Response of the early evening audience was meager.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Produced by Gene Markey. Directed by Ralph Murphy. Songs by Jimmy McHugh and Johnny Mercer. Photographed by Ted Tetzlaff. Edited by Archie Marshek. P.C.A. certificate No. 6742. Release date, February 7, 1941. Running time, when seen in Los Angeles, 81 minutes. General audience classification.

CAST

Bonnie Baker.....Herself
Orrin Tucker.....Himself
Luke Laramie.....Albert Dekker
Death Valley Joe Frink.....Edw. Everett Horton
Miss Jones.....Lillian Cornell
Aunt Emma.....Renie Riano
Dr. Colonna.....Jerry Colonna
Julius.....Teddy Hart
Beauty Shop Operator.....Marie Blake
Tony Delmar.....Don Castle
Mgr. beauty shop.....June Guade
Hotel Clerk.....Gerald Oliver Smith
Bellboy.....Sammy Cohen
Edgar Crump.....Tom Dugan
Program Director.....Walter Catlett
Announcer.....Charles Lane

Secret Evidence

(Producers Releasing)

Melodrama

A shooting in which the victim survives to testify in the trial of a young man charged with the crime is nucleus of this melodrama fashioned along lines few in kind have followed. There's a love story in the background which comes forward now and then to complicate the work of the prosecuting attorney in a manner to sustain suspense.

Marjorie Reynolds and Charles Quigley are to the fore throughout, improving each opportunity given them, and the film introduces a newcomer with promise, Ward McTaggart, pre-

(Continued on page 36)

Watch it!

at New York's Roxy and in Boston—Schenectady —St. Louis—Providence —Milwaukee—all those key-spots where it's proving that...

BIG ONES DON'T COME ANY BIGGER!



ZANE GREY'S

WESTERN UNION

in TECHNICOLOR!

REVIEWS DON'T COME ANY BETTER!

"Orchids for 'Western Union'! Adventure, action and thrills for Americans of all ages . . . hitting the high in motion picture entertainment!"

—Walter Winchell

"'Western Union' a smash audience picture!"

—Louella Parsons

"The Zanuck crowd has turned out a big, rich, juicy Western in 'Western Union' . . . the type Western that should crack records! Entertainment plus!"

—Hollywood Reporter

"Not since those colorful, exciting days of 'Jesse James' (the biggest hit of 1939) has 20th Century-Fox's Darryl F. Zanuck, or Hollywood, turned out such a magnificent outdoor saga as 'Western Union'!"

—Jimmy Starr, Los Angeles Evening Herald & Express

"'Western Union' smash hit for the masses! Hits all the notes in the entertainment scale! It will be a boxoffice natural . . . sell car-loads of tickets!"

—Boxoffice Digest

"'Western Union' is the best of Mr. Zanuck's recent outdoor epics! The color quite wonderful!"

—John Chapman, N. Y. Daily News

"'Western Union' a cleanup! Has about everything in the line of general entertainment to make it one of 20th-Fox's best bets of the season for both men and women!"

—Daily Variety

20th CENTURY FOX

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page 33*)

senting also Kenneth Harlan of the silents in a role he handles as if built for it.

Showmanliness of production, by E. B. Derr, and proficiency in direction, by William Nigh, give the film roundedness and conviction. The time is now, the place any city of middle size.

Previewed at studio.—W. R. W.

Produced by E. B. Derr. Distributed by Producers Releasing Corporation. Directed by William Nigh. Photography by Arthur Martinelli. Associate producer, Paul Page. Release date, undetermiend. Running time, when seen at studio, 63 minutes. General audience classification.

CAST

Linda.....Marjorie Reynolds
David.....Charles Quigley
Baxter .....Ward McTaggart
Billings.....Kenneth Harlan
Murphy.....Donald Curtis
Jerry.....Howard Masters
Sniffy.....Bob White
Maizie.....Kitty McHugh
Frank.....Bud Buster

The Mad Doctor

(Paramount)

Psychological Melodrama

Psychiatry here makes its bow into the field of melodrama, sharing with murder, grave-robbery and other deeds of violence the center of interest in this story of psychoses, neuroses and, if the villain's psycho-analysis of himself be credited, the reasons therefor. The film is, in this sense, a novelty among thrillers, although lacking none of the ingredients from which theatregoers have been trained to expect their hair-raisers to be compounded.

Basil Rathbone plays, in the manner to which he has dedicated his art, a doctor who, disappointed in his first marriage which has ended in murder of wife and lover, has set out upon a career of marrying and murdering women of means. By the practice of psychiatry, which is demonstrated on the screen, he wins the love of a girl whose affection for him, he believes, will effect his reformation. When the facts in the death of her predecessor in his life threaten to come to light, on the day of his marriage, two more murders are committed in an attempt to conceal them. He fails, however, and commits suicide.

Direction by Tim Whelan is for tension and thrill throughout.

Previewed at studio. The picture is being paired with "The Monster and the Girl," formerly titled "D. O. A.," as a "Spook Week" bill at the Los Angeles Paramount.—W. R. W.

Produced and distributed by Paramount Pictures. Producer, George Arthur. Director, Tim Whelan. Assistant director, Joseph Youngerman. Cameraman, Ted Tetzlaff. P.C.A. Certificate No. 6061. Running time, 90 minutes. Release date, February 14, 1941. Adult audience classification.

CAST

Dr. George Sebastien.....Basil Rathbone
Linda Boothe.....Ellen Drew
Gil Sawyer.....John Howard
Louise Watkins.....Vera Vague
Dr. Downer.....Ralph Morgan
Maurice Gretz.....Martin Kosleck
Winnie .....Kitty Kelly
Lawrence Watkins.....Hugh O'Connell
Hatch .....Hugh Sothern
Thurber .....Henry Victor
Susan .....Norma Varden
Station Master.....Howard Mitchell

Hatred

(World Pictures Corp.)

Connubial Conflict

This Gallic screen offering was produced in the later days of 1939 and a program comment, issued in conjunction with the New York premiere of the picture, draws an indirect interpretation that the film is symptomatic of the fall of France. Whether the connection holds or not, the production is a bitter, bleak and biting character study of a man and his wife and the fatal and fierce state of hatred that existed between the couple, blasting the lives of the pair as well as the innocent children of the marriage.

The husband and wife are extremes, he a crude and sensuous animal and she full of puritanical inhibitions. Harry Bauer and Gabrielle Dorziat, two preeminent French film workers, play the husband and wife leads with marked skill, while Robert Lynen and Elizabeth Pitoeff, as the children of the pair, are particularly touching.

A family crisis is produced by the return home of "Captain Mollenard," suspended from his ship for gun running. A long standing difference of opinion and philosophy of life has kept "Mollenard" away from his prim and proper wife. An unpleasant scene between husband and wife forces the daughter to attempt suicide. The "Captain" suffers a paralyzing illness which allows the wife to gain the upper hand. However, some of his faithful sea cronies kidnap the "Captain" from his home and he sails with them to die separated from his family.

Seen at the newly reopened Filmarte Theatre in New York, where a small mid-afternoon audience seemed to be interested in the display of dirty family wash.—J. F. C.

Distributed by World Pictures Corp. Produced by Edward Corniglion-Molinier. Director, Robert Siodmak. Cameraman, Shuftan. Music, Darius Milhaud. No P. C. A. Certificate. Running time, 70 minutes. Release date, January 25, 1941. Adult audieence classification.

CAST

Captain Mollenard.....Harry Baur
Mme. Mollenard.....Gabrielle Dorziat
Bonnerot .....Pierre Renoir
Kerrotret .....Albert Prejean
Jean Mollenard.....Robert Lynen
Daughter .....Elizabeth Pitoeff

LAND OF LIBERTY

This all-industry cavalcade of American history, which was shown at the World's Fairs, after re-editing cutting from 138 to 98 minutes, is now being released by Metro-Goldwyn-Mayer, with profits assigned to war relief. The review of the original version appeared in the June 17, 1939 issue of MOTION PICTURE HERALD.

"Land of Liberty" tells the story of America by blending together carefully selected scenes from 112 features and shorts. Pictures from which scenes were selected included: "Abe Lincoln in Illinois," "The Big Parade," "Cavalcade," "The Covered Wagon," "Diamond Jim Brady," "Man of Conquest," "Mr. Smith Goes to Washington," "Nothing Sacred," "The President Vanishes" and "Wells Fargo."

The story begins with the founding of the nation and, after showing the growth of the country, ends with the promise of better living to be realized through science and enlightenment. The treatment of the subject, while not always agreeing with the usual history book account, is a powerful and moving re-creation of a century and a half of American life. The film helps to emphasize the spirit of the nation based on the rights of individuals.

The Motion Picture Producers and Distributors of America, on behalf of the industry, present the picture. Mr. DeMille, assisted by Herbert L. Moulton, Francis Stuart Harmon, Arthur H. DeBra and William H. Pine, was responsible for the editing. James T. Shotwell was historical consultant and the narrative was written by Jeanie Macpherson and Jesse Lasky, Jr.—M. Q., Jr.

The Fired Man

(RKO)

Leon Errol

Leon Errol here portrays an office worker whose specialty is getting himself fired. Leon works in a department store and whenever a customer comes in with a complaint Leon is called on the carpet and fired. The customer is always touched by Leon's sob story and goes away without pressing his complaint, whereupon Leon is complimented on his routine by the boss. One customer, however, decides to help Leon and insists that he visit the customer's beach home. Through complications, Leon arrives with the office girl, who he passes off as his wife. Imagine his surprise when he finds his real wife is already there. An average Errol comedy. Running time, 20 minutes.

Mastery of the Sea

(Ealing Studios)

War Propaganda

A vivid and exhilarating study of the work of the British Navy particularly in convoying shipping to and from Great Britain, this subject has both spectacular sweep and plenty of thrills, is topical and lively. Made with the collaboration of the Admiralty, and taken mainly on the high seas it should go down well in Great Britain, though its perfervid commentary rather overdoes it for the foreign market.

National Decency Legion Classifies Eighteen Films

Of the eighteen pictures reviewed and classified by the National Legion of Decency in its listing for the current week 11 were approved for general patronage, five were found to be unobjectionable for adults and two were classified as objectionable in part. The films and their classification follow:

Class A—1, Unobjectionable for General Patronage: "Arkansas Judge," "Buck Privates," "Here Is Ireland," "Margie," "Meet the Chump," "Pride of the Bowery," "Ride Kelly Ride," "Ridin' On a Rainbow," "Roadshow," "They Met on Skis," "You're Out of Luck." Class A—2, Unobjectionable for Adults: "Blonde Inspiration," "Caught in the Act," "Cheers for Miss Bishop," "Let George Do It" and "Secret Evidence." Class B, Objectionable in Part: "High Sierra" and "So Ends Our Night."

Kofeldt Manages Theatre

Walter Kofeldt, Berlin manager for Pathe News several years ago, is now managing a theatre in Roseville, California.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

THE "lucky hat" of Franklin D. Roosevelt, the grey and battered old fedora which he wore during three Presidential campaigns, has been 'retired' from political life and henceforth will serve the purpose of raising money for motion picture relief. With it goes the "lucky band" of black draped around the outside and the gold-lettered 'FDR' on the inside.

After the President's Birthday Ball in Washington, on Thursday of last week the famous "lucky hat" which the President has worn in so many campaign photographs, was turned over to C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, who, in turn, was asked to give it to Jean Hersholt, as president of the Motion Picture Relief Fund of Hollywood.

On Wednesday afternoon at the New York headquarters of the MPPDA, Mr. Pettijohn presented the relic, which C.C.P. said he valued at $10,000, to Actor Hersholt. It will be used for a brimful of fund raising, at the annual meeting of the Motion Picture Relief Fund in Hollywood on March 17th, going 'on the block' to the highest Hollywood bidder, without regard to political affiliations or aspirations.

Mr. Pettijohn was appointed to the post of Police Commissioner of Harrison, N. Y., where he lives, on Monday night by the Town Board Supervisor. In a staunch Republican district, Mr. Pettijohn is the only Democrat holding an official position in the town government.

"I'll square no tickets," warned the Will Hays counsel.

▽

Broadway funny-men Olsen and Johnson are warming up for the movie they are going to make for Jules Levey's Mayfair Pictures, and Universal release. But before they leave Broadway for Hollywood Boulevard, they're going to have some more crazyquilt theatricals in a new Broadway show, "Crazy House," which opens shortly.

They sent a call, the other day for "stooges" (all types), and the craziest assortment of oddfish ever assembled—300 of them, stormed the Winter Garden Theatre. One stooge gave a Shakespearian recital while balancing a broom on his finger. Harry Roberts, of the Bronx, wrestled with himself, and lost. Another walked on the stage and declared, "I die. I die beautifully."

"All right," he was told, "go ahead and die."

He stood up straight and started to take off his clothes, piece by piece. When he took off his shirt and trousers he grinned. He had on pajamas. Then he fell flat on his face, and lay there.

"I am dead," he said, looking up from the floor, grinning with great satisfaction. He didn't get the job.

▽

A little theatrical note crept into the San Antonio, Tex., *Evening News,* which, in a rewrite, emerged from a piece of Parent-Teachers Association publicity as follows: "Mrs. Blank has arranged a program of music, and the Rev. Blank will deliver a massage."

Si and Steve GIVE



THE SEADLERS GO ALL-OUT FOR BRITAIN!

Sam Eckman, director for Metro-Goldwyn-Mayer's operations in England, sent word to his home office in New York, for and in behalf of the motion picture industry in Britain, urging colleagues to rush their binoculars to London for the use of film workers assigned to office roofs to spot planes dropping fire bombs; a 24-hour-a-day watch is kept over all buildings.

Si Seadler, MGM home office advertising manager, and his son, Steve, dispatched their glasses immediately, along with those of others, and, in Si's letter to the fire wardens, he penned a little sketch to Eckman, of the plight of the de-binocularized Seadler family.

In between his French picture work, these days, one will find French cinema actor Maurice Chevalier in Switzerland singing to French prisoners of war and dining in a very private Lausanne dining room with Alfonso XIII, former King of Spain.

Mr. Chevalier's "Personal Column," a feature film made in Free France, has arrived in the U. S. In it he portrays the part of a Parisian playboy and Don Juan who is caught in a web of circumstantial and planted evidence and barely escapes execution.

▽

It does appear that *ASCAP* gets around, writes Steve Sellers, operating Steve's Theatre, Westville, Oklahoma, after reading the following line in *MOTION PICTURE HERALD'S* review of the picture, "Tall, Dark and Handsome": ". . . Miss Gillmore was ascaping to what is presumably another and a better life . . ."

▽

Jules White, Columbia producer, will follow his "You Nazty Spy" of last year, with a new one, "I'll Never Heil Again."

Britons this week are introducing a new song, by one Tom Connor, acknowledging American war aid, entitled, "Thanks Mr. Roosevelt." First to take the little ditty to England's air lanes was none other than Bebe Daniels, now in her forties, who, with Ben Lyon, her husband, have been doing theatricals in London and thereabouts. She was one of the last big-star 'holdouts' against Paramount moving all production to Hollywood, working for years, with the late Thomas Meighan, in their own star units at Paramount's old studio in Astoria, L. I.

Virginia (Bebe) Daniels will be remembered by many a U. S. exhibitor for such picture items as the "Lonesome Luke" comedies, with Harold Lloyd, and several De Mille and Famous Players features among others.

▽

Newsreel-ers who intend keeping up with these swift times will need to be getting some new, fast equipment, judging from the New York World Telegram's report that England's new "swift, rugged monster" of the sea, H.M.S. King George V, "can do a knot for each of her 35,000 tons, outspeeding even such liners as the Bremen and the Europa." That's doing better than 35,000 nautical miles an hour, which, translated into higher mathematics, means 212,800,000 feet every 60 minutes.

▽

SURGICAL NOTE—reporting from Warner Brothers' film location camp at Furnace Creek, Cal., via United Press:

> Bette Davis tonight took her meals standing up.
>
> The star fell into a clump of cactus while making a desert film scene in which she jumped a few feet from an airplane which was nosed into a sand dune.
>
> Dr. Lester Clark, studio physician who accompanied the movie party to the desert for scenes in "The Bride Came C. O. D.", reported he "operated" on Miss Davis with a pair of tweezers, removing 45 thorns.

▽

Guy Greathouse, Aurora (Ind.) theatre manager, received a letter from Bombay, India, addressed to Aurora, Indiana, which had been 141 days in transit. He looked inside to find that it should have gone to Aurora, India.

▽

We haven't heard of any reports from Hollywood Production Code Administrator Joe Breen, of late, on the subject of female movie star behavior, but a New York Sun headline claims that "ANTI-PROFANITY LEADER REPORTS LITTLE PROGRESS IN CONVERTING WOMEN."

▽

Whether scotch or rye makes a better highball featured the hearing of the Federal Trade Commission, now investigating charges of monopoly in the liquor retail business at Hotel St. George, Brooklyn, N. Y. Neil E. Deighan, president of the New Jersey Licensed Beverage Association and a tavern owner, denied that he tried to boycott imported liquors.

"All that I said to my customers was that rye and soda are just as good a drink as scotch and soda. It's an American drink, it's just as good and it won't give you a headache if taken moderately," declared Mr. Deighan.

And movie moguls think they're having trouble with the Government.

PARAMOUNT'S "THE M

SUAVE!

"THI

MAD DO

A Paramount Pi

BASIL

RATHBONE · DR

ELLE

Barbara Allen - Ralph Morgan - Screen Play

(Vera Vague)

AD DOCTOR"

A *THRILLER* FOR EVERY WOMAN!

A *CHILLER* FOR EVERY MAN!



SINISTER!

CTOR"

JOHN

HOWARD

rd J. Green · Directed by TIM WHELAN

SUSPENSEFUL!

Paramount Pictures

'STORY' PLAYS SIX WEEKS; 'WIND' ON REGULAR RUN

Holdovers Reported for MGM Film on Second Release; 850,000 See Hepburn Film

Metro-Goldwyn-Mayer says it is on its way to see how many of those 75,000,000 "potential customers" for "Gone with the Wind" it can corral on the general release of the picture, started two weeks ago. Meanwhile another of the company's new releases, the Katherine Hepburn "Philadelphia Story," on Wednesday, ended a six-week run at New York's Music Hall, playing to 850,000.

In the first ten days of "Wind's" popular priced return engagement at the Capitol Theatre, New York, the Selznick-International picture was claimed by MGM to have held a 33,566 attendance lead over a comparable period at the same theatre during its road show last year. The three hour and forty-five minute film is playing a continuous, three a day, schedule. Long lines of patrons awaited the New York popular priced opening on Thursday, January 23rd, as in the case of the 1939 opening, and the Capitol management claimed that better matinee and morning business put the first days' total attendance several thousand ahead of the original opening.

Holdovers Reported

Reports from other sections of the country indicated that the general release of the "Wind" was matching the New York return. Holdovers were reported from the first twelve cities to get the popular priced run. The cities in which "Wind" opened were Boston, Buffalo, Cleveland, Bridgeport, New Haven, Pittsburgh, Washington, Worcester, Hartford, St. Louis, Tulsa and Oklahoma City.

Attendance figures in all cities were claimed by MGM to be well ahead of the road show records. Increases up to 35 per cent in matinee patronage accounted for most of the increase. Evening shows, as last year, played to near capacity. In Washington the first weekend matinee attendance was 2400 above the road show figures. Although the picture is limited to three shows a day the gross figures have topped "Boys Town," "Northwest Passage," "Test Pilot" and other leaders of the past year in almost every city. In 35 engagements of the standard-price showing MGM reports that "Wind" holds a $31,420 margin over "Boys Town" despite the fact that the latter picture ran five and six showings a day.

MGM said that at Baltimore, Akron, Providence, Memphis, Canton, Kansas City, and in smaller towns the first three or four days of "Wind" equalled the full week's gross of the year's leaders. In the first four days in Cleveland, topped "Boys Town" by $1,432 and "Northwest Passage" by $4,814. In five days in Worcester, it led "Boys Town" by $1,205 and "Northwest Passage" by $1,973. In Bridgeport five days gave "Wind" a lead of $1,682 over "Boys Town" and $2,025 over "Northwest Passage." In Boston it was ahead of "Boys Town" by $188 in two days.

Where the picture returned to the same theatres in which it was road shown it consistently broke last year's attendance figures. Washington, D. C., showed 35,383 admissions for the first five days as against 27,476 for the road show. In St. Louis, 33,555 admissions in four days topped 30,403 for the road show. In smaller cities business followed the pattern, with Williamsport reporting a first day attendance of 2,146 against last year's opening of 1,604.

Metro released no gross figures, although it was reported that in New York and several other cities the first week's income, by virtue of greater attendance, almost matched returns from the higher priced, road show run. In all cases the popular priced returns were well over the average weekly gross for the houses played. Attendance figures were 20 to 40 per cent above road show records.

A canvass of audiences in six cities, reported by MGM, showed a repeat business of approximately 30 per cent. MGM estimates that 50,000,000 people will see the picture during its general release. The figure is based on a Gallup survey, conducted before the road show opened, which estimated that 75,000,000 potentials in the United States are available as customers for the Selznick-International Show. Attendance at the road showing ran to about 25,000,000 persons, it was claimed.

Six Weeks for "Story"

"The Philadelphia Story," Metro screening of the Philip Barry play, starring Katherine Hepburn, James Stewart, and Cary Grant, ended its record run at the Radio City Music Hall on Wednesday, February 5th. W. G. Van Schmus, managing director, said that the six week run ended only because the Music Hall has a booking schedule of ten pictures jammed up by "Philadelphia Story." Some 850,000 saw "Philadelphia Story" at the Music Hall since its opening on December 26th.

The six week stay at the Music Hall, equalled only by "Rebecca," smashed all attendance and gross records for the world's largest theatre. Approximately 869,413 persons saw the picture paying admissions estimated at $595,000. The week by week attendance figures follow: December 26th to January 1st, 193,435; January 2nd to January 8th, 168,892; January 9th to January 15th, 139,660; January 16th to January 22nd, 129,323; January 23rd to January 29th, 122,903; January 30th to February 5th, 115,200 (estimated).

Only other week to top the seven-day 193,435 attendance registered by "Philadelphia Story" during Christmas week was the opening week of "Top Hat" in 1935 when the Fred Astaire picture was seen by 207,000 persons.

Mr. Van Schmus, in announcing the current record, said only five pictures had achieved a run of four weeks or longer since the Music Hall opened on December 27, 1932. In the theatre's eight years of operation 276 films have been exhibited there. Of them, 81 ran a second week, 20, for three weeks, two for four weeks, one for five weeks, and two, "Rebecca" and "Philadelphia Story" for six weeks.

Films' Attendance Figures

Attendance figures for the pictures running four weeks or longer were as follows:

Philadelphia Story	Six weeks	869,413
Rebecca	Six weeks	765,816
Snow White	Five weeks	742,816
All This and Heaven Too	Four weeks	491,988
Pride and Prejudice	Four weeks	552,372

"Arizona," Columbia film starring Jean Arthur, had its delayed New York premiere at the Music Hall on Thursday. It will be followed by Columbia's "This Thing Called Love," RKO's "Mr. and Mrs. Smith," United Artists' "So Ends Our Night," Richard Rowland's-United Artists' release "Cheers for Miss Bishop," United Artists' "Major Barbara," Ernst Lubitsch-United Artists' "That Uncertain Feeling," Columbia's "Adam Had Four Sons," Columbia's "Penny Serenade" and RKO's "Tom, Dick and Harry."

IN NEWSREELS

MOVIETONE NEWS—No. 42, Vol. 23.—Commonwealth naval patrols southern waters....Dublin bombed....Coast defense for England....London mobilizes to battle fires....March of dimes....Churchill reviews home guard....Norwegian sailors training with British....Greek Princess visits London's wounded....Mass airplane production in U. S. ....Submarine launched in California....Fashions....Sports.

MOVIETONE NEWS—No. 43, Vol. 23.—Nation celebrates FDR's birthday....Lloyds of London continues business....British women aid in construction of ship....Air students trained....World's largest bomber nearly completed in U. S.....Sports.

NEWS OF THE DAY—No. 240, Vol. 12.—Britain ready for zero hour....Greece hails victories....Speed plane engine output....Navy gets new submarine....President's birthday surprise....Fashions ....Fashions....Sports.

NEWS OF THE DAY—No. 241, Vol. 12.—Lloyds continues work underground....Dixie hails peanut queen ....Coast Guard frees ice-bound boat....Marine mascot promoted....President's birthday ball....Miami-Biltmore golf tournament....Table tennis match in Washington....Australian stallion brought here....Millrose meet.

PARAMOUNT NEWS—No. 45.—President's birthday ....Snow sweeps Sierras....Greek war leader dies....Hearst art on sale....Land-lease bill debate in Washington....Bundles for Britain....Air defense in U. S. ....Sports.

PARAMOUNT NEWS—No. 46.—First mercy ship sails....Fred Bate returns from London....Troop train in wreck....Rush Puerto Rico defense....Government officials wear identifying badges....F.B.I. listens to foreign broadcasts....Sports.

RKO PATHE NEWS—No. 45, Vol. 12.—President celebrates birthday....Minesweepers clear Australian coast....Hearst art on sale....English girls train for war jobs....Texas quads feted on 2nd birthday....Air engine output speeded....Snead wins golf tournament....Oarsmen start early workouts....Blizzard blocks Sierra roads....Party held on aquaplane.

RKO PATHE NEWS—No. 46, Vol. 12.—U. S. celebrates F.D.R.'s birthday....NBC reporter says invasion will fail....Troop train wrecked....World's largest bomber nearly ready....25,000 Parade in winter carnival....Pretty girls pose in peanut pile....Marine mascot promoted to sergeant....Millrose track meet....New race track opens in California.

UNIVERSAL NEWSREEL—No. 950, Vol. 13.—President gets birthday cake....Another U. S. sub launched....Rush plane engines for Britain....A million dollar mistake by U. S.....Art treasures shown....Fishermen build a city on ice....Twin style for both sexes....Aquacade stars shine in south ....Crew starts early training....Seagoing aquaplane club....Film stars vie with golf aces.

UNIVERSAL NEWSREEL—No. 951, Vol. 13.—President's birthday ball....Troop train wrecked....Marines promote mascot....St. Paul Winter carnival ....Millrose games....Table tennis in Washington ....Horse racing on ice....Florida golf match....Golden Gate Turf opens.

Elsewhere, MGM reported, "The Philadelphia release runs at Providence, Reading, Louisville, Rochester, Cincinnati and Milwaukee the picture won holdovers, with receipts well over normal. In all showings "Philadelphia Story" topped the weekly average gross for the houses played. At Minneapolis it was 197 per cent over normal, in St. Paul 168 per cent, in San Francisco 181 per cent, in Philadelphia 252 per cent, Seattle 197 per cent, Dallas 168 per cent, Detroit 238 per cent, and Philadelphia 252 per cent. At Los Angeles where the picture opened day-and-date engagements at the State and Chinese theatres business was 231 and 249 per cent of normal.

Paramount's. "Virginia" completed its first week at the Paramount theatre in New York on Tuesday, February 3rd, with receipts of $60,000 according to manager Robert Weitman. The picture grossed $23,000 over last weekend. In six other pre-release engagements "Virginia" ran up high box office tallies, according to Paramount. At Charlottesville it was 80 per cent ahead of "North West Mounted Police" at the Paramount theatre. In Lynchburg receipts were 75 per cent and at Newport News 50 per cent ahead of "North West Mounted Police." At the Colonial Theatre, Richmond receipts were 15 per cent better and in Norfolk returns at the Norva Theatre were on par with the earlier picture, and ten per cent ahead of "Love Thy Neighbor." National release of "Virginia" will be on February 21st. Neil F. Agnew, Paramount sales chief reports 250 pre-release bookings to date. A minimum of 280 prints will be made for distribution.

Officers Inducted by Atlanta Tent; Aid Berry Group

Highlight of the week's local Variety Club activities was the convention and banquet of the Atlanta-Variety Club held at the Henry Grady Hotel last Saturday. The club brought to its banquet Universal's Deanna Durbin and Paramount's star, Allan Jones. At the dinner Saturday night R. J. O'Donnell of Dallas, first assistant national chief barker, inducted the officers of the club who by unanimous vote in November were reelected, including William K. Jenkins, chief barker; Harry G. Ballance, first assistant chief barker; Charles E. Kessnich, second assistant chief barker; R. B. Wilby, dough guy, and E. E. Whitaker, property master. The following directors were also inducted into office: John Ezell, R. L. McCoy, Paul S. Wilson, Dave Prince, J. F. Kirby and Willis J. Davis. Dean Raimundo de Ovies was inducted as the club's chaplain.

One of the features of the evening was the presentation of a check for $1,000 to Martha Berry Schools for Georgia mountain children.

At the conclusion of the banquet Mr. Jenkins announced that Tent 21 now had in the bank, in cash, the sum of $15,000 which within a few weeks would be spent to start off the club's major charity activity which has not as yet been selected although several projects are under consideration.

Polio Group Gets Funds

The St. Louis chapter of the Variety club has adopted as its sole charity for the next five years the Midwest Polio Association, whose membership consists of those in Greater St. Louis who have been or are victims of infantile paralysis. The announcement was made by Harry C. Arthur, Jr., general manager of Fanchon & Marco, newly elected chief barker of the organization.

The entire net proceeds of each affair held by the club will go toward establishing a building which will eventually house a swimming pool, equipped for physiotherapeutics, a workshop and other conveniences which will assist in the restoration of the invalid's health.

The cost of the project is estimated at $250,000. The first benefit show on this new project will be held at midnight March 29th, on the Fox theatre's stage. Mr. Arthur appointed a show committee of the following: Ralph McGowan, Les Kaufman, Joe Smith, George Wiegand, Clarence Hill, Ben Rader and Harry Hynes, Sr. This committee will have charge of arranging each benefit show for the infantile paralysis campaign.

In Philadelphia the local Variety club will hold a formal dinner dance Saturday night, February 8th, in honor of Dr. Leon Levy, the club's new chief barker. The affair is to be held at the clubrooms in the Bellevue-Stratford Hotel.

A general meeting of the club has been called for March 10th to discuss plans for full cooperation with the forthcoming convention of the National Variety Clubs in Atlantic City, N. J., in May. Earle W. Sweigert heads the local convention committee.

William Onie, manager of the Monogram branch in Cincinnati, who was elected first assistant chief barker of the Cincinnati Variety club in December, has advanced to chief barker, succeeding John M. Allen, MGM salesman, who went to Washington to take charge of the company's branch office in the capital city.

Committee chairmen appointed for 1941 are: House, Mike Greenberg; publicity, Noah Schecter; finance, William Koegel; membership, James J. Grady; welfare, Harry J. Wessel; entertainment, Arthur Frudenfeld, and law, Albert Weinstein.

At the annual meeting of the Cincinnati Cinema Club in the Variety club headquarters on Saturday, February 1st, Milton Gurian, Al Kolitz, Irving Sochin, Nate Levene, William Devaney and Lev Bugie were elected trustees. The trustees reelected Rudolph Knoepflle, Republic salesman, president, and Peter Niland, Columbia salesman, secretary and treasurer. New officers elected were: Mark Cummings, Paramount salesman, first vice-president, and Joseph Knight, RKO salesman, second vice-president. Installation of officers will be held at a dinner February 21st.

Joe Goetz, assistant division manager of RKO, has been reelected president of the Cincinnati Bookers Club for the sixth consecutive term. James Burnetti, Warner booker, was again chosen secretary and treasurer.

Charlotte Tent Organized

Tent No. 24 in Charoltte, N. C., of the Variety Clubs of America has been organized in that city. Officers are H. H. Everett, chief barker; Ben Rosenwald, first assistant; J. H. Vicker, second assistant; John A. Bachman, dough guy. The officers and the following form the directorate: F. H. Beddingfield, R. J. Ingram, T. A. Little, James Prichard, John Holston and Bert Adams. The Charter Night Dinner has been scheduled for March 10th.

In Utica, N. Y., Warner Circuit zone manager M. A. Silver and district manager Charles A. Smakwitz of Albany will be the guests of honor at the annual Valentine dinner dance of the Utica Warner Club at the Hotel Martin, February 10th.

Heading the entertainment committee is Tony Dapic, Warner Club vice-president. Hal Smith, Station WIBX executive, will be master of ceremonies. Entertainment includes the Hotel Martin orchestra.

FROM READERS

ASKS CAMPAIGN ON NEW TAXES

To the Editor of the Herald:

Since you, in your letter of November 22nd, expressed the fact that you consider the student admission price and the present taxation of same of vital importance and offered to lend your efforts toward its solution, I am taking this means of appealing to you for additional help in the matter of arousing interest among exhibitors everywhere, and cause them to contact their Senators and Congressmen simultaneously with the opening of the new session of Congress.

Since the present interpretation of this law which compels us to collect tax on student's admissions, even though the price itself is only twenty (20) cents, comes from the Washington office of the Internal Revenue Department, we are advised that the only method of getting it changed is through Congress, and I am sure that if sufficient Congressmen are contacted by the theatres in their territory, it will bring about some action.

In behalf of those exhibitors who are affected as I am by this taxation, but who nevertheless don't write letters, let me say thanks for your interest thus far, and again appeal for more help.

Earl J. Brothers, Boulder Theatre, Boulder City, Nevada.

Loew Net is Up; Warners Pay on Preferred Stock

For the first quarter of the current fiscal year ended Nov. 21st, 1940, Loew's, Inc., reported a net profit of $1,936,245, after depreciation and taxes and reserve for contingencies. The result compares with the net profit of $1,393,456 for the corresponding quarter of the preceding fiscal year, a gain of $542,789.

The parent company's share of operating profit after subsidiaries preferred dividends for the first quarter amounted to $3,805,255, compared with $3,017,481 the preceding year. Depreciation and taxes amounted to $1,369,010, compared with $1,124,025, and reserve for contingencies was $500,000 for both years.

The result for the quarter equals $14.16 per share on the preferred stock, compared with $10.19 the preceding year, and to $1.04 per share on the common stock, compared with 71 cents.

Directors of Warner Bros. Pictures, Inc., at a special meeting Thursday, January 30th, decided to resume payments on the preferred stock with a declaration of 96¼ cents, payable March 1st, to stockholders of record February 14th.

The last previous dividend of the preferred stock was 96¼ cents on March 1st, 1932. No common dividends have been paid since 1930 when $1.00 was distributed on June 2nd of that year.

RKO Restores Pay Cuts

The reinstatement, effective this week, of all salaries throughout the Radio-Keith-Orpheum Corp. to the basic salaries paid before the cut which went into effect late in 1939, was announced Monday by George J. Schaefer, president.

Acting on Mr. Schaefer's recommendation the board of directors at its meeting held Friday, January 31st, unanimously approved the action which affects employees in the New York home office, Hollywood studio and the domestic and foreign branches of RKO, as well as those in RKO Pathe News and the various RKO theatre operations.

Improved domestic business which in recent months has gone a long way toward offsetting the loss of foreign revenue which brought about the salary reductions was attributed by Mr. Schaeffer to the corporation's action.

The pay reductions, which are now reinstated, were confined to employees in the higher brackets and ranged from 10 per cent to 50 per cent on a graduated scale so that those receiving the highest salaries received the largest percentage cuts. No employee receiving $4,500 a year or less was affected by the cut.

The Cleveland Theatres, Inc., has reported a net income before Federal income taxes of $110,197 for the year ended August 31, 1940.

Joseph Bernhard Honored

Joseph Bernhard, president of Warner Brothers Circuit Management Corporation, was to be guest of honor at the regular luncheon meeting of the Associated Motion Picture Advertisers, Inc., Thursday, February 6th, at the Hotel Edison in New York. Mort Blumenstock, eastern advertising and publicity director for Warners, was to be toastmaster.

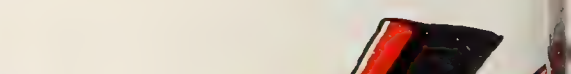
Other Warner executives who planned to attend the luncheon included Gradwell L. Sears, Clayton Bond, Carl Lesserman, Harry Goldberg and Sam Schneider.

IT'S A RACE FOR RECORDS!

RKO RADIO PICTURES

Mr. &

CAROLE LOMBARD
ROBERT MONTGOMERY
Mr. & Mrs. Smith
GENE RAYMOND JACK CARSON • PHILIP MERIVALE • LUCILE WATSON
Directed by
ALFRED HITCHCOCK
Story and Screen Play by Norman Krasna



GINGER ROGERS
In the First Great Romance of the White Collar Gir
"KITTY FOYLE"
Christopher Morley's Natural History of a Woman
With
DENNIS MORGAN • JAMES CRAIG
Eduardo Ciannelli • Ernest Cossart • Gladys Cooper
Directed by SAM WOOD
Who Made "Goodbye, Mr. Chips"
Produced by David Hempstead • Harry E. Edington, Exec. Prod.
Screen Play by Dalton Trumbo • Additional Dialogue by Donald Ogden Stewart

Mrs Smith

getting off to a sensational start, beating "Kitty Foyle" openings in every spot – Miami, Miami Beach, Cincinnati, Columbus, Indianapolis – with Tulsa reporting the biggest opening this year – and –

Kitty Foyle

smashing through for a SIXTH WEEK in Boston, Chicago, Providence, after a sixth week in Philadelphia . . . Sweeping the nation's first runs to five-, four-, three- and two-week runs to positively spectacular grosses!

IN COURTS

UA Replies to Goldwyn Charges

In an answer filed Monday by United Artists in the U. S. district court to Samuel Goldwyn's suit for the cancellation of his distribution contract with the company, the United Artists Corp. charged Mr. Goldwyn with having made a demand upon the four other stockholders to vest in him 100 per cent control of the company for a three-year period.

According to the answer filed by the company, on January 2nd, 1939, at an adjourned meeting of stockholders held in the Goldwyn office, Mr. Goldwyn insisted that the Pickford Corp., Alexander Korda, The Elton Corp., and Charles Chaplin execute a voting trust agreement for three years which would have given Mr. Goldwyn all voting power and 100 per cent right to elect directors with him in complete management of the company. It is claimed in the company's answer to the suit that Mr. Goldwyn threatened he would vote against all measures of the board and would take further steps to secure the 100 per cent control. The answer goes on to say that after the refusal of the four other stockholders to comply, Mr. Goldwyn "harrassed and annoyed the management and failed and refused to perform existing agreements."

United Artists also contends that Mr. Goldwyn released to the press "false, malicious and misleading statements concerning the defendant and those associated with the defendant." It is charged that Mr. Goldwyn himself violated his agreement with United Artists by negotiating with Paramount and Warner Brothers to distribute his films. The plaintiff has forced the defendant "to expend vast sums of money defending various legal actions," the answer asserts.

A second defense raised by the company in its answer claims that Mr. Goldwyn is not entitled to the producer's sum of $54,559, which he is suing for, because the plaintiff allegedly refused to accept resolutions of the board of directors which governed the payment of these sums. United Artists states that it is willing to pay producer's sum if the conditions of payment are accepted by Mr. Goldwyn. The answer also generally denies the charges of the complaint as filed by the plaintiff.

Seven Infringement Suits Filed

The Hazeltine Corporation of Jersey City, N. J., has filed seven suits in the United States district court in Cincinnati, against the Crosley Corporation in that city charging infringement of as many patents, and seeking an injunction, accounting and damages in each suit. Alleged infringements cover sound reproducing instruments, peak detectors, automatic volume control systems, low-frequency amplifiers, uni-control signaling systems and amplifier volume controls which are combined in radio receivers. The Crosley Corp., manufactures radio receivers in addition to a line of other household and commercial electric appliances.

Warner Suit Dismissed

Following a three day trial ending Wednesday, January 29th, Judge John Foster Symes of the federal court dismissed the plagiarism suit of Milton Herbert Gropper against Warner in which the plaintiff charged infringement of his play "Ex-Racketeer," in the Warner film "Alcatraz." The court ruled that there were substantial differences in the episodes and characters between the plaintiff's play and the motion picture.

RCA Examination Ordered

Nine officials of the RCA Manufacturing Corp., including Frank B. Walker, vice-president; Charles O'Connell, director of music, and Thomas Joyce, vice-president, will be examined before trial in the United States district court on February 10th in the infringement suit of RCA Manufacturing Co., against Columbia Recording Corp., and Columbia Phonograph Company. RCA claims exclusive rights to the sale of "Red Label" records, and charges the defendant with infringement of that right.

Al Jolson Sued

Al Joson, stage, motion picture and radio singing star, was served with a summons, complaint and papers in a suit for $100,000 damages by Georgie Hale, producer of "Hold On to Your Hats," in which Mr. Jolson is starred. The plaintiff claims that he has a contract for the 1940-41 theatrical season with Mr. Jolson and that the actor is feigning sickness as an excuse to drop out of the show. Meanwhile Mr. Jolson's doctor claims that the actor is seriously ill and that he has been ordered to remain quiet.

New Jersey Supervises Ads

The Outdoor Advertising Division of the New Jersey State Tax Department, which supervises billboards and poster displays and collects the fees imposed by statute, is going to do some advertising of its own. Although under the act which the division operates has been on the books nearly ten years, it appears that there are many advertisers who do not know of it. In an effort to remedy the situation which has resulted in numerous violations, notice has been served advising that under the law it is unlawful to erect any outdoor advertising in the state without first obtaining a permit from the division unless it is erected on the premises where the business advertised is carried on.

Licensing Bill Killed

The Legislative Committee of the City Council in Cleveland, Ohio, has unanimously killed the ordinance proposing to license operators of 16 mm. films and increasing license fees of operators and apprentices. The ordinance had the approval of the Cleveland Federation of Labor and Operators' Union. Representatives of 60 civic groups attended the hearing to voice disapproval.

Roosevelt Files Stock Claim

Elliott Roosevelt has filed a claim in the chancery court in Wilmington, Del., with the receivers of Transcontinental Broadcasting System, Inc., dissolved Delaware corporation, for $70,000 as holder of 4,000 shares of Class A stock. All creditors and holders of Class A stock have been ordered to file their claims before February 20th.

OBITUARIES

Henry S. Koppin, 64, Former Circuit Head, Dies

Henry S. Koppin, who operated a circuit of theatres in the Detroit area for many years, died in Toledo, Ohio, following a stroke at the age of 64.

Mr. Koppin, who entered the motion picture business in his youth, established the H. S. Koppin circuit in Detroit and operated the theatres for more than 25 years. Before his retirement a few years ago Mr. Koppin disposed of his theatre interests some of which were purchased by United Detroit circuit and the others independently. At the time of their disposition there were some fifteen theatres in the Koppin circuit.

David J. Hennessy

Funeral services were held Monday for David J. Hennessy, one of the earliest operators of motion picture theatres in Newark, N. J., who died at his home in East Orange, Friday, January 31st. In addition to operating the Rivoli and Ironbound theatres in Newark, Mr. Hennessy owned the old Empire theatre in Paterson, N. J., and the Broad Street in Elizabeth.

J. West Jones

J. West Jones, 52, orchestra leader at the Fay's theatre in Philadelphia, died January 29th, at his home in that city of a heart attack. He was orchestra director at the Steel Pier in Atlantic City for the past 16 years. Less than 48 hours before his death, he had played for the David (Skip) Weshner testimonial dinner. His wife and son survive.

Abe W. Riegelman

Services were held last week for Abe W. Riegelman, 53, for the past 15 years a salesman at the Twentieth Century-Fox exchange in Des Moines. He died at a local hospital following a heart attack. Mr. Riegelman is survived by a son, Dr. Ralph Riegelman.

William Dalbey

William R. Dalbey, 70, former president of Local 70, of the American Federation of Musicians in Omaha, Neb., and a musician in most of Omaha's downtown theatres for many years, died at his home in that city after a brief illness.

Simeon Lewis

Simeon Lewis, who managed the first theatre in Kingston, Pa., died of pneumonia at his home in that city at the age of 77. The theatre was erected by his uncle, the late Calvin Dymond with whom he was associated.

John J. Farren

John J. Farren, once owner of the Victoria theatre in Rochester, N. Y., died there recently at the age of 60.

Howard Lang

Funeral services were held in Hollywood, Cal., Saturday, February 1st for Howard Lang, a veteran actor, who died there last week.

COMPANIES RUSH COMMERCIAL 'FM'; 30 PERMITS GRANTED, 56 PENDING

30 Licensed Stations Pressing Construction of Transmitters to Meet March 1st Deadline; Frequency Call Letters Set

Commercialization of Frequency-Modulation on the country's air lanes is rapidly moving to crystallization. The 30 radio stations throughout the country which have received FM licenses from the Federal Communications Commission have been rushing work on the construction of transmitters in order to be able to accept commercial programs at the earliest possible date. Another 56 applications are pending before the FCC.

A number of FM stations are now operating on a temporary or experimental basis pending completion of the improved transmitters required by the government and several manufacturers of FM receivers have started advertising campaigns to interest listeners in the new and improved FM radio. At present the chief interest in FM has been in the Eastern part of the United States but construction permits have been granted for stations in many key cities so shortly about a third of the nation will be within the range of FM sets. FM transmission is expected to bring good radio reception in localities where the standard broadcasting has been unsatisfactory. It was said that improved radio reception may increase broadcast competition to theatres.

The FCC has issued call-letters for a number of the new FM stations. The call letters, unlike those for regular stations, identify the position of the station on the radio dial and its city. The first letter is either K or W, for the West and East sections of the United States respectively. The next two numbers give the dial position and the last letter or letters the city in which the station is situated.

The following companies have received FM construction permits and been assigned call letters:

California: K45LA—Don Lee Broadcasting System, Los Angeles.

Connecticut: W53H—The Travelers Broadcasting Service, Inc., Hartford; W65H—W D R C, Inc., Hartford.

Illinois: W63C—National Broadcasting Company, Chicago; W47C—W J J D, Inc., Chicago; W59C—W G N, Inc., Chicago; W67C—Columbia Broadcasting System, Chicago; W51C—Zenith Radio Corporation, Chicago.

Indiana: W45V—Evansville On the Air, Evansville.

Louisiana: W45RG — Baton Rouge Broadcasting Company, Baton Rouge.

Michigan: W45D—The Evening News Association, Detroit.

New Hampshire: W39B—The Yankee Network, Mount Washington.

New York: W87NY—Columbia Broadcasting System, New York City; W71NY—Bamberger Broadcasting Service, Inc., New York City; W55NY—William G. H. Finch, New York City; W51NY—National Broadcasting Company, New York City; W63NY—Marcus Loew Booking Agency, New York City; W59NY—Frequency Broadcasting Corporation, New York City; W75NY—Metropolitan Television, Inc., New York City; W57A—General Electric Company, Schenectady; W47A—Capitol Broadcasting Company, Inc., Schenectady; W49BN—Howitt-Wood Radio Company, Inc., Binghamton.

Ohio: W45CM—W B N S, Inc., Columbus.

Pennsylvania: W69PH—W C A U Broadcsting Company, Philadelphia; W47P—Walker-Downing Radio Corporation, Pittsburgh; W75P—Westinghouse Radio Stations, Inc., Pittsburgh.

Tennessee: W47NV—National Life Accident Insurance Co., Nashville.

Utah: K47SL—Radio Service Corporation of Utah, Salt Lake City.

Wisconsin: W55M—The Journal Company, Milwaukee.

In the past month 11 additional companies have filed applications for FM stations in various key cities. In that number is included one made by Major Edwin H. Armstrong, FM inventor, who has been the chief proponent of that type of broadcasting. Maj. Armstrong has asked for permission to operate a "super FM" station which would cover the whole metropolitan area with a population estimated at 12,237,173. An experimental FM station, W2XMN at Alpine, N. J., has been operated by Maj. Armstrong for some time.

WOR FM Contract Signed

WOR in New York is awaiting the completion of its new FM transmitter before beginning its first commercial program. A contract has already been signed. Other FM stations also were reported to be lining up sponsors. Alfred J. McCosker, President of WOR, has announced that the F Mstation will present an extensive schedule of special educational and musical programs in addition to selected programs picked up from the WOR-Mutual network.

FM stations now operating on an experimental basis have until March 1st to construct the higher powered transmitters required by the FCC to cover the area assigned in each case. Full commercial operations were scheduled to begin on January 1, 1941, but none of the stations had had time to finish work on the new transmitters so the FCC granted the requested extension.

Finch Telecommunications has announced a demonstration of "two-way" multiplexing," the transmission of news and pictures simultaneously with voice by FM radio and pictures by the Finch facsimile system, between a plane in flight and the ground. Mr. Finch said, "Through the use of our new telepicture equipment we now are able not only to transmit news and pictures but an entire news report at an approximate speed of 300 words per minute, thereby quadrupling the present speed of telegraphic printers."

The FCC has announced that rules and standards will be drafted for experimental short-distance relay service for either FM or the regular AM broadcasting on frequencies above 330,000 kilocycles. The proposed relay stations will be required to utilize highly directive antennas for the one-direction transmission so as to enable many stations throughout the nation to use the same frequency, the FCC said.

Zenith Radio Corporation, which has a construction permit for a FM station in Chicago, has signed a nine-year lease for transmitter space atop the 600-foot Field Building. On May 1st the Zenith's 50,000-watt FM transmitter is to start operation on a commercial basis as W51C. This firm has been transmitting experimental FM programs since February 8, 1940. Meanwhile, WGN is constructing its FM installation on the 26th floor of The Tribune Tower. Both stations will cover an area of 10,800 square miles in which some 4,500,000 persons reside.

W. E. Macfarlane has been reelected president of Mutual Broadcasting System and Alfred J. McCosker, chairman of the board. Other officers reelected include Theodore C. Streibert and Lewis Allen Weiss, executive vice-presidents; E. M. Antrim, executive secretary and treasurer; Fred Weber, general manager; Miles E. Lamphiear, auditor.

The National Association of Broadcasters will hold its 19th annual convention at the Jefferson Hotel in St. Louis from May 12th to 15th. A total of 502 of the nation's 832 broadcast stations are members of the NAB.

DE MILLE SUGGESTS A RADIO ACADEMY

Cecil B. DeMille in Hollywood Monday urged the broadcasting industry to set up an academy of radio arts and sciences similar to the Academy of Motion Picture Arts and Sciences. He said, "radio needs an academy as much as motion pictures ever did."

Annual awards for best scripts, adaptations, performances and other phases of broadcasting were suggested by Mr. DeMille who remarked, "today radio relies chiefly upon motion picture players for name attractions despite the fact that it has developed some highly competent talent of its own."

Capra Forming Business Unit

A sales supervising department, similar to those enjoyed by United Artists producers, is reported being set up by Frank Capra and Robert Riskin in New York for their picture "Meet John Doe," which is to be released by Warner Brothers. The department will be an independent unit although associated with the David O. Selznick enterprises. Otherwise all sales will be handled by Warners.

The department which Mr. Capra and Mr. Riskin are organizing through Selznick, will not handle selling. What they are doing, it is said, is in line with their contract with Warners, under which they have the right to approve terms on "Meet John Doe."

There has been no indication what terms will be asked by Warner Brothers on the picture. Mr. Riskin has been in New York for several days and has held many conferences with Warner officials, notably Gradwell Sears and Joseph Bernhard.

The new sales supervising unit wlill have its offices together with the Selznick company in Rockefeller Center.

L. B. Wilson Resigns

L. B. Wilson, president of the L. B. Wilson Theatres, in Covington, Ky., since reorganization of the company in 1922, has resigned to devote his entire time to the operation of radio Station WCKY, CBS affiliate in Cincinnati, Ohio, of which he is president and general manager.

WHAT THE PICTURE DID FOR ME

Columbia

ARIZONA: Jean Arthur, William Holden, Warren William—Socko! Columbia bounces back with another box office natural. And the press book has so many livewire exploitation stunts in it that you can't go wrong. The best press book I have seen in quite some time. Jean Arthur has that something that gets the lads and lassies and the "Golden Boy" comes right back with a great performance. No doubt at all about this kid's ability. Business big. Running time, 122 minutes. Played January 17-23.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

BEYOND THE SACRAMENTO: Bill Elliott, Evelyn Keyes—This one is OK. Elliott always give plenty of action.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Small town and rural patronage.

GIRLS UNDER 21: Bruce Cabot, Rochelle Hudson, Paul Kelly—Here is another program picture that has just about everything in the way of entertainment from an audience standpoint. If this picture is treated properly from the publicity standpoint, it will do outstanding business at the box office as it did for me. It is not a sex picture and should not be handled as such. The younger girls played roles such as the Dead End Kids and they do a bang-up job of it. Running time, 64 minutes. Played January 16.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

GLAMOUR FOR SALE: Anita Louise, Roger Pryor—Here is a picture that is considered a small program picture that has a very interesting plot and is very good entertainment. I happened to play it on my Bargain Night and set a new house record for Bargain Nights, and the audience showed their satisfaction with their remarks as they came out of the theatre. Running time, 57 minutes. Played January 9.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

HOWARDS OF VIRGINIA: Cary Grant, Martha Scott, Sir Cedric Hardwicke, Richard Carlson—Business average. Swell picture but didn't do much business. Was liked by those who saw it. Can't get our customers in to see costume pictures. Played January 2-3.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

THIS THING CALLED LOVE: Melvyn Douglas, Rosalind Russell—A swell sophisticated comedy. Nothing outstanding at the box office but average business. Several very funny scenes. This picture good enough for anyone's Sunday. Running time, 96 minutes. Played January 18-20.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

First National

CODE OF THE SECRET SERVICE: Ronald Reagan, Eddie Foy, Jr.—A nice little feature for a filler on a double bill program. Running time, 57 minutes. Played January 5-8.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell, Charlie Ruggles, Genevieve Tobin, Louise Beavers—Doubled with "Grand Ole Opry." This combination broke the house record. They both pleased equally well and would probably have stood a holdover run. They were third and fourth run for this town. Running time, 90 minutes. Played January 19-20.—C. Frank Deane, Abbott Theatre, Huntington, W. Va. Neighborhood and rural patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan—Just the thing for week-end bookings in rural towns; cast that is good, lot of action, and to some extent, historical.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Metro-Goldwyn-Mayer

DR. KILDARE'S CRISIS: Lew Ayres, Lionel Barrymore, Laraine Day, Robert Young—In former reports I have criticized these for the sameness of treatment. This time, however, Metro introduced considerable comedy into it, and from the audience reaction, it was all for the better for that. Metro must have sensed that too.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ESCAPE: Norma Shearer, Robert Taylor, Nazimova, Conrad Veidt—A grand picture with splendid performances by all members of the cast. The picture, however, did not draw at all and we lost plenty on this one. Running time, 104 minutes. Played January 8-9.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—A timely picture and it's loaded with what the public loves to see. Business was above average and everybody enjoyed the picture. Taylor is definitely in the hearts of the public as a regular guy, which he is. Everybody praised his work, and Walter Pidgeon, as usual, turns in a grand performance. Pidgeon can star in anything they have in Hollywood for my money, and I don't say this because I wear red neckties! So don't get me wrong. Running time, 114 minutes. Played January 10-16.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

GALLANT SONS: Jackie Cooper, Bonita Granville, Gene Reynolds—A swell cast of youngsters in a good picture. Played on Bank Night and many of our customers complimented us for such a good picture for a gift night. Running time, 70 minutes. Played January 7.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

GO WEST: Marx Brothers—The last word in Marxian insanity. But it seems to be the kind of insanity they want. The comedy is broad and there is a lot of horseplay, and the picture did nice business, so the proof of the pudding is that people want a laugh and a surcease from their troubles.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GO WEST: Marx Brothers—Undoubtedly the best picture the Marx Brothers have made. Many hilarious and musical accomplishments of Chico and Harpo are still very popular. Played to swell business. Running time, 82 minutes. Played January 4-6.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

KEEPING COMPANY: Frank Morgan, Ann Rutherford, John Shelton—Good picture and good business. Running time, 87 minutes. Played January 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SKY MURDER: Walter Pidgeon, Karen Verne—Plenty of excitement and laughs! Not a dull moment.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Small town and rural patronage.

THIRD FINGER, LEFT HAND: Myrna Loy, Melvyn Douglas—One of the best comedies that I have played in a long time and the picture will please old, young and everyone. The only problem is getting them in. I played it on a double bill and had swell business. Played January 13-14.—Cecil Ward, Stone and Bassett Theatres, Bassett, Va. Small factory town patronage.

Monogram

QUEEN OF THE YUKON: Irene Rich, Charles Bickford—An excellent picture that pleased everyone on bargain night. Running time, 73 minutes. Played January 10.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

TAKE ME BACK TO OKLAHOMA: Tex Ritter, Bob Wills and His Texas Playboys—The best of the Ritters to date. Music has Bob Wills and his Texas Playboys. Was greatly appreciated by all, old and young. Word of mouth advertising brought them in by droves. Played December 21.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

Paramount

ARISE, MY LOVE: Claudette Colbert, Ray Milland—Good picture but a poor grosser. Allocation way too high. In fact, looking back over what these stars did in their previous pictures, they never did gross much. Running time, 113 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

ARISE, MY LOVE: Claudette Colbert, Ray Milland, Dennis O'Keefe, Walter Abel—A very good picture that draws better than average. A few patrons do not like the propaganda angle that Hollywood insists on putting in pictures these days. Give this your best playing time. Running time, 113 minutes.—D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

CHEROKEE STRIP: Richard Dix, Florence Rice—Another good action picture from Sherman. I don't have enough action fans to do me any great good on these kind, though.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

CHRISTMAS IN JULY: Dick Powell, Ellen Drew—This is just fair. If Dick is coming back, he had better begin to warble again or he won't last long. That is when he drew crowds for me.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

DOOMED CARAVAN: William Boyd, Russell Hayden, Andy Clyde—A mighty good "Hopalong," brimmed with action and good story twists. Running time, 61 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

GERONIMO: Preston Foster, Ellen Drew, Andy Devine—A good story. Little cruel in places, but some people seemed to enjoy it. Ellen Drew played very few parts in the story and yet got second billing. Running time, 87 minutes. Played January 16-18.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen—Good comedy with business way above normal. Will please anywhere. Running time, 81 minutes. Played January 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—This picture will not please all your patrons, although it will do better than average week-end business. It will not fill the bill on preferred time. A good picture in a small town for a holiday date. Running time, 74 minutes.—D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—Good enough for your very best play date!—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Small town and rural patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—Picture is good entertainment and did good business at the box office. Patrons complimented it highly. Running time, 82 minutes. Played January 5-8.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

NIGHT AT EARL CARROLL'S, A: Ken Murray, Rose Hobart, "Brenda and Cobina"—The trouble with Hollywood is conceit, and that goes for Earl Carroll. And in the past it was George White, who produced his "Scandals" with equally amateurish effects, as this one showed. You knew after running it that he had ignored any skilled director, that might have saved the picture. Every man to his trade, and Carroll's is not producing features. It is a turkey of the first grade, and the saving grace is his girls of pulchritude, and that was not enough. He dragged in "Brenda and Cobina," and if they were any asset the audience failed to see it. It just isn't there and that tells it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Robert Preston—In my estimation this was one of the best pictures of the year. Both in quality and value at the box office. I ran it here with no increase in price and did a good business. I benefited more by not raising my prices than I would if I had raised them. A few more like this and we could pay some of our bills.

(*Continued on page* 48)

IN THE FIRST EIGHTEEN KEY ENGAGEMENTS

18 OUT OF 18

holdovers!

ST. LOUIS	4th week	PITTSBURGH	4th week
SAN FRANCISCO	4th week	ATLANTA	3rd week
DENVER	3rd week	HARTFORD	3rd week
SPRINGFIELD, Mass.	3rd week	PORTLAND, Ore.	3rd week
NEW ORLEANS	3rd week	DALLAS	2nd week
CINCINNATI	3rd week	SPRINGFIELD, Ill.	2nd week
LINCOLN	2nd week	BUFFALO	2nd week
CLEVELAND	2nd week	BALTIMORE	2nd week
OMAHA	2nd week	DAYTON	2nd week

That's Why Exhibitors Love



(*Continued from page* 46)

Running time, 126 minutes. Played January 17-18.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

QUARTERBACK, THE: Wayne Morris, Virginia Dale—Did good business on this one. Not a special by any means but holds its own. Very funny lot of trick photography. Played January 21.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

RANGERS OF FORTUNE: Fred MacMurray, Gilbert Roland, Patricia Morison, Betty Brewer—I read some articles that someone wrote on this picture saying that the picture had no action and was only fair. This is all wrong; I found the picture to be crammed with action and suspense. Had a lot of people tell me that they really enjoyed the picture and especially the little girl who is in the picture. I am certain if your town likes westerns, this will be OK.—Cecil Ward, Stone and Bassett Theatres, Bassett, Va. Small factory town patronage.

RANGERS OF FORTUNE: Fred MacMurray, Patricia Morison, Albert Dekker—Fair action picture. Good for your action fans.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—Played this picture on a Monday and Tuesday with a western picture and did a fair business. The picture is fair. All through the show it looks as if Bing was loafing, he just did not have any pep. But, all in all, the picture is OK.—Cecil Ward, Stone and Bassett Theatres, Bassett, Va. Small factory town patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—This is fair but a long ways from Bing's best. Bad sound in first two reels of the print I received.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

THREE MEN FROM TEXAS: William Boyd, Russell Hayden, Andy Clyde—All the westerns in this series have a much better plot than any others. "Hopalong Cassidy" still quite a favorite here. Running time, 76 minutes. Played January 18.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Producers

BILLY THE KID OUTLAWED: Bob Steele—Neighborhood houses the country over should welcome a new company with open arms such as Producers Releasing Corporation. They put Bob Steele back in character. We almost had to tie the kids down while he was subduing the villain barehanded. Running time, 54 minutes. Played January 22.—C. Frank Deane, Abbott Theatre, Huntington, W. Va. Neighborhood and rural patronage.

Republic

DARK COMMAND: John Wayne, Claire Trevor, Walter Pidgeon—The best from Republic yet. Action, excitement, romance, everything it takes to make a good picture. Especially suitable for small town. Extra business. Played December 10-11.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

GRAND OLE OPRY: Weaver Brothers and Elviry—Doubled with "No Time for Comedy." This combination broke the house record. They both pleased equally well and would probably have stood a hold-over run. They were third and fourth run for this town. Played January 19-20.—C. Frank Deane, Abbott Theatre, Huntington, W. Va. Neighborhood and rural patronage.

MELODY AND MOONLIGHT: Vera Vague, Jerry Colonna, Mary Lee, Jane Frazee—Just silly enough to please our customers. Vera Vague is quite popular and Mary Lee a swell little singer. Running time, 73 minutes. Played January 21.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller, Barbara Allen (Vera Vague)—This picture gave us the biggest Sunday-Monday gross since Metro's "Boom Town" played several months ago. Autry may be fourth in the nation, but he is just about tops in Milford. Running time, 84 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller, Barbara Allen (Vera Vague)—This production did not appeal to my western fans as the out and out Autry Westerns. However, opinions seemed to be divided, but it is good entertainment. Running time, 80 minutes. Played January 11.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller—This was certainly a disappointment for all of my patrons as well as myself. Autry never has been really popular here and his last picture ("Ride, Tenderfoot, Ride") built up his reputation a little, as it was a good picture, but after showing this I can count on losing Autry pictures from now on. Running time, 83 minutes. Played January 14-15.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

THREE CONTRIBUTORS JOIN DEPARTMENT

Three new contributors this week sent reports to the What the Picture Did for Me Department and one prodical resumed reporting after an absence of some months. The new contributors are:

FRED C. ALLEN, Princess Theatre, Piedmont, Ala.

D. E. BURNETT, State Theatre, Larned, Kan.

A. J. JOHNSON, State Theatre, Rapid City, S. D.

The contributor whose reports have been missing for some time is:

CECIL WARD, Stone and Bassett Theatres, Bassett, Va.

Read the reports of these and other contributors in the adjoining columns.

ROBIN HOOD OF THE PECOS: Roy Rogers, George "Gabby" Hayes—Average western and average business. Running time, 60 minutes. Played January 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—A fair picture. By all means not one of Autry's best, but it will do. Running time, 63 minutes. Played January 9-11.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

THREE FACES WEST: John Wayne, Charles Coburn, Sigrid Gurie—Good picture for small town. Personally thought it better than some of the majors' specials. Played January 14.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

RKO Radio

GREAT MAN VOTES, THE: John Barrymore, Peter Holden, Virginia Weidler—Barrymore's usual type of picture. Very dry and tiresome. Running time, 72 minutes. Played January 9-11.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

KING KONG (REISSUE): Fay Wray, Robert Armstrong—Old, but still good. Patrons well pleased. Running time, 100 minutes. Played January 2-4.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

LET'S MAKE MUSIC: Bob Crosby, Jean Rogers—Just waste of celluloid or whatever a film is made of. Poor cast, poor acting, poor story, poor everything. Throw it in the river if you can. Running time, 85 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

LET'S MAKE MUSIC: Bob Crosby, Jean Rogers, Elisabeth Risdon—Don't look at this in a screening room and then pass it up. You'll be making a sad mistake. The people liked it very much and Elisabeth Risdon is a panic. She portrays a part that the audience loves. Bob Crosby was O. K. but at times showed the same timid tendencies that his brother Bing showed when Bing first hit the silver sheets. Laughs galore and the music is tops. Running time, 84 minutes. Played January 17-23.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

MEXICAN SPITFIRE OUT WEST: Lupe Velez, Leon Errol—Here's one people will get a kick out of. If you can just get them in to see it, it's real comedy, the kind we need these days. Running time, 75 minutes.—J. N. Wells Theatre, Kingsland, Ga. General patronage.

PRAIRIE LAW: George O'Brien, Virginia Vale—The world's worst. This is the kind of picture that drives business away from any theatre.—A. J. Johnson, State Theatre, Rapid City, S. D. General patronage.

SAINT STRIKES BACK, THE: George Sanders, Wendy Barrie—These "Saint" series are always good mystery thrillers. Patrons pleased. Running time, 63 minutes. Played January 12-15.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

VILLAIN STILL PURSUED HER, THE: Hugh Herbert, Buster Keaton, Anita Louise, Richard Cromwell—If you are on the verge of failure or are contemplating closing up your business, or if you have any enemies in your town and want to do them a real dirty trick, then I would suggest that you book this and invite all your enemies in and be sure and notify your friends to stay away or they will be your enemies after seeing this, whether you charge them or not.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

Twentieth Century-Fox

CHAD HANNA: Henry Fonda, Dorothy Lamour, Linda Darnell—Beautiful color, slow story, good star value, but word-of-mouth advertising weak. Average picture, below average draw. Running time, 88 minutes.—D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

CHAD HANNA: Henry Fonda, Linda Darnell, Dorothy Lamour, Roscoe Ates, Guy Kibbee, John Carradine—A story of the early days of the circus and admission was offered at a dime a head. Henry Fonda, a second "Li'l Abner," and his wife, Linda Darnell, are not an ideal couple and have hard rocks to contend with. Roscoe Ates forgot to stutter when he entered the lion's cage and the lion died through extreme excitement. A crowd of rustics was about to tear the circus to pieces when the acquisition of an elephant saved the day. Guy Kibbee, John Carradine, Dorothy Lamour, et al were very capable and made good in their several parts. The picture should go over big any and everywhere shown. Running time, 88 minutes. Played January 22-28.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

CHARTER PILOT: Lloyd Nolan, Lynn Bari, Arleen Whelan—Just filler that must be played to fill bookings. Not bad. It won't gain any patrons, neither will it drive them away, so a fair program picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHARTER PILOT: Lloyd Nolan, Lynn Bari—Fairly good air picture. Running time, 70 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood—For us, a satisfying picture from all angles. Beautiful color, tuneful Latin rhythms, plenty of comedy, and some excellent dancing by the Nicholas Brothers, a talented Negro duet. As one can well imagine, the brothers took our Negro population by storm. Although Don Ameche, Betty Grable and Carmen Miranda get top billing in this one, it was agreed here that Charlotte Greenwood stole the picture from them. Every move that she made and every word that she spoke was good for a hearty laugh. Fail to see where any one can miss with this picture. Running time, 88 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

HUDSON'S BAY: Paul Muni—Good picture; good business. Draggy in spots, but plenty of action in others. Running time, 95 minutes. Played January 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JENNIE: Virginia Gilmore, William Henry—This one didn't draw at all; even on Bank Night our attendance fell off. But those who did come all said it was so much better than they had expected. Think the German singing had better be eliminated in future pictures, however. Running time, 78 minutes. Played January 14.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—Very good picture. I'm still wondering why they called it "Little Old New York." They should have called it "Robert Fulton" or something pertaining to the story. Running time, 100 minutes. Played January 12-15.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—Top grossing picture from this producer this season to date. Betty Grable surely had a break in this one, and she came through O. K. Alice Faye in usual fine style. Preferred playing time on this one. Running time, 92 minutes.—D. E. Burnett, State Theatre, Larned, Kan. Small town patronage.

United Artists

RAFFLES: David Niven, Olivia de Havilland—Too many detective thrillers. Bad grosser. Personally thought it a good picture at its type. Played December 17.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

THIEF OF BAGDAD, THE: Conrad Veidt, Sabu, June Duprez—A wonderful production! We killed them with it and didn't feel any slump at all for the four days before Christmas, which proves that a good picture will draw anytime. Not one adverse comment during the entire run. Korda is to be congratulated and my compliments to Sabu who was our guest here in town and helped a great deal in the publicity. A great picture for tie-ups with merchants and the exploitation possibilities are endless. Played December 21-27.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

Universal

HIRED WIFE: Rosalind Russell, Brian Aherne, Virginia Bruce, Robert Benchley—Excellent comedy. Did fair business. Film rental too high. Couldn't realize any profit but deserves a good playdate. Played January 9-10.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

ONE NIGHT IN THE TROPICS: Allan Jones, Nancy Kelly, Abbott and Costello, Robert Cummings—

(*Continued on page* 50)

"The FIRST of THE FEW"



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(*Continued from page* 48)

Terrible still won't describe this one. There was no story and what little there was could have been put in a film the size of a trailer. Abbott and Costello helped in this. Without them the picture would have been an absolute flop. Had to play on a Sunday-Monday date as I was stuck for a picture. Played to no business as can be expected. Running time, 84 minutes. Played January 12-13.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

ONE NIGHT IN THE TROPICS: Abbott and Costello, Allan Jones, Nancy Kelly, Robert Cummings—This picture belongs to Abbott and Costello who are undoubtedly the funniest comedians in pictures today. Our customers thought their old gags were swell. The music is lousy but picture will do business on any day of week. Running time, 82 minutes. Played January 15-16.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SPRING PARADE: Deanna Durbin, Robert Cummings, Mischa Auer—It's perfect! Deanna is always good.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Small town and rural patronage.

Warner Brothers

CALLING ALL HUSBANDS: George Tobias, Lucile Fairbanks, Ernest Truex — Played with a jamboree radio broadcast. For a picture without big names it sure tickled them from front row to foyer. Sure, it's good. Running time, 60 minutes. Played January 21.—C. Frank Deane, Abbott Theatre, Huntington, W. Va. Neighborhood and rural patronage.

CITY FOR CONQUEST: James Cagney, Ann Sheridan, Elia Kazan—A surprisingly good attendance surprised me by being thoroughly surprised at the quality of this surprise picture. It has just about everything in it. No kicks from the audience nor from me. My only wish is that I could be surprised like this more often. Running time, 104 minutes. Played January 23. W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

CITY FOR CONQUEST: James Cagney, Ann Sheridan, Elia Kazan—Here is a picture, one of the best that I have seen or played in a good while. One of the most entertaining pictures in a good while. Frankly, at first, I could not see where Ann Sheridan was so good, but with each picture she gets better and better, and in this picture she is swell. And James Cagney in one of his best pictures. We can only hope that we get more of this type of show. Although business was off, it is not the fault of the show as everyone who saw the show made some good remark about it. Played January 15-16.—Cecil Ward, Stone and Bassett Theatres, Bassett, Va. Small factory town patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan—Pat O'Brien should get some sort of a special award for his role of Rockne. It seemed almost perfect. As this is a college town, I expected this one to do something big. I had an excellent turn-out the first night but the second night too many other things were going on. The total was very good though in spite of the flu epidemic that cleaned out of the running practically everyone who knows anything about our complicated ticket selling procedure. It had almost reached the point where I would have had to do it myself when some of them recuperated. As I run the projectors, this would not have been too satisfactory. My crowd went out of its way to say how much they liked this picture. The print I had was spliced so often that it should have had a marriage license. Running time, 98 minutes. Played January 24-25.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LADY WITH RED HAIR: Miriam Hopkins, Claude Rains—This was well acted but failed to draw here. This type of picture just won't go over here as it is a little too heavy for my patrons. Claude Rains was very good as well as Miriam Hopkins. Running time, 80 minutes. Played January 21-22.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

SEA HAWK: Errol Flynn, Brenda Marshall, Claude Rains, Flora Robson, Alan Hale, Una O'Connor—Good picture but ruined for me by uniforms. Just did average business. Plenty of good action, as is not unusual from Warner Bros. Running time, 126 minutes. Played December 5-6.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Shorts

Columbia

BUNDLE OF BLISS: Andy Clyde—Good slapstick. Brought roars of laughter from our crowds. Should please in any situation. Running time, 19 minuates.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

COLD TURKEY: Harry Langdon—Very funny slapstick. Will please young and old alike in small town situations. By all means play this one. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MAD HATTER, THE: Color Rhapsodies—Swell color cartoon.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Metro-Goldwyn-Mayer

BEAUTIFUL BALI: FitzPatrick Traveltalks—This is just another FitzPatrick travelogue. Every time I show one of these here there are plenty of complaints and walkouts. It seems to me they are made too much in the same manner as each previous one and are very slow and dry. Running time, nine minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

EYES OF THE NAVY: Crime Does Not Pay—This short is one that should be seen by everyone. It is very timely, especially with the present world conditions. Running time, 20 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

EYES OF THE NAVY: Crime Doesn't Pay Series—An interesting view of what goes on in the training of flying cadets. If we had not had so many of these lately, I would probably be more enthusiastic about this one. The crowd enjoyed it. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HOMELESS FLEA, THE: MGM Cartoons—A clever idea is played to the full for laughs and the result was very satisfactory. The flea setting up his home on a dog's back soon decided it wasn't a safe place to stay. It is a well above average color cartoon. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

KIDDIE KURE: Our Gang Comedies—The "Our Gang" series don't mean much here any more. Poor stories helped to spoil their reputation. Each seems to resemble too much the previous one. Once in a while a good one comes along. Running time, 10 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

QUICKER'N A WINK: Pete Smith Specialties—This Pete Smith reel should interest everyone as it shows by Stroboscopic photography just what happens in split seconds. A cat's tongue, a humming bird's wing, a drop of milk, a bursting soap bubble are all brought into exceedingly slow motion. There is plenty of humor and the results are truly amazing. Play it. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WEDDING BILLS: Pete Smith Specialties—Good comedy which will please. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

ACROBATIC ACES: Ted Husing—A very interesting short of acrobats from kid classes to the tops in professionals. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

BRING HIMSELF BACK ALIVE: Animated Antics—Average black and white cartoon. Running time, 7 minutes. — E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAVE YOU MET YVETTE?: Headliners—This is a very good musical short but not suitable for small town patronage. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

ONION PACIFIC: Popeye the Sailor—Popeye seems to be losing out here. Too much of the same thing. Will please the kiddies. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

POPEYE MEETS WILLIAM TELL: Popeye the Sailor—Better than usual Popeye. Pleasing short. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

YOU CAN'T SHOE A HORSE FLY: Color Classics—These Hunky and Spunky cartoons are very amusing. Will add to your program. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

RKO Radio

INFORMATION PLEASE: No. 4—Very good sound, more than the average amount of humor, and clever gags with Louis Bromfield as guest, make this an above average number of a series that is always welcomed here. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME NO. 5: "Labor and Defense—1941"—Although labor and defense is of vital interest to everyone nowadays, this issue seemed to lack the punch of the usual March of Time. Too many speeches may have been the reason. This is not just my own impression, it seemed to be general. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME NO. 10: The Philippines, 1898-1946—Was indeed appreciated by our audience. Is very appropriate and informative. Running time, 19 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

SNOW EAGLES: Sportscopes—A very interesting short. One that everyone will like. It is especially suitable here as we are right in the ski country. Running time, 10 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif.

TIMBER: Walt Disney Cartoons—Disney is back to his finest laugh-getting this time. Riotous rapid action occurs when Donald Duck and Pierre chase each other on hand-cars. The audience was almost in the aisles. Save it for your best date. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

MIDGET MOTOR MANIA: Adventures of the Newsreel Cameraman—Proved to be a real hit with our men. Of special interest to them were the model racers (appear to be no more than a foot long), which, it is said, can do up to 111 miles per hour. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

PLANE GOOFY: Terry-Toons—Fair color cartoon.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Universal

CRAZY HOUSE: Color Cartoons — Just a filler. These Walter Lantz cartoons are too silly. Boring. Skip this one. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

GOING PLACES: No. 84—No B. O. value. Our customers want entertainment. They do not want to be educated. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

KNOCK-KNOCK: Color Cartoons—Very good cartoon. Much better than the average one of these series. (Andy Panda.) Running time, seven minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

RECRUITING DAZE: Color Cartoons—This cartoon was not up to par with some that Universal has been turning out. Animation not so good. Disney still has the best in the cartoon field. Running time, seven minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

RHUMBA LAND: Two-Reel Musicals. Ran our customers out. Skip it. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SPRINGTIME SERENADE: Color Cartoon Classics (Reissue)—Pass it by. There is too many good shorts to play. Why play these Lantz cartoons? Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SWINGIN' IN THE BARN: Two-Reel Musicals—Here is a swell two-reel hillbilly musical. Will please especially in small towns. Was well received. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

TORRID TEMPOS: Two-Reel Musicals—A very entertaining picture and the band music was excellent. Running time, 18 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

Vitaphone

DIARY OF A RACING PIGEON: Sports Parade—I played this one about a week ahead of "Dispatch from Reuter's" and it gave some added publicity to the picture as both are about the carrier pigeon. Running time, 10 minutes.—Walter Eldred, Colfax Theatre, Colfax, Calif. Small town patronage.

DOUBLE OR NOTHING: Broadway Brevities—Doubles of the main stars and very entertaining. Much enjoyed by my patrons. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

HENRY BUSSE AND ORCHESTRA: Melody Masters—Swell orchestra short.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LONDON CAN TAKE IT: Special—Good war reel. Timely. Well done. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

OF FOX AND HOUNDS: Merrie Melodies—Fine. It repeats itself but still funny. These Merrie Melodies cartoons are the best cartoons made. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

OF FOX AND HOUNDS: Merrie Melodies—One of the very best Merrie Melodies and they're all good.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

A LONG RECORD OF SERVICE

"The Quigley Awards will be more important and influential in the future than ever before. . . . Next year under the consent decree, theatre managers will be called upon for far greater showmanship than ever before demonstrated. . . ."

This from Warner Theatres president, Joseph Bernhard, one of the nation's leading management heads, in direct charge of over 400 theatre operations. It was said during his address at last week's Quigley Awards luncheon.

And it was R. J. O'Donnell, executive operator of the far-flung Interstate theatres empire, who, before the distinguished assemblage, stressed the high showmanship of the Awards entries, in saying:

"I marvel at the many fine efforts that have been produced by young managers around the country. . . . Credit goes to the boys for their publicity and exploitation efforts put into the operation of their theatres. . . . It is a tribute to Mr. Quigley and his publications when we see so many executive-showmen coming to this function to be judges. . . ."

Mr. Bernhard and Mr. O'Donnell were in complete agreement. In short, these outstanding exhibition influences both pointed to the even more important part Managers' Round Table is to play from now on in pushing grosses to higher levels.

The Quigley Awards tell an added story of the value of this Herald service department since its beginning. The Consent Decree merely throws a powerful industry spotlight upon these services so that all who look forward may see.

Managers' Round Table is no emergency service, created overnight to capitalize upon newly-discovered need.

Managers' Round Table is a service originated many years back to supply, then as now, a vital and dependable source of advertising and exploitation information for the theatre manager. The early premise, that a clearing house of proven boxoffice ideas should be an integral part of exhibition, was immediately borne out in the quick response of thousands of questing theatremen, who, now as then, study these pages and contribute to them.

Far-seeing executives equally aware of the department's values, have long encouraged participation of their managerial personnel. The bossmen have personally co-operated in furthering Round Table endeavors, principally as judges in the Quigley Awards, the eight-year extension of service to the industry, currently endorsed by the record number of top names at the Grand Awards voting.

* * *

Thus, with solid support of its well-wishers throughout the industry, Managers' Round Table has made its place. Now, as the need is greatest, it stands ready.

Fortified by background, equipped by its following, with confidence the Round Table faces the continuing boxoffice problems of the coming years.

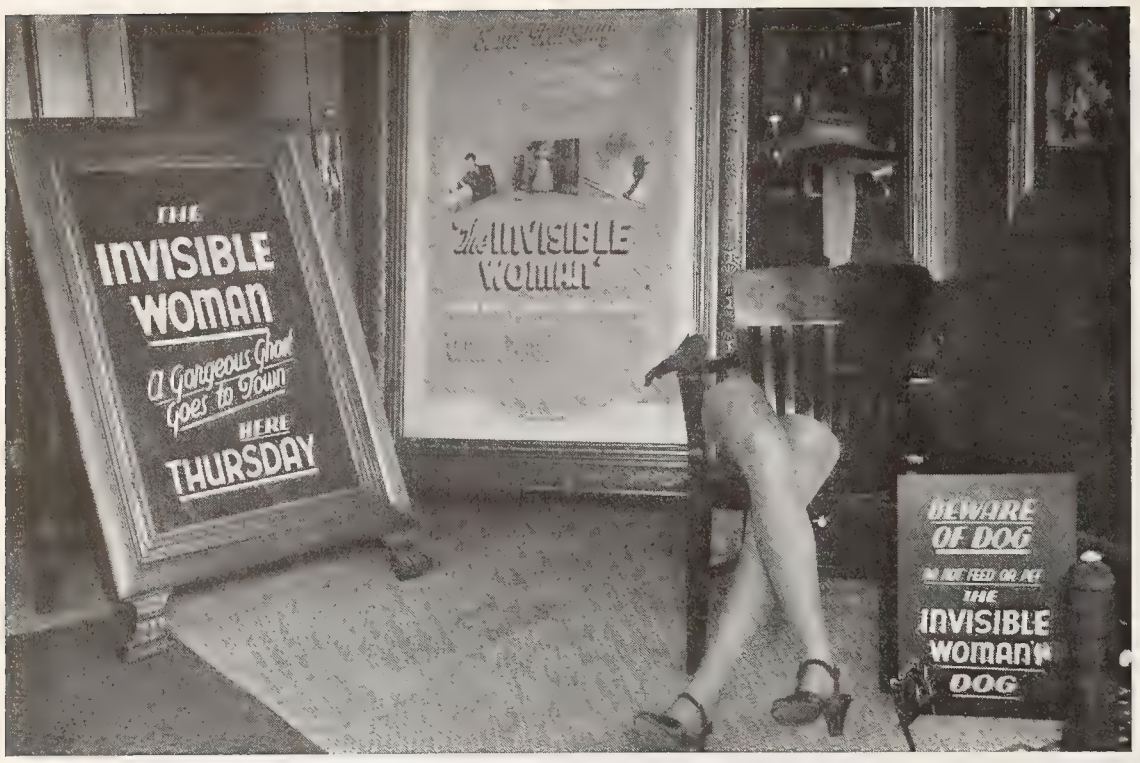
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ATTENTION: ALL MANAGERS

Meeting flu conditions in Norwalk, Conn., Round Tabler Jim Darby, of the M. & P. Norwalk, was supervising the cleansing and spraying of the theatre when in walked a reporter making the rounds. Asked the why of these intense activities, Darby explained it was regular procedure as protection to patrons' health. The result was a front-page story advising locals of these precautions. It was invaluable publicity that meant much to the boxoffice in a ticklish moment.

A-Mike Vogel

Round Table In Pictures



Gag lobby display was arranged by John Hearns, manager and Maurice Harris, publicist at RKO Proctor's, Yonkers, for "Invisible Woman." Woman's hat, gloves, muzzle, hydrant, etc., were planted for effect. Explanatory copy was placed alongside.



Planted in lobby of the LeClaire, in Moline, Ill., by Round Tabler Francis Gillon, was cut-out figure of "Zorro" with six-foot "Z" lettered with appropriate tiein copy. In addition, entire staff wore black masks in advance and during run.



Folks in Victoria, Tex., were recently treated to the sight of an old jalopy which toured the streets for Ken Prickett's date on "Tin Pan Alley" at the El Rancho lettered with gag copy.



Conceived by Don Myers, assistant to Julius Lamm at Warner's Uptown, Cleveland, was lobby setpiece to sell forthcoming attractions. Lettered in red, white and blue, display sold "America's star-spangled hits."



Miniature ferris wheel, exact replica of those seen on carnival lots, was planted in the lobby of the Illinois, Jacksonville, Ill., by George Hunter for advance on "Chad Hanna." Riding in seats were figures dressed in keeping with cards carrying title.

Strong Campaigns For 'Wind' Dates

No less spirited in their appeal are the campaigns for the popular-price runs of "Gone With the Wind" as represented by the coverage obtained by Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn. A number of contests played a conspicuous part in the campaign, principal feature being a doubles contest with the cooperation of local camera company, which paid for and distributed heralds and other advertising. Dinner was promoted at a local hotel for winner and camera company devoted generous window display to the contest. Posters were also displayed in theatre lobby. Coloring contest was planted in local high school paper with a full three-column layout.

Smash lobby stunt featured a gigantic book on "Gone With the Wind," pages when turned featured colored pictorial scenes with large copy printed in bold type containing dialogue, etc. Wax figures promoted from department store were planted in strategic spots in the lobby holding copies of the book.

For the popular price "Wind" date at the New York Capitol added publicity was aimed for in a search for the patron who had seen the picture the greatest number of times. The winner was guest at the theatre, in addition to a Southern dinner in advance; other entertainment was also planned for the winner.

Lykes Features Newspaper Contest

Round Tabler Jack Lykes at Loew's Valentine Theatre, in Toledo, featured a newspaper contest for his return engagement of "Wind." In this connection, guest tickets were offered to those submitting best 200-word description of the scene or episode that most impressed them in the picture. In addition paper carried art and readers.

Abundant newspaper coverage was secured by Bill Elder, at Loew's, Harrisburg, for his "Wind" date, leading columnists devoting space to stories. Numerous merchant ads were promoted by the Round Tabler, each tying in directly with the picture title, for example leading store ad carried cut of scene still showing Gable suitcase. Copy read: "Make that southern trip complete with our luggage." Various other ads were similarly tied up.

"LET'S HEAR FROM YOU"

Bryan Promotes Local Merchant To Give "Bitter Sweet" Tickets

Admittedly reading and "borrowing ideas" from the Round Tabler for some years, Al Bryan, assistant at the YMCA Auditorium, in Coatesville, Pa., forwards reports on his campaign for "Bitter Sweet." Contacting local furniture store, which offered two tickets with each ten dollar purchase, and one for five. Store in addition to paying entire cost of the tickets, took three ads in local paper plugging the stunt and carried appropriate tiein cards throughout store.

Other coverage included distribution of promoted bittersweet candies in imprinted pay envelopes, numerous window and bus cards planted and also the distribution of heralds in a house-to-house canvass.

Community Leaders Join Harper In Greeting Soldiers of Canada

Fund-raising for gifts to local boys in the Canadian overseas service and a greetings campaign for the home-town soldiers was recently accomplished by Will Harper, who put over the project in cooperation with the Chamber of Commerce and other local leaders as his last promotion at the FPC Strand, in Trail, B.C., before transferring to the circuit's Empress, in Kelowna. The plan was a two-day benefit show at the theatre, plus a midnight performance for mill workers on the midnight shifts. It was arranged that members of the Chamber would sell tickets on a percentage for the fund, with local entertainers cooperating to make up an entertaining program.

As an added inducement, head of the local smelting works made up a giant greetings card for the boys overseas, measuring three feet by four, and appropriately inscribed with hockey copy and drawings, since the city is a hotbed for the sport. The remaining space was used for signatures of the soldiers' friends and relatives, each admission entitling patron to one signature. Over 4,000 signed the card, which indicates how well the boxoffice came out on the tiein. The gifts bought with the monies raised were displayed in a downtown store together with theatre credits. The local papers pushed the project vigorously with cuts and stories.

Vogel Contacts Educators On "Land of Liberty" Date

Representatives of educational, civic, patriotic and other organizations, as well as members of the press, attended an advance screening of "Land of Liberty" as part of the campaign put over for the film by Cecil Vogel, Loew's State, Memphis. A letter from Mayor Chandler urged citizens to see the picture. Vogel arranged a radio round-table discussion on the film, and secured complete cooperation of every leading group in the city in circularizing information on the production.

"LET'S HEAR FROM YOU"

Lucky Number Contest Attracts on "Partners"

To attract high school patronage to "Lucky Partners" at the Majestic, Abilene, Tex., Ted Waggoner printed special lucky numbered heralds which were distributed by theatre staff direct to schools. Back cover called attention to free admissions which were available to those finding other students in the school or schools who held number corresponding to that printed on their programs. Announcements in connection with the same were made over a football game broadcast.

Reported as highly successful was the show held by Waggoner in which he ran a reissue of one of Shirley Temple's short subjects. Attractive setpiece out front plugged the event, which went over so well the theatreman plans to bring back several other reissues.

"LET'S HEAR FROM YOU"

MacEachron's Bowl Game Stunt

To cash in on the recent attention given to the Bowl Games, J. R. MacEachron at the Paramount Theatre, in Jackson, Tenn., ran a contest in his local daily which included box listing each of the teams playing in the five bowl games. Guest tickets went to those coming closest to guessing winners in each case.

Notaro Promotes Co-op Page On "North West Mounted"

Full page of co-op ads was promoted by Pat Notaro at the Columbia, Sharon, Pa., for "North West Mounted Police," which involved a contest angle. Guest tickets went to those submitting accurate list of the seven different armies in which Gary Cooper portrayed the part of a soldier in as many previous pictures. Other items in the campaign included daily radio plugs for a week in advance on the "man on the street" program and a special action front. Ads were underlined two weeks ahead and picture plugged from stage during kid shows two weeks before.

"LET'S HEAR FROM YOU"

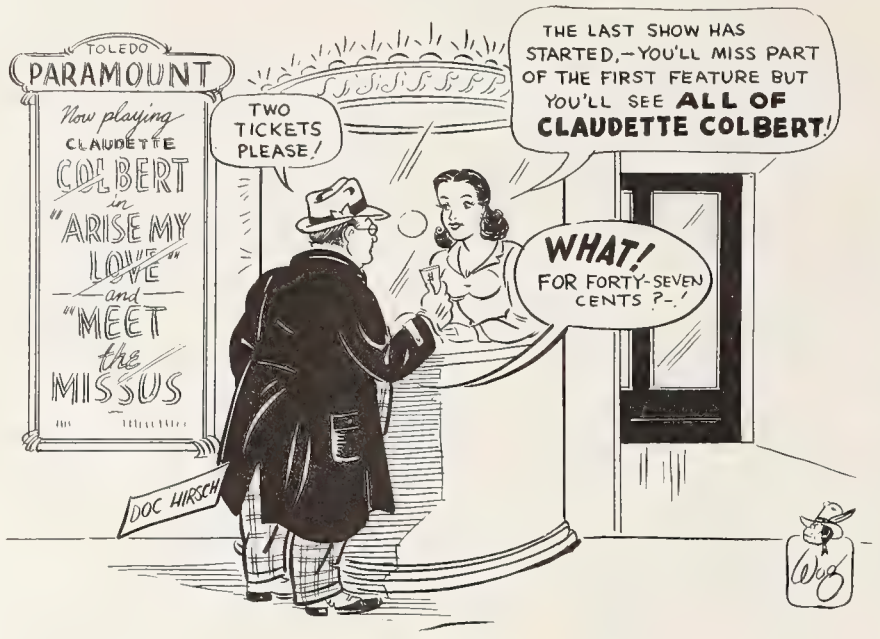
Maloney's Press Car Carries "Reuter" Copy

For outside ballyhoo on "Dispatch From Reuter's," John Maloney at the Warner Grove in Chicago parked a car at busy intersections with press car sign on hood. Alongside doors was another sign reading: "The reporter who drives this car is at the Grove Theatre watching the biggest story of his career. See it yourself. Edward G. Robinson in," etc., etc. Street teaser throwaway consisted of imprinted envelope with copy: "Special dispatch. This envelope contains important news." Inside contained eye-catching herald selling the picture and play dates.

Contacting editor of local school paper, essay contest was placed with guest tickets to winners. In addition essay contest was held with English teachers on the importance of news to a democracy. Displays were planted on bulletin boards and tickets were given here too.

Century
"THE PROJECTOR OF THE CENTURY"

SHOWMEN'S LOBBY LAFFS



This cartoon was drawn for Ralph Lawler, Paramount, Toledo, by "Wog", nationally famous for his "Chief Wahoo" comic strip. Wahoo was created by Allen Saunders, playright, and Elmer Woggon, Paramount's advertising artist.

Resemblance Contest Held By Brown on "Kitty Foyle"

A Ginger Rogers' likeness contest featured the campaign arranged by Manager Brown of the Chief Theatre, Pueblo, Col., for RKO Radio's "Kitty Foyle." Sponsored by the *Chieftain-Star Journal* and a local photographer, the paper used a generous allotment of daily stories and photographs. A special window display of "Kitty Foyle" stills in connection with wearing apparel was featured by department store located in the heart of the downtown shopping district.

Deluxe window cards were distributed throughout the city and tie-ups were arranged with the local book stores featuring specially printed cards crediting the attraction, theatre and playdate. Newspaper trucks were placarded with the announcement, newsstands covered with tack cards and daily broadcasts over the local radio station announced the opening of the film at the Chief Theatre.

"LET'S HEAR FROM YOU"

Model Airplane Contest Held on "Flight Command"

In connection with showing of "Flight Command," Manager Herman Hirschhorn of the Refowich Theatre in Freeland, Pa., cooperated with model airplane clubs of Freeland Mining and Mechanical Institute and Freeland Y.M.C.A. in staging an airplane contest for model builders. Prizes were awarded in several categories, including best designed, best built and solid and flying models. A local store, headquarters for model airplane builders, also cooperated and featured a window display of the best planes entered in the contest.

"LET'S HEAR FROM YOU"

Easson's 'Westerner' Giveaways

For giveway at schools, banks, factories, etc., were blotters distributed by A. Easson, manager of the Oakwood Theatre, in Toronto. Printed on red on one side was message selling his current attraction, "The Westerner," small box at right carrying balance of program and forthcoming attraction.

Grove Ties Resemblance Contest on "Nellie Kelly" to Radio

Novel contest was arranged by Herb Grove at the Fort Theatre, Rock Island, Ill., for "Nellie Kelly" to find a local Judy Garland. Through a want ad, a girl resembling the young star was secured and stationed in the theatre lobby to take applications for the contest. On the night of the finals, twenty singing entrants broadcast from the local radio station, their songs being piped into the theatre over the sound system. The audience applause was broadcast and measured by a meter in the radio station. Later that same evening, the winner of the contest came from the station to the theatre for a personal appearance.

"LET'S HEAR FROM YOU"

Members Report On "Go West"

For his street bally on "Go West" at the Capitol, Grand Island, Neb., Manager H. E. Schiller had a man in a bathing suit walking down main streets carrying a suitcase with copy reading: "If you think I'm nuts, go and see the Marx Brothers," in, etc., etc.

While in Peoria, Ill., Len Worley at the Madison Theatre planted a number of stills in prominent stores. Faces on the photographs were masked and the public was invited to guess their identities for guest tickets. Newspapers went along with stories and art. And in Worcester, Mass., Round Tabler H. A. Maloney used 4-foot cutout title letters on roof of his theatre.

"LET'S HEAR FROM YOU"

Teachers See "Liberty"

Recently, when more than 450 teachers representing every state in the Union assembled in convention at a hotel in Washington, MGM exploiteer Carlton Duffus, realizing it was a splendid opportunity to reach these teachers of drama and motion picture arts, arranged for a special screening of "Land of Liberty." Teachers' reaction was unanimous and it is anticipated they returned to their homes full of praise for the picture.

Checker Players Aid "Love" Date

Colorful exploitation reported currently by Barnes Perdue for his attractions at the Ritz Theatre, in Chillicothe, Missouri, were distinguished by an unusual checker marathon hookup that the theatreman tied to his date on "Love Thy Neighbor."

The idea came about while Barnes was making the trade territory to check up on advertising distribution. During the trip, he found a checker game going on in one of the small town grocery stores. Noting the advance announcement of the picture, one of the checker players remarked: "You have to Love Your Neighbor to play checkers with him all the time."

So, seizing upon the slant, the Round Tabler immediately sponsored an eight day checker marathon in the lobby of his theatre, advertising it widely and securing publicity in the local papers. Two prominent players began the daily sessions at one p.m., continuing until 10 at night with an hour interval in the evening. The audience tie in was an offer of guest tickets to those who could guess the number of games to be played during the marathon.

For his campaign on "Lil' Abner" Perdue staged a number of amusing gags, one a turnip guessing contest planted in a grocery store window filled with the vegetables. Tickets were awarded here to those coming to guessing correct number. The house staff was dressed in keeping and costumed ushers with breast banners made the business districts for street bally. Also of note was a barrel of corn which was planted on one of the busiest corners, attached sign read "The corniest and funniest picture you will see this year."

"LET'S HEAR FROM YOU"

Busch Ties "Command" To Local Aid Cadets

For "Flight Command" at the Midwest Theatre, in Oklahoma City, Round Tabler Robert Busch contacted the local Aviation Editor of one of the dailies and offered him a free show on Saturday morning for his Aid Cadets. After accepting the offer with alacrity, paper gave several advance stories with large art on each occasion, these appearing in advance of opening. A giant pylon was designed and constructed for lobby setpiece, attached to which were two American Air Lines model planes on an animated set of arms.

On "Thief of Bagdad," Busch held a special screening for art teachers, who were instructed by their department head to tell a word picture to their students and instruct them to create their own posters after seeing the picture. Large lobby display with special front was used with montage style selling.

"LET'S HEAR FROM YOU"

Pentecost's "Comrade" Break

The "Comrade X" fight strip in the Atlanta *Constitution* and two two-column Gable-Lamarr photos in the *Journal* aided Ed Pentecost's campaign on the film for its Loew's Grand showing.

GOVERNORS, MAYORS JOIN STARS IN ANNIVERSARY CELEBRATIONS

Campaigns on Theatre Birthdays Furthered by Cooperation of Civic Heads; Contests and Cakes Enliven Proceedings

Since the twentieth birthday of a theatre is to be considered an event of importance, the two-week celebration at the Victory, in Holyoke, Mass., was duly celebrated in the community with Manager George Laby persuading the Mayor to rename for the occasion the corners of the theatre's streets as "Victory Square." This was fittingly signalized by plates with the new name placed beneath the regular plates on the corner posts.

This was duly announced in the press along with other items of the campaign including announcement of a "first-time" stringing of a giant banner across the main street. Other advance stories stressed the changes in picture entertainment in 20 years and improvements slated for the near future. Laby also promoted a birthday cake which he also turned into publicity by having the theatre's first manager, Joseph Raymond, brought to town to cut the cake. Papers ran two-column cut and story of the event. For co-op advertising, George got 20 of the leading merchants to use two-column reverse "congrat" slugs in their newspaper displays.

Married Couples Hosted

Unique contest slant played with various combinations of 20. Guest tickets were given to married couples celebrating their 20th anniversaries during the two-week birthday period, and to those whose birthdays fell between the opening and closing dates. Tickets were also offered to parents of newborn babies 20 days old either on the first or last day of the two-week party and to graduates of the 1921 high school class. The invitation was extended to those with bank accounts of exactly 20 or $200 dollars on the initial day and to the first 20 bringing a list of the last 20 features played at the theatre. Those bringing in a list of the next 20 attractions dated at the theatre were similarly rewarded.

With "Love Thy Neighbor" as the opening anniversary attraction, Laby promoted the stars for comedy wires, copies of which were blownup, displayed in the lobby and in Western Union windows. Mary Martin's wire read:

"Thanks a lot for running our picture for your anniversary celebration. We hope all your neighbors love it as much as they must love you."

Jack Benny's wire read:

"Six delicious kinds of congratulations on your 20th anniversary. I hope Love Thy Neighbor runs 20 years for you."

And from Rochester:

"Mistah Benny says you've been runnin' that theatre for 20 years. That's how long I been workin' foah Mistah Benny. I hope you been makin' more out of it than I have."



MARKLE'S REVOLVING CAKE

For the seventh anniversary of the Coolidge Corner, Brookline, Mass., Jack Markle, City Manager for Harvard Amusement, enlisted the aid of Governor Salstonstall by promoting a letter of congratulations from the chief executive for lobby display and newspaper reproduction. Other messages were had from the Chamber of Commerce, American Legion, Rotary Club, U. S. Congressmen, which were also displayed along with wires from a number of stars. For added decoration, Markle blew up a Walt Disney anniversary page ad used in the recent Martin Quigley anniversary issue. The usual birthday cake was made unusual with decorations of photos of stars and their signatures. The cake was placed on a revolving platform. (See cut.) Candles atop were lighted for further effect.

Special wall banners, marquee valance and anniversary pennants covered the front, and arrow cards posted on poles were pointed to the theatre. Stories on the history of the theatre and the celebration were planted locally and in the downtown papers. Editorials were obtained in the neighborhood press in which a double-truck merchants' ad contest was also planted. The main feature being "Mark of Zorro," photos of Tyrone Power in three of his previous pictures were run. Names of the pictures were scattered through the ads and to the first 15 sending in the photos correctly identified, tickets were given.

F. & M.'s Anniversary Campaign

Recent anniversary campaigns put on by the Fanchon & Marco neighborhood theatremen in St. Louis highlights the 25th birthday of the Shaw Theatre, a silver anniversary which was made much of in the downtown press. Here, congratulatory wires received from the various stars in Hollywood were used for lobby decoration. Contest angle was featured through distribution of lucky number heralds, winners receiving guest tickets.

The first anniversary of the F&M Mikado Theatre was also given a sendoff with Manager Joe Goldstein tying up furniture store for giveaway of rulers carrying copy: "It's a good rule to trade at...and Anniversary greetings from."

Interstate Circuit Anniversary Ideas

The Interstate folks down in Texas, highly in favor of big campaigns to celebrate theatre birthdays, have just gotten out a manual on what to do about it, suggesting a raft of smart ideas to impress the customers. Among those rating duplication in other spots, promotion of the Mayor to proclaim a theatre anniversary week is recommended. Photographs of local officials present at the opening of the theatre and employees who were on hand for the opening, are found good material for newspapers.

Locals born on the theatre's anniversary date to be guests of the house is another good puller. Consultation of birth records will disclose this information and the folks who qualify can pose in the lobby with the birthday cake. In addition to the always effective double-truck of congratulatory messages from cooperating merchants, the manual suggests the newspapers run one or a series of congrat. ads. This allows the papers to reciprocate for the regular business from the theatre.

Old Files Publicity Aid

Where a theatre has played vaudeville or legit shows, the files are recommended for old photos, copies of star programs, etc., for newspaper planting and lobby display. Famous headliners who have appeared at the house also make for fine feature material. Patrons who have been regular customers from the beginning are another excellent source of publicity. Another smart slant is an offer of prizes for best male and female costumes stylish in the year the theatre was opened.

The Interstate manual also lists a number of attractive trailer ideas and comprehensive suggestions for newspaper publicity. Stressed, is that the anniversary campaign can be a profitable one where thought and sufficient effort is put behind the promotion.

"LET'S HEAR FROM YOU"

Ingenious Heralds Aid Snook on New Pictures

Found to be profitable in that area, reports Robert Snook at Schine's Arcade, in Salisbury, Maryland, are the various type heralds he distributes to sell his shows. Recent examples are a three by five white sheet of paper, folded in half. Outside in bold type reads: "Did the draft get you?" Inside carries cut of the Marx Brothers as they appear in "Go West," followed by picture copy. Across top is banner line also in black type: "If It Didn't, the Marx Brothers will." "Flight Command," which was tinted, carried a number angle, with guest tickets going to those finding corresponding numbers posted on lobby easel.

CROSS-FIRE AD SERIES



LOVE THY NEIGHBOR
Is A Good Motto . . .
BUT FOR A GOOD PICTURE
I'LL SAY SEE
"Hudson's Bay"
— WITH —
PAUL MUNI GENE TIERNEY LAIRD GREGAR
STARTING SATURDAY AT THE REX
JACK EBERSBERGER, Mgr.

FIRST DAY



TO DISPELL ALL RUMORS



JACK BENNY and FRED ALLEN
Will Positively Appear Together In
'Love Thy Neighbor'
Starting Sunday At The Sheboygan
AND I MIGHT ADD THAT NO OTHER SHOW IN TOWN CAN COMPETE WITH IT FOR REAL ENTERTAINMENT!
M. CONNER, Mgr., SHEBOYGAN THEATRE

SECOND DAY



JACK BENNY Says
That He Is The Star
— In —
"Love Thy Neighbor"
FRED ALLEN Argues That
He Is The One To Get
Top Billing



I wouldn't know about that, but I do know that this will be the star show in town starting Sunday . . . but don't tell my neighbor . . . He's playing "Hudson's Bay", with Paul Muni.

M. CONNER, Mgr. Sheboygan Theatre.

SECOND DAY

In this and the next column is reproduced the five-day advance cross-fire series run by Warnerman Marlowe Conner and Jack Ebersberger, in Sheboygan, Wis., on behalf of "Love Thy Neighbor," at the Sheboygan, and "Hudson's Bay," at the Rex. Based on the Benny-Allen feud, the theatremen staged their own in print in this series of type ads, running from 80 to 40 lines on two column. The "feud" wound up in added copy topping the four-column day-ahead displays at both houses.

Results were gratifying, in business for both attractions, and comments on the slant from the conservative Sheboygan public. In addition to selling the shows, Conner writes the reaction has been studied for use in other "off-the-beaten-path advertising.

SHEBOYGAN THEATRE

Dear (Neighbor) Jack Ebersberger:

"Hudson's Bay with Paul Muni . . . which I understand you are playing next Saturday . . . is a great picture for those who like lots of snow . . . but personally I've had all the snow this winter that I care for.

If you want to have a good time, come over to the Sheboygan Sunday and see . . . Jack Benny and Fred Allen in "Love Thy Neighbor."

Your Neighbor,
M. Conner.

THIRD DAY

Rex Theatre

SHEBOYGAN, WIS.

Dear Neighbor M. Conner:

It was so nice to hear from you, especially through the pages of The Press, about your week-end attraction — "Love Thy Neighbor" which starts Sunday.

I don't like to dampen your enthusiasm, but even you must admit that Paul Muni starring in a picturization of the Hudson's Bay Company can't be topped in motion picture entertainment.

"HUDSON'S BAY" starring PAUL MUNI and featuring a host of new faces and new personalities starts SATURDAY at the REX, and you owe it to yourself not to miss it.

Love and kisses,
Jack Ebersberger.

P. S. "CHARTER PILOT" is also tops!

FOURTH DAY

Sheboygan Theatre

Dear Jack (Rex) Ebersberger:

You're a nice guy and all that . . . but let me remind you that the government believes in a 'Good Neighbor' policy . . . so why don't you be a good neighbor and admit that the Jack Benny-Fred Allen picture is just about the last word in entertainment.

(Love Thy Neighbor) Conner.

P. S.—I'll be over to see Paul Muni in "Hudson's Bay" if you'll leave the back door open so I can sneak in.

FIFTH DAY

A Letter From Simon Meretsky

DEAR MIKE:

I have been in the show business for twenty-six years, and during all those years I have never had a picture that played to two out of every three persons in our City of Windsor except "Northwest Mounted Police."

We played this picture to 36,500 people in the Capitol Theatre, and to 8,100 in the Tivoli Theatre. We will play to 4,000 people or more in the Park Theatre, and to 4,000 in the Empire Theatre. This picture will play to 52,500 people in Windsor altogether. Windsor has a population of approximately 100,000 people. Counting the old men and women, the sick, the blind and children under five, there would be about 25,000 who could not attend the theatre. So actually, there are 22,500 who were able to see this picture in Windsor who have not seen it.

By the time it plays the Temple Theatre in East Windsor, and the Royal Theatre in Sandwich, I do not think there will be any more than 15,000 in the entire City of Windsor who will not have seen "Northwest Mounted Police."

We played this picture for two weeks in the Capitol Theatre, and every day was a Saturday, and in the Tivoli Theatre every day was a Saturday. It is doing the same in every other theatre. This picture reminds me of a cow that milks to the last day it has its calf, and there are very few cows like that. You do not have to have Saturdays on good pictures because every day is a Saturday.

Of course, we put on a big campaign, but we had something, and after we put on the campaign it started to percolate, and was the kettle boiling? I'll say it was!

Paramount is to be commended for making a picture like that which is an asset to all exhibitors in our Dominion of Canada and in the United States. Cecil B. DeMille is also to be commended. I think this picture is the pedestal of his life's career.

This tonic can cure any sick theatre no matter what disease it has.

Everyone in our Dominion and in the United States who is in the show business should know the value of this outstanding production. If this picture does not do double the business any ordinary picture has done for them, it is because they just put the picture on the screen and did not tell the public about it.

This picture is worth shouting about from the roof-top. It is a finished meal with dessert, and there are even nuts, figs and raisins to the dessert.—S. MERETSKY, MANAGING DIRECTOR, PARAMOUNT WINDSOR THEATRES, Windsor, Ontario, Canada.

"LET'S HEAR FROM YOU"

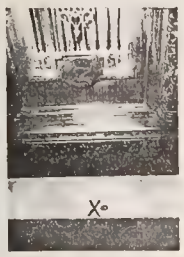
Haney Gives "Pastor" Teaser Campaign

To build his opening of "Pastor Hall" at the Bucklen, Elkhart, Ind., Leo Haney stressed the sensational angles. For two weeks ahead teaser line reading: "Prepare for a shock, 'Pastor Hall' is coming" was used on all ads. Special hinted heralds were distributed with copy in red on front "I just came back from a visit to hell". Inside spread carried scene stills, picture copy, etc.

REPRESENTATIVE NEWSPAPER ADS

The Story of a Slab of Marble - - - -

"X" MARKS THE SPOT!



Never before in the history of the **ST. GEORGE** have such crowds stormed the huge theatre to see a picture!

During the past four days over

42,000

Paid to see the riotous comedy "COMRADE X" with Gable and Lamarr. The strain was even too great for the marble floor as the photograph above shows. Yow sir—"COMRADE X" is hotter than an incendiary bomb! BY ALL MEANS - - SEE IT TODAY!

P.S. When "Comrade X" goes to the Ritz will they tear the doors down? We shudder at the thought!

(Left) Worn thin by thousands of feet, the marble floor in front of the boxoffice at the St. George, Staten Island, N. Y., broke through during the run of "Comrade X." An immediate shot of the hole was taken before repairs which was used as illustrated in this quick-thinking 140 lines on 4 col., and reported here by Edgar Goth, ad head of Harry Black's division of Fabian Theatres.



(Above) Due regard for white space in emphasizing the attractions at the Chakeres, Springfield, Ohio, houses, was the purpose of this 170 lines on 2 col., reported by Hank Harold, adman. Benday borders against reverse theatre slugs were emphasized with small star thumbnails.

LADIES!

I don't believe that I can do a good job of telling you about "The Lady With Red Hair," so I am turning this ad over to our cashier to write.

—Bob Hutchins

I could start out by saying that this show is for ladies only but I won't because that would make the men too inquisitive And we don't want them to know our secrets, do we? Confidentially, and I wouldn't want this to go any farther, "The Lady With Red Hair" hasn't anything that we haven't got. But she knows how to start at the top and work up. It might be a good idea to drop around Tuesday or Wednesday evening and see "The Lady With Red Hair." You might get some ideas. And too, Bob told me that all ladies with red hair (natural) will be admitted FREE Miriam Hopkins is just lovely as Mrs Leslie Carter. And Claude Rains is perfect as David Belasco

DONNA JOHNSON

YOUR CASHIER AT

THE LIBERTY

(Above) To stress the lure rather than the history of the main character in the story, Bob Hutchins (in print) ducked the job of selling "Lady With Red Hair" at the Liberty, Mullan, Idaho, by composing this 55 lines on 2 col., credited to his cashier.

(Below) As evidence of authority of the picture's subject matter, Charlie Pincus developed an arrangement with the Deseret News for a series of tiein house ads as a buildup on "Foreign Corrspondent" at the Utah, Salt Lake City. Reproduced here is an 125 lines on 2 col.

(Below) The two displays reproduced here on "Night Train" at the Little, Baltimore, Md., are representative of the small-space campaign offered by Manager Maxwell Weinberg for the first eight weeks of his run on the date to illustrate the adaptability of a small advertising budget. Black-on-white, reverse panels, as shown, pen sketches, critic endorsements and other devices were employed to keep the attraction in the public eye.

In no instance, did the ads run over two-columns or exceed 56 lines. The two here are actual size, of 24 and 35 lines.

FLASH!

Gilbert Kanour, Eve. Sun, chooses

NIGHT TRAIN

AS

"ONE OF THE TEN BEST FILMS OF THE YEAR"

NOW IN ITS SIXTH WEEK **LITTLE**

LITTLE Free Parking

2nd Month!

MARGARET LOCKWOOD

REX HARRISON

NIGHT TRAIN

"More Laughs, Thrills and Suspense Than "The Lady Vanishes"

is the consensus of movie-going opinion in Baltimore.

Have YOU Seen It Yet?

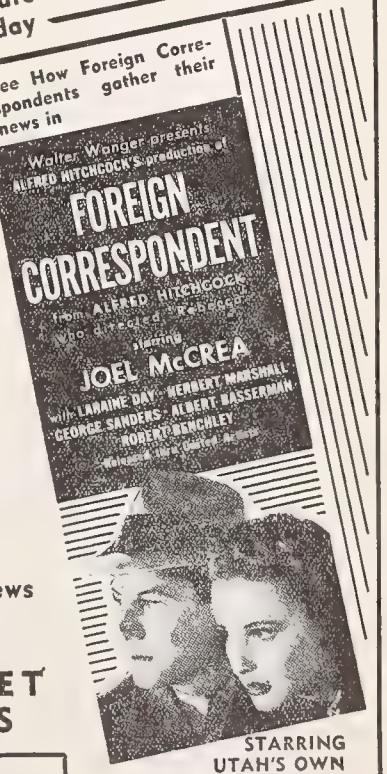
FAMOUS

FOREIGN CORRESPONDENTS

who, thru their columns give readers of THE DESERET NEWS a full and complete picture of what's going on in the world Today

See How Foreign Correspondents gather their news in

De Witt MacKenzie (A. P. Analyst) Milo Thompson (London) Inez Robb Damon Runyon Louis P. Lochner (German) Preston Grover (Berlin) Drew Middleton (London) Larry Allen (With British Fleet in Mediterranean) Walter Fitzmaurice (Washington) J. Wes Gallagher (Greece) Lloyd Lehrbas (Washington, London, Poland) W. W. Chaplin Cecil B. Dickson Stanley Carroll George Lait (London)



Read Today's News Today in the **DESERET NEWS**

STARTS SATURDAY

STARRING UTAH'S OWN **LARAINE DAY**

U T A H

personalities

SID HOLLAND
is now managing the Palace Theatre, in Akron, Ohio.

▽

KENNETH LADD
has replaced EDDIE ATKINSON as booker for Paramount, in Miami.

▽

R. P. CONDON
has repurchased the Rialto, in LaFeria, Tex., from the Hall Industries. Condon plans to change the name to Alto and remodel.

▽

GEORGE E. BROWN
for several years manager of the Paramount, Glens Falls, N. Y., is now city manager of the Westland Theatres, in Pueblo, Colo.

▽

BOB KINSLEY
former assistant of Keith's, is now managing the Times, Cincinnati. His assistant is CLARENCE E. HERSFORD, former Keith doorman. LEONARD RAFFERTY has been transferred from the Gift's to Keith's as assistant.

▽

RAYMOND BLANK
has taken the post of advertising director of Central State Theatre Corp. in Des Moines.

▽

HY HIGHFIELD
assistant at Warner's Stanley, Chester, Pa., has been transferred to the Warner, in Wilmington, Del. SID ULAN, former assistant at the Washington, Chester fills the Stanley post with EUGENE RICKETTS moving into the Washington vacancy.

▽

WARREN HAHN
has been made manager of Affiliated Theatres' Adelphi, Philadelphia.

▽

HARRY DEMBOW
has taken over the operation of the Koff-Munzer Congress, in Marcus Hook, Pa.

▽

JOSEPH C. MELAN, JR.
former manager of the Institute, in Forty Fort, Pa., is manager of the New Columbia, new Comerford house in Bloomsburg, Pa.

▽

SIG SCHWARTZ
assistant at Loew's State, has been promoted to manager of the Premier, Brooklyn. Other Loew changes include JOE BECK, manager of the Avenue B, who moves to the Canal, replacing WALTER MOCK, who becomes assistant at the 46th Street. STANLEY MARKS, manager of the Bedford, is now at the Avenue B and WILLIAM WOOLFOLK, relief manager, is assigned to the Bedford until further notice. JOSEPH CITRON, assistant at the Oriental, moves to the 83rd Street, replacing NATHAN SLATER, who goes to the State as assistant. HAROLD ZELTNER, assistant at the 46th Street, moves to the Oriental.

▽

JOW KLAUZER
is succeeded as manager of Fox Paradise, West Allis, Wis., by CHARLES HACKER. The former has been transferred to the Sherman.



RICHARD STEPHEN — weight, 7½ pounds — on Sunday, January 26th, to Mr. and Mrs. Leonard Kraska. Proud daddy is the son of George Kraska, managing director of the Fine Arts Theatre, in Boston.

▽

DAVE GROSS
has opened his new 20th Century Theatre. in Juneau, Alaska.

▽

BARNES PERDUE
is now managing the Uptown Theatre, in Superior, Ariz.

▽

F. J. BUCKLES
has been transferred from the Frolic Theatre, Chicago, where he held down the post as assistant, to the Ogden Theatre there, in the same capacity.

Birthday Greetings

A. E. Abelson
George L. Allen, Jr.
James T. Barnett
Raul Barrera
W. L. "Woody" Barritt
Harold Bishop
Robert F. Black
Albert J. Blasko
John A. Cherry
Arlo R. Clausen
David Collie
Moon Corker
Paul E. Cornwell
Calvin "Doc" Council
Harry E. Creasey
Rene Daigneault
C. W. Davis
Claude L. Davis
Walter F. Davis
J. H. Diller
Charlie Doctor
Thomas P. Dowd
Roy Downey
John Ewing
Raymond C. Fahrenholz
Joseph Feeney
Harry E. Finley
Jack W. Fretwell
Albert Garfield
Stanley Gartside
Donlan Gould
Harold Grott
George Heliotes
Robert Holland
Chris G. Holmes
C. J. Hubley, Jr.
Robert W. Huffman
Charles M. Hurley
Anton Janssen
Mark T. Kempenich
O. C. Lam, Jr.
W. J. Lindeman
Shelby McCallum
Conrad Mandross
Frank J. Margiotta
Robert T. Marhenke
C. Russell Marsh
James May
J. Edwin Milstein
John Monroe
William F. Moody
John E. Moore
Bill Nash
Joseph D. Nevison
David Newell
Elmer R. Nimmer
Ed Penn
William M. Pinckard
Wesley F. Pratzaar
James M. Raski
William S. Ryan
Herman Semel
J. L. Shasteen
George R. Shepp
Philip Sigel
Theodore L. Smalley
W. L. Stratton
Eugene O. Stutenroth
Henry Sutton
Ralph W. Tarkington
Frederick Tickell
Ray Tubman
William H. Turner
Ken Veach
William Weiss
Eddy Williams
Ernst Williams
William C. Wittenberg

HERMAN ADDISON
has been transferred from Schine's State, in Cortland, N. Y., to manage the new Oswego, in Oswego.

▽

WALTER HOLT
projectionist at the Rialto, Kaukauna, Wis., has been transferred to the Kiel as manager. FRANCIS NISELX, former Rialto employee, returns as projectionist.

▽

IRVING COHEN
who owns a house in Hornell and one in Corning, N. Y., has purchased the Allendale from ARTHUR MICHAELS.

▽

WILLIAM ROSENTHAL
has purchased the Irving, Indianapolis. CHARLES DOADES continues as manager.

▽

LOUIS WEITHE
has taken over the Cleve and Beechwold, in Columbus, Ohio.

▽

DUKE PRINCE
manager of the Ohio and Strand, Marietta, Ohio, has been transferred to Zanesville, Ohio, as assistant to E. J. Hiehle, general manager of the Quimby, Grand and Imperial. Other Shea Circuit changes include: JOSEPH SCANLON, who managed theatres in Jamestown, N. Y., in Bellevue and Clyde, Ohio, succeeds Prince. RAYMOND C. TRUBEY, formerly at Dover, Ohio, has been shifted to Ashtabula, as assistant to Dan Gilhula, city manager. GORDON KEARSEY, chief of service at the Pittsburgh, in Pittsburgh, has been promoted to assistant there. E. J. FAHEY, formerly in charge of the State and Tremont, Nashua, N. H., goes to Manchester to take over the State. Palace, Strand and Crown and FENTON SCRIBNER, formerly Manchester theatre manager, replaces him.

▽

ED MAY
former manager of Schine's Paris, Paris, Ky., is now managing Schine's Russell, Washington, and Hollywood Theatres, in Maysville, Ky. Other Schine changes include: LARRY O'NEILL from the Holland, in Belfontaine, Ohio, replaces HERMAN ADDISON at the State, Cortland, New York.

▽

MEL BLIEDEN
is now managing the Fox Theatre, in La Porte, Ind.

▽

IRVING DASHKIN
manager and film buyer at the Savoy, Jamaica, N. Y., has left for Central America on his annual vacation.

▽

GEORGE KEENAN
manager of the Grand, in Ellsworth, Maine, dropped into Round Table offices for a visit.

▽

ROBERT LYTLE
has been promoted to manager of the Warner State, at Lima, Ohio, succeeding DONALD RILEY, deceased.

1940-41 PRODUCT AT A GLANCE

On the page opposite the inside back cover of this issue appears the cumulative alphabetical index to MOTION PICTURE HERALD'S new and valuable exhibitor service section

PRODUCT DIGEST

It is a master index to all information available to date on 1940-41 product. Simply check the title of any feature you want to look up, turn to the designated page, or pages, and you have all buying and booking information up to this very minute. This is the sixth issue of the section published in MOTION PICTURE HERALD. To get the fullest value from this new service, keep all issues of PRODUCT DIGEST.

PRODUCT DIGEST is published every other week alternately with the regular release chart. The next issue of PRODUCT DIGEST will appear in MOTION PICTURE HERALD dated February 8, 1941.

The continuity of PRODUCT DIGEST information is important. Every issue will carry a cumulative index of all 1940-41 product and the section, as it accumulates, will give you synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other valuable information.

Use **PRODUCT DIGEST**

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANTED THEATRE NEW YORK OR NEW England. BOX 1359, MOTION PICTURE HERALD.

ONE OR MORE THEATRES WANTED IN St. Louis territory in towns between 2,000 and 10,000. S. E. PIRTLE, Jerseyville, Ill.

WANTED, THEATRES TO LEASE OUTRIGHT or arrange operating agreement. Western Pennsylvania and eastern Ohio. BOX 1364, MOTION PICTURE HERALD.

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1216A, MOTION PICTURE HERALD.

WANTED, THEATRES OREGON, WASHINGTON, California, buy or lease. Experienced independent operator. Supply complete details competition and terms, first letter. BOX 1374, MOTION PICTURE HERALD.

GENTLEMAN WITH CAPITAL WISHES PARTnership in movie theatre. BOX 1373, MOTION PICTURE HERALD.

WANTED, SMALL THEATRE SHOWING profit. BOX 1375, MOTION PICTURE HERALD.

WANTED THEATRE, NOW DOING BUSINESS. Buy or lease. Write or wire J. W. PATTERSON, Box 234, Lebanon, O.

POSITIONS WANTED

MOTION PICTURE OPERATOR, COMPETENT and move anywhere. BOX 3664, Highland Park Branch, Detroit, Mich.

THEATRE MANAGER AVAILABLE, CONsistent, plugging, exploitation, attentiveness—builds receipts. Careful supervision keeps expenses down. Interested only permanent position. Married (happily). Age 35. BOX 1377, MOTION PICTURE HERALD.

PRINTING SERVICE

THEATRE BLOWUPS. BEST PRICES, QUALity service. STITES PORTRAIT CO., Shelbyville, Ind.

USED GENERAL EQUIPMENT

COMPLETE HIGH CLASS EQUIPMENT FOR 500-seat theatre, purchased at auction. For sale cheap. MOVIE SUPPLY COMPANY, 1318 So. Wabash Ave., Chicago, Ill.

GOOD CHAIRS, 75c AMPLIFIERS, SOUNDheads, $9.95; lenses, $2.95; rectifiers, arcs, $24.50; sound projectors, $59.50. S. O. S. CINEMA SUPPLY CORP., New York City.

TWO THOUSAND FOOT SOUND PROJECTORS, portable Holmes, Simplex, $350 up. J. M. BOYD, 2013 So. Vermont, Los Angeles, Calif.

WANTED, 125 USED, UPHOLSTERED THEATRE seats, thirteen each right and left end sections. RECREATION OFFICER, Fort Riley, Kas.

SIMPLEX PROJECTOR, COMPLETE WITH ARC lamp and motor drive, $100. BOX 1376, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

LUMILINE CASHIERS SIGNS $2.95; CARBON waste cans, $1.19; nodraft speaking tubes, $5.75; Jensen tweeters, $14.95; ventilating blowers, $24.60; Super Service Jr. vacuum cleaners, $89.50; time payments, too. S. O. S. CINEMA SUPPLY CORP., New York City.

BUY DIRECT FROM FACTORY, SAVE MIDDLEman's profit. Blowers, air washers, variable speed pulleys, air deflectors. CONDITIONAIRE, 145 Walton St., Atlanta, Ga.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKS

MOTION PICTURE SOUND ENGINEERING 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid QUIGLEY BOOKSHOP, Rockefeller Center, New York

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP Rockefeller Center, New York.

JUST PUBLISHED! 1941 EDITION OF FAME. Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

HELP WANTED

SALESMEN WANTED. MEN CAPABLE OF introducing and selling a new service to exhibitors in the Atlanta, Chicago, Kansas City, Denver and Detroit film exchange territories. Commission earnings of present sales staff average between $50 and $75 weekly. Automobile essential. Write giving full particulars. BOX 1214A, MOTION PICTURE HERALD.

OPERATORS AND MANAGERS — MOVIE CIRcuits. ROSHON, Fox Theatre Bldg., Philadelphia, Pa.

TRAINING INSTITUTE

BETTER POSITIONS AWAIT TRAINED THEAtre employees. Learn Modern Theatre Management and Advertising. Free information. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

(Prior to availability for review)

Synopsis

Cast

Background facts and special data of exploitation value.

THE LADY EVE
(Paramount)

Romantic Comedy

Produced by Paul Jones. Directed by Preston Sturges.

SYNOPSIS

Charles Pike (Henry Fonda), son of a wealthy brewer, is returning to New York after a year in the Brazilian jungles studying and collecting snakes, one of which, Emma, he has on the boat with him. His bodyguard, Muggsy (William Demarest), also is along. On the boat all the marriageable girls try to interest Charles in something besides reptiles.

Only Jean Harrington (Barbara Stanwyck) is successful, but to her he is only another potential victim for her and her father, Colonel Harrington (Charles Coburn), card sharks. Charles invites Jean to his room to meet "Emma." When she learns that Emma is a snake and has escaped, Jean falls into the arms of Charles. Later Charles proposes. Jean tells her father that hereafter they are going straight. The Colonel isn't too happy over the turn of events, but promises Jean that he won't "take" Charles at cards.

The Colonel, however, wins $8,000 from Charles without cheating. Charles writes a check which Jean tears up. Then the purser informs Charles that Jean and her father are card sharps. Charles jilts Jean. On arrival in New York Jean learns her uncle, Alfred (Eric Blore), is posing as an English lord and knows Charles' family. She talks Alfred into telling Horace Pike (Eugene Pallette) and Mrs. Pike (Janet Beecher) that she is his niece, "Lady Eve Sidwich."

At a reception the Pikes give for "Lady Eve," Charles is flabbergasted. Alfred tells Charles that "Lady Eve" is not Jean. Charles falls in love with "Lady Eve." Jean, or "Lady Eve," still bent on revenge, leads him into marriage. On the first night of their honeymoon, "Lady Eve" trumps up a fantastic story of her escapades with other men. Charles runs away. Regretting her actions, Jean discards her "Lady Eve" pose and goes in search of Charles. They meet on a boat heading for South America.

CAST

Jean ..... Barbara Stanwyck
Charles ..... Henry Fonda
"Colonel" Harrington ..... Charles Coburn
Mr. Pike ..... Eugene Pallette
Muggsy ..... William Demarest
Sir Alfred Keith ..... Eric Blore
Gerald ..... Melville Cooper
Martha ..... Martha O'Driscoll
Mrs. Pike ..... Janet Beecher

SPECIAL REMARKS

Preston Sturges, who received much critical acclaim for his handling of "The Great McGinty" and "Christmas in July", wrote and directed this picture.

Release date, March 21, 1941

Complete Index to PRODUCT DIGEST SECTION On Page 60

THE FLAME OF NEW ORLEANS
(Universal)

Romantic Comedy

Produced by Joe Pasternak. Directed by Rene Clair.

SYNOPSIS

It is around the year 1840. Claire Ledeux (Marlene Dietrich), international adventuress, having played out her wiles in the capitals of Europe, arrives in the colonial town of New Orleans. Claire engages a box at the opera next to the town's richest bachelor banker Charles Giraud (Roland Young). Claire "faints" and Charles rushes to her assistance. Charles, enamoured, makes plans to know Claire better. He plans an "attack" on her carriage so that he can rescue her. Claire learns of the plot and happily sets out to play her role.

However, Robert Latour (Bruce Cabot), a scapegrace river skipper, is walking through the park with his pet monkey, and when the monkey's leash becomes fouled in the carriage wheel and the carriage doesn't stop, he overturns it, dumping Claire into a mudhole.

Giraud gives a Mardi Gras party in her honor. Robert, who has been drinking with two cronies (Andy Devine and Eddie Quillan), is recognized by Claire who tells Giraud. Giraud challenges Robert to a duel. Claire, afraid that her suitor will be killed, cries out that she was mistaken, that Robert was not her assailant.

Plans are made for a huge wedding for Claire and Giraud but a newly arrived Russian (Mischa Auer) recognizes in Claire the European adventuress and babbles his discovery. Claire claims the adventuress is really her "dissolute relative" and tells Giraud where to find her. Claire then impersonates the "dissolute relative" at a cafe, greeting the Russian and failing to recognize Giraud. Giraud is happy. But Claire now really loves Robert so at the wedding she faints again and disappears with the river skipper.

CAST

Claire Ledeux ..... Marlene Dietrich
Robert Latour ..... Bruce Cabot
Charles Giraud ..... Roland Young
Zolotov ..... Mischa Auer
Auntie ..... Laura Hope Crews
Clementine ..... Theresa Harris
Three Sailors ..... Andy Devine, Eddie Quillan, Frank Jenks

Release date, April 11, 1941

THE TRIAL OF MARY DUGAN
(Metro-Goldyn-Mayer)

Court Drama

Produced by Edwin Knopf. Directed by Norman Z. McLeod. Based on the play, "The Trial of Mary Dugan" by Bayard Veiller.

SYNOPSIS

Mary Dugan (Laraine Day) runs away from reform school to meet her father in Los Angeles. When he is run down by an automobile, she is left alone in the world. She changes her name to Mary Andrews and is given a job by Edgar Wayne (Tom Conway), whose chauffeur was responsible for the accident. In his employ Mary meets Jimmie Blake (Robert Young), a young lawyer, and they soon become sweethearts.

Wayne, a kindly man, also takes an interest in Mary, whose real identity is known only by Agatha Hall (Marsha Hunt), Follies dancer and reform school chum. Jimmie is offered a job in South America and takes it. Mary, afraid of passport difficulties, turns down his proposal of marriage.

A year later Jimmie returns for a vacation, buys a newspaper and reads: "The Trial of Mary Dugan Starts Today." He learns that Mary is charged with the murder of Wayne. Jimmie takes over her defense. He puts her on the stand.

She tells her story: how Wayne had come to her apartment to tell her that he loved her and that while she was out of the room Wayne was stabbed in the back with a kitchen knife. Jimmie proves the wound was made by a left-handed person and through testimony of Mrs. Wayne's (Frieda Inescort) neighbors, brings out that West (John Litel), who had been the attorney for the defense, was a frequent visitor of Mrs. Wayne's. Also that West is left-handed.

CAST

Mary Dugan ..... Laraine Day
Jimmie Blake ..... Robert Young
Edgar Wayne ..... Tom Conway
Gertrude Wayne ..... Frieda Inescort
Mr. West ..... John Litel
Agatha Hall ..... Marsha Hunt
Galwey ..... Henry O'Neill
Miss Matthews ..... Sara Haden
John Masters ..... Francis Pierlot
Mrs. Collins ..... Marjorie Main

SPECIAL REMARKS

The play was produced at the National theatre, New York, by A. H. Woods. With Ann Harding in the leading role it ran from September, 1927, to September, 1928. MGM produced a screen version of the play in 1929 with Norma Shearer playing the role of "Mary Dugan."

Release date, February 14, 1941

TOPPER RETURNS (United Artists)

Comedy

A Hal Roach production. Directed by Roy Del Ruth.

SYNOPSIS

Ann Carrington (Carole Landis) arrives from the Orient to see, for the first time, her father, Henry Carrington (H. B. Warner) at his home in upper New York State. She is accompanied by wise-cracking Gail Richards (Joan Blondell). They take a cab from New York City. The cabbie is Bob (Dennis O'Keefe). Near the family estate, a mysterious person shoots a tire on the cab, causing a blow-out and catapulting the machine over a cliff into the water.

The two girls and Bob are given a lift by Cosmo Topper (Roland Young) and his chauffeur, Eddie (Eddie Anderson). They drive past the Topper home on route to the Carrington estate, and Mrs. Topper (Billie Burke) is shocked to see Gail on her husband's lap. At the estate the girls meet Dr. Jeris (George Zucco), Carrington's physician; the housekeeper Lillian (Rafaela Ottiano), the butler Rama (Trevor Bardette), and finally Henry Carrington. He tells Ann that the estate will be hers after the morrow, under the terms of her mother's will.

That night, Gail, sleeping in the room assigned to Ann, is stabbed to death. She returns as a ghost to meddle in the affairs of the others. With Topper, to whom she discloses her indentity, she sets out to learn who murdered her. There follows a series of mysterious incidents involving secret panels, trap-doors and what not. The chase finally ends when Carrington is killed trying to escape and to the ghost of Gail, the ghost of Carrington confesses he is really Walther Harberg, former partner of the real Carrington.

CAST

Gail Richards.....Joan Blondell
Cosmo Topper.....Roland Young
Ann Carrington.....Carole Landis
Henry Carrington.....H. B. Warner
Bob .....Dennis O'Keefe
Eddie .....Eddie Anderson
Mrs. Topper.....Billy Burke
Emily .....Patsy Kelly
Dr. Jeris.....George Zucco
Lillian .....Rafaela Ottiano
Rama .....Trevor Bardette

THE GREAT LIE (Warner Brothers)

Former Title—Far Horizon

Drama

Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by Edmund Goulding. From the novel by Polan Banks.

SYNOPSIS

Peter Van Allen (George Bent), emerging from the fog of a ten-day party, realizes he is married to Sandra Kovac (Mary Astor), concert pianist. Pete finds, however, that he is not legally married to Sandra as she has not received her final divorce papers. Pete flies his own plane to the Maryland plantation home of Maggie (Bette Davis), the girl he has loved for years. When Maggie is unwilling to forgive him he returns to Sandra and asks her to marry him on the day her decree becomes final. Pete believes he owes her that.

Sandra, however, leaves that day for a concert in Philadelphia, where Maggie finds her and makes an indirect plea for Pete. Pete meanwhile has returned to Maryland and when Maggie arrives tells her he was turned down. Maggie and Pete are married. Later he leaves on a South American survey flight for the government and is lost over the jungles. Then it develops that Sandra is going to have a baby.

On a lonely ranch in an isolated section of Arizona, the two women who hate each other but are linked by their love for Peter, prepare for Sandra's baby. The baby is born and Sandra, after much coaxing, gives the baby to Maggie.

Then Pete returns and Maggie postpones telling him that the baby is not her child but Sandra's. Finally, a showdown, forced on her by Sandra, compels Maggie to tell the truth. Pete still loves Maggie and seeing this, Sandra leaves.

CAST

Maggie .....Bette Davis
Peter .....George Brent
Sandra .....Mary Astor
Aunt Ada.....Lucile Watson
Violet .....Hattie McDaniel
Jefferson .....Sam McDaniel
Joshua Mason.....Grant Mitchell
Col. Harriston.....Russell Hicks
Worthington James.....Thurston Hall
Senator .....Charles Trowbridge
Jock Thompson.....Jerome Cowan
Maid .....Doris Lloyd

SCATTERGOOD BAINES (RKO Radio)

Small Town Drama

Produced by Jerry Brandt. Directed by Christy Cabanne. Based on the Clarence Budington Kelland stories.

SYNOPSIS

Scattergood Baines (Guy Kibbee), a wanderer, decides to settle in the small town of Coldriver. With but $40 in his pocket he plans to open a general store in competition with the grocery and clothing merchants already in Coldriver. They offer to buy him out, and do so for $750. Scattergood, instead, opens a hardware store.

Twenty years pass and Scattergood has become a leading figure in Coldriver. As chairman of the school board, Scattergood, knowing that the other members will not accept the new sixth grade teacher, Helen Parker (Carol Hughes), because she is young and pretty, suggests she comb her hair in prim fashion and don glasses.

When the local paper mill owners offer to buy Scattergood's railroad (that carries timber to the mills at little or no profit), he has Johnny Bones (John Archer), young attorney, buy up all options on timber land. Pliny Pickett (Francis Trout) inadvertently lets the "cat out of the bag" and Scattergood is accused of conniving at the people's expense. However, Scattergood, is justified when it is learned the mill owners had intended to obtain their timber elsewhere. They are forced to accept Scattergood's terms.

Meanwhile, Helen and Johnny have become intersted in each other. Clara Potts (Fern Emmett), the town gossip, goes to work on Helen and even has Johnny believing a piece of malicious gossip. Helen leaves town but Johnny, inspired by Scattergood, goes after her.

CAST

Scattergood Baines.....Guy Kibbee
Helen Parker.....Carol Hughes
Johnny Bones.....John Archer
Pliny Pickett.....Francis Trout
Mirandy Baines.....Emma Dunn
Ed Potts.....Lee White
Clara Potts.....Fern Emmett
Crane .....Edward Earle

SPECIAL REMARKS

The "Scattergood Baines" stories have been running in *American Magazine* for about 20 years at the rate of 10 a year. A "Scattergood Baines" radio program is broadcast five times a week over a coast-to-coast Columbia network of 74 stations.

Release date, February 21, 1941

SLEEPERS WEST (Twentieth Century-Fox)

Melodrama

Executive producer, Sol M. Wurtzel. Directed by Eugene Forde. Based on the novel "Sleepers East" by Frederick Nebel and the character "Michael Shayne," created by Brett Halliday.

SYNOPSIS

Michael Shayne (Lloyd Nolan), a private detective, is headed for San Francisco with a key witness in the Callahan murder trial. The witness, smuggled on the train as an invalid, is Helen Carson (Mary Beth Hughes), a worldly-wise blonde who was the real murderer at the killing. Her testimony will clear up the case but Shayne fears others will try to prevent her testimony.

At the station he meets his old girl friend, Kay Bentley (Lynn Bari) a newspaper reporter. She introduces Tom Linscott (Don Douglas) as her fiance. Also on the train is George Trautwein (Edward Brophy), a railroad detective. Other passengers picked up en route are Everett Jason (Louis Jean Heydt), a small town business man, and Carl Izzard (Don Costello), who contacts Linscott and tells him their boss, a San Francisco politician, doesn't want Helen to testify. They try to find Helen. When the train is derailed, Shayne hires a car but Kay accuses him of theft and he is held by the authorities.

Kay sets out for San Francisco with Helen but Shayne overtakes them and Helen eventually testifies at the trial.

CAST

Michael Shayne.....Lloyd Nolan
Kay Bentley.....Lynn Bari
Helen Carlson.....Mary Beth Hughes
Everett Jason.....Louis Jean Heydt
George Trautwein.....Edward Brophy
Carl Izzard.....Don Costello
Pullman Porter.....Ben Carter
Tom Linscott.....Don Douglas

Release date, March 14, 1941

MEET BOSTON BLACKIE (Columbia)

Former Title—Return of Boston Blackie

Murder Mystery

Directed by Robert Florey. Based upon the character created by Jack Boyle.

SYNOPSIS

Boston Blackie (Chester Morris) returns from adventures in Europe and is met at the boat by Faraday (Richard Lane), a police inspector, who is interested in a jewel robbery. As the boat nears the dock Blackie sees Marilyn Howard (Constance Worth), being bothered by a sinister-looking person. Blackie rescues Marilyn and when he encounters Faraday he takes him to the ship's bar. When the sinister man is found murdered, Blackie, believing he will be accused, escapes from the boat.

He follows Marilyn to Coney Island. She admits to the murder, but before she can explain she too is murdered. Blackie commandeers a car driven by Cecilia Bradley (Rochelle Hudson), to avoid both the murderers and Faraday. Later Blackie retraces his steps to Coney Island, he discovers the clue he wants and enlists Faraday's aid in exposing the headquarters of foreign agents intent on smuggling a bomb sight out of the country.

CAST

Boston Blackie.....Chester Morris
Cecelia Bradley.....Rochelle Hudson
Inspector Faraday.....Richard Lane
The Runt.....Charles Wagenheim
Marilyn Howard.....Constance Worth
Monk .....Jack O'Malley
Georgie .....George Magrill
Mechanical Man.....Michael Rand

Release date, February 20, 1941

MELODY FOR THREE (RKO Radio)

Music, Drama

Produced by William Stephens. Directed by Erle C. Kenton.

SYNOPSIS

Dr. Christian (Jean Hersholt) is interested in Mary Stanley (Fay Wray), divorcee, and her son, Billy (Schuyler Standish). Billy is an accomplished violinist, having been taught by his mother, both of whom idolize the music of conductor Antoine Pirelle (Walter Woolf King). Dr. Christian admonishes Mary for spending her admiration on a man she does not know instead of being married. Mary had been married to one John Pierce.

When the doctor is called to treat a victim in an airplane crash, he recognizes the man as John Pierce and further explanation brings out that John Pierce is Pirelle, the conductor. The doctor calls Mary to attend the case. She tries to refuse but the doctor insists. When Pirelle awakes he is happy to see Mary.

Meanwhile, Gladys McClellan (Astrid Allwyn), daughter of Pirelle's sponsor, and the conductor's fiancee, arrives to look after her fiance. She encounters the conductor and Mary about to embrace. When Mary learns that Gladys is his financee she leaves. But the conductor still loves Mary and with the assistance of Dr. Christian the two are reunited. Billy becomes a soloist on the conductor's program.

CAST

Dr. Christian.....Jean Hersholt
Mary Stanley.....Fay Wray
Antoine Pirelle.....Walter Woolf King
Billy Stanley.....Schuyler Standish
Nancy Higby.....Patsy Lee Parsons
Mrs. Hastings.....Maude Eburne
Gladys McClellan.....Astrid Allwyn
Mrs. Higby.....Irene Ryan
Red Bates.....Donnie Allen
Clarence.....Leon Tyler
Mickey.....Andrew Tombes
Mrs. Mitchell.....Irene Shirley
Mr. Simpson.....Alexander Leftwich

Release date, March 28, 1941

BAD MAN FROM RIO (Republic)

Western

Associate producer-director, George Sherman.

SYNOPSIS

Stan Borden (Milburn Stone), on the death of Don Jose Toreno, obtains a copy of the dead man's will and learns that his fortune has been willed to Elanita (Virginia Carroll), his niece; Jim Lawrence (Don Barry), his foster son, and the peons living on the rancho. Borden, with his accomplice, Jeffers (Rex Lease), plans to drive off the peons and murder Jim before the will is read. Then he plans to marry Elanita and gain possession of the rancho.

Borden's plans are interrupted when "El Lobo" (Neyle Mark), a masked Mexican, saves Jim's life. "El Lobo" reveals himself as Miguel Garcia, a boyhood friend of Jim's. When "El Lobo" is killed, Jim assumes the masked man's outfit and tricks Borden into a confession of guilt. Jeffers and Borden kill each other in a gun duel.

CAST

Jim Lawrence.....Don "Red" Barry
Elanita.....Virginia Carroll
Stan Borden.....Milburn Stone
El Lobo.....Neyle Mark
Ben Jeffers.....Rex Lease
Pancho.....Nick Thompson
Dreer.....Bud Osborne
Memphis.....Ernest Wilson
Eric Motley.....Burr Caruth

Release date, February 14, 1941

KNOCKOUT (Warner Brothers)

Boxing Drama

Associate producer, Edmund Grainger. Directed by William Clemens.

SYNOPSIS

Johnny Rocket (Arthur Kennedy) is known in the ring as "The Brooklyn Kid." Very sure of himself, Johnny plans to fight once more, retire and marry his girl friend, Angela Grinelli (Olympe Bradna). Trego (Anthony Guinn), a shrewd fight manager, buys Johnny's contract. Johnny fights, wins and marries Angela. Johnny gets a job but is suddenly fired and is turned away from every job he applies for. Trego is behind this.

Johnny returns to the ring. On the night of a fight he doesn't receive a message that Angela is giving birth to a baby. After the fight he gets drunk. Next morning he receives the message but the baby has died. Now a popular figure Johnny meets Gloria Van Ness (Virginia Field), daughter of a newspaper owner. Angela leaves him. He begins to fade.

Down and out, Johnny fights in a small town, gets brain concussion. Angela visits him and leaves when she learns he will recover. Johnny, against the doctor's orders, fights again and again he is injured. Angela returns to him.

CAST

Johnny Rocket.....Arthur Kennedy
Angela Grinelli.....Olympe Bradna
Trego.....Anthony Quinn
Gloria Van Ness.....Virginia Field
Pinky.....Cliff Edwards
Tom Rossi.....Cornel Wilde

Release date, March 29, 1941

RAGE IN HEAVEN (Metro-Goldwyn-Mayer)

Psychopathic Drama

Directed by W. S. Van Dyke II. Produced by Gottfried Reinhardt. Based on the novel by James Hilton.

SYNOPSIS

Philip Monrell (Robert Montgomery) meets his old college friend, Ward Andrews (George Sanders) in a London hotel. Philip, wealthy and witty but mentally unbalanced, always has admired Ward, now an engineer. At Philip's home they meet Stella Bergen (Ingrid Bergman), who is devoted to Philip's mother, Mrs. Montrell (Lucile Watson). Philip marries Stella and assumes charge of his mother's steel mills. Philip appoints Ward engineer of the mills.

Philip makes a mess of running the mills and discharges Higgins (Philip Merivale), his mother's trusted adviser. When the workmen attack Philip in his office, Ward saves him. But Philip now hates Ward for he believes that Stella loves him. Ward leaves. When Philip suggests a double suicide to Stella, she goes to Ward. Apparently contrite, Philip promises to divorce Stella.

The next morning, Philip is found with a knife through his heart. Ward is accused. With the aid of Dr. Rambeau (Oscar Homolka), a mental specialist, Stella locates a diary in which Philip has revealed the whole plot, his suicide made to appear as if Ward had murdered him.

CAST

Philip Monrell.....Robert Montgomery
Stella Bergen.....Ingrid Bergman
Ward Andrews.....George Sanders
Mrs. Monrell.....Lucile Watson
Dr. Rambeau.....Oscar Homolka
Mr. Higgins.....Philip Merivale
Ramsbotham.....Matthew Boulton
Clark.....Aubrey Mather
Solictor-General.....Frederic Worlock
Bardsley.....Francis Compton

Release date, March 7, 1941

ANDY HARDY'S PRIVATE SECRETARY (Metro-Goldwyn-Mayer)

Family Comedy-Drama

Directed by George B. Seitz. Based on a story by Katherine Brush.

SYNOPSIS

Andy Hardy (Mickey Rooney), about to graduate from Carvel High School, is a very busy boy. He heads numerous committees and is president of the senior class and treasurer as well. When he receives a rubber check from Harry and Kathryn Land (Todd Karns and Kathryn Grayson), signed by their father, Steven V. Land (Ian Hunter), Andy tells his father, Judge Hardy (Lewis Stone). The Judge finds Land a likeable chap and believes he is sincere in his efforts to do the best he can for his son and daughter.

The Judge, through an influential friend in Washington, obtains Land a position in the State Department and in the meantime tells Andy to give the Land children jobs with the Senior Committee. Andy makes Kathryn his private secretary, which upsets Polly Benedict (Ann Rutherford) no end. Shortly before graduation Land is appointed to a post in South America. Land asks Andy to send his acceptance wire to Washington. Andy changes the date for leaving in order that the Land children can graduate and Land loses the position.

Then Andy fails in his English exam. Andy runs away but Land finds him and forces him to return to Carvel. He is given another exam, which he passes. Graduation night finds a solution for the Hardy's as well as the Lands.

CAST

Judge Hardy.....Lewis Stone
Andy Hardy.....Mickey Rooney
Mrs. Hardy.....Fay Holden
Polly Benedict.....Ann Rutherford
Aunt Milly.....Sara Haden
Kathryn Land.....Kathryn Grayson
Harry Land.....Todd Karns
Steven V. Land.....Ian Hunter
Jimmy McMahon.....Gene Reynolds

Release date, February 21, 1941

OUTLAWS OF THE PANHANDLE (Columbia)

Western

Directed by Sam Nelson.

SYNOPSIS

Elihu Potter (Lee Prather), local banker, is set on getting back all the land in the county his family once owned, by fair means or foul. He hires rustlers to stampede the ranchers' cattle, hoping to bankrupt them so that he may regain the land. Jim Endicott (Charles Starrett) appears in time to avert a stampede.

Faro Jack Vaughn (Norman Willis) enters into a plot with Potter to loan money to the ranchers to build a railroad so as to ship cattle, promising to see that the enterprise will never be completed, but will bankrupt the ranchers. Neil Vaughn (Stanley Brown) in love with Doris Burnett (Francis Robinson) whose father is a prominent rancher, is blamed for a killing instigated by Faro.

In the end, Faro shoots Potter and Jim kills Faro. The ranchers see no more obstacles in the way of the building of the railroad and all ends well for Neil and Doris.

CAST

Jim Endicott.....Charles Starrett
Doris Burnett.....Francis Robinson
Neil Vaughn.....Stanley Brown
"Faro Jack" Vaughn.....Norman Willis
Walt Burnett.....Ray Teal
Elihu Potter.....Lee Prather
Bob.....Bob Nolan
Lon Hewitt.....Steve Clark

Release date, February 27, 1941

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Arizona (Col.)
Release date December 25, 1940
Production No. 2101
Running Time 125 Minutes
Reviewed November 23, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 21, '40, Page 59; Jan. 25, '41, Page 82

Come Live With Me (MGM)
Release Date January 31, 1941
Production No. 122
Running time 85 Minutes
Reviewed January 25, 1941, Page 50
Audience Classification—Adult
Legion of Decency Rating—Class B

Flight Command (MGM)
Release Date January 3, 1941
Production No. 117
Running Time 113 Minutes
Reviewed December 21, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 30, '40, Page 59; Jan. 25, '41, Page 83

Go West (MGM)
Release Date December 6, 1940
Production No. 114
Running time 80 minutes
Reviewed December 14, 1940, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 25, '41, Pages 80, 81, 83

Philadelphia Story (MGM)
Release Date January 17, 1941
Production No. 119
Running Time 112 Minutes
Reviewed November 30, 1940, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Dec. 14, '40, Page 66; Jan. 25, '41, Page 82

Rolling Home to Texas (Mono.)
Release Date December 30, 1940
Running Time 63 Minutes
Reviewed February 1, 1941, Page 50
Audience Classification—General

Trail of the Silver Spurs (Mono.)
Release Date January 4, 1941
Running time 58 Minutes
Reviewed January 25, 1941, Page 54
Audience Classification—General
Legion of Decency Rating—Class A-1

Virginia (Par.) (Technicolor)
Release Date February 21, 1941
Production No. 4019
Running Time 110 Minutes
Reviewed January 18, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Along the Rio Grande (RKO)
Release Date February 7, 1941
Production No. 183
Running Time 66 Minutes
Reviewed January 25, 1941, Page 51
Audience Classification—General
Legion of Decency Rating—Class A-1

Mr. and Mrs. Smith (RKO)
Release Date January 31, 1941
Production No. 117
Running Time 90 Minutes
Reviewed January 25, 1941, Page 51
Audience Classification—Adult
Legion of Decency Rating—Class B

Arkansas Judge (Rep.)
Release Date January 28, 1941
Production No. 010
Running Time 72 Minutes
Reviewed January 25, 1941, Page 51
Audience Classification—General
Legion of Decency Rating—Class A-1

Ridin' on a Rainbow (Rep.)
Release Date January 24, 1941
Production No. 044
Running Time 79 Minutes
Reviewed February 1, 1941, Page 48
Audience Classification—General
Legion of Decency Rating—Class A-1

Chad Hanna (20th-Fox) (Technicolor)
Release Date December 27, 1940
Production No. 123
Running Time 88 Minutes
Reviewed December 14, 1941, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 25, '41, Page 81

Girl in the News (20th-Fox)
Release Date January 31, 1941
Production No. 127
Running Time 78 Minutes
Reviewed October 12, 1940, Page 50
Audience Classification—Adult
Legion of Decency Rating—Class A-2

The Mark of Zorro (20th-Fox)
Release Date November 8, 1940
Production No. 117
Running Time 94 Minutes
Reviewed November 9, 1940, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 16, '40, Page 54; Jan. 18, '41, Page 61

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in part
Class C	Condemned

Tall, Dark and Handsome (20th-Fox)
Release Date January 24, 1941
Production No. 128
Running Time 78 Minutes
Reviewed January 25, 1941, Page 51
Audience Classification—General
Legion of Decency Rating—Class A-2

Cheers for Miss Bishop (UA)
Release Date Not Set
Richard Rowland Production
Running Time 95 Minutes
Reviewed January 18, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 18, '41, Page 61

So Ends Our Night (UA)
Release Date February 14, 1941
Loew-Lewin Production
Running Time 120 Minutes
Reviewed January 25, 1941, Page 50
Audience Classification—General
Legion of Decency Rating—Class A-2

Buck Privates (Univ.)
Release date January 31, 1941
Production No. 5011
Running Time 84 Minutes
Reviewed February 1, 1941, Page 48
Audience Classification—General
Legion of Decency Rating—Class A-1

Six Lessons from Madame La Zonga (Univ.)
Release Date January 17, 1941
Production No. 5022
Running Time 62 Minutes
Reviewed January 18, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Four Mothers (WB)
Release Date January 4, 1941
Production No. 503
Running Time 86 Minutes
Reviewed December 21, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 25, '41, Pages 80, 82

High Sierra (WB-FN)
Release Date January 25, 1941
Production No. 556
Running Time 100 Minutes
Reviewed January 25, 1941, Page 50
Audience Classification—General
Legion of Decency Rating—Class B

Honeymoon for Three (WB)
Release Date January 18, 1941
Production No. 510
Running Time 72 Minutes
Reviewed January 25, 1941, Page 51
Audience Classification—Adult
Legion of Decency Rating—Class A-2

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

UNUSUAL CRAFTS (Col.)

Cinescope (2974)

Thirty miles southeast of England lie the Scilly Islands, a group of barren rocks only five of which are inhabited. The natives fashion various objects out of stone, build model ships and galleons and fashion semi-precious stones to be mounted in gold and silver for necklaces and watch fobs.

Release date Dec. 25, 1940 *9 Minutes*

TAKE IT OR LEAVE IT, No. 2 (Col.)

(2602)

This is the second in the series based on the radio program of the same name. Bob Hawk, master of ceremonies for the radio program as well as the screen subjects, asks questions on languages, love, etiquette, crime and sound and in-between questions, makes quips.

Release date Dec. 25, 1940 11 *Minutes*

GOING PLACES, No. 84 (Univ.)

(5354)

The entire reel of this number of the series is devoted to a thorough-going tour of Trinidad, in the British West Indies. Called the melting pot of the Caribbean, Trinidad is a colorful place, and its modern city, Port of Spain, a stopping off port for many cruise ships.

Release date, Dec. 23, 1940 *9½ Minutes*

PICTURE PEOPLE, No. 5 (RKO)

(14,405)

John Barrymore and Rudy Vallee, whose antics on their radio program have drawn considerable attention to the program, headline the fifth subject in this series. Other people seen in the issue are Tim Holt, Irene Rich, William Gargan and Rita Hayworth.

Release date, Jan. 3, 1941 10 *Minutes*

MEDITERRANEAN PORTS (MGM)

FitzPatrick (*T-216*) (*Color*)

Mediterranean ports visited here are Algiers and the Principality of Monaco, which is reputed to be the smallest state in the world and which is noted for the casino of Monte Carlo. In Algiers a native market place, the native quarter, the Casbah, and the memorial to the French soldiers who fought in the World War, are shown. In Monte Carlo the casino, the grounds and suicide rocks are the principal points of interest to the camera.

Release date Jan. 4, 1941 *9 Minutes*

SPOTLIGHT ON INDO-CHINA (20th-Fox)

Magic Carpet (1105)

Indo-China is France's Far Eastern colony now besieged on one side by Japan and on the other by Thailand (formerly Siam). A tour of the country is made, starting from Saigon, the capital, and ending at Angkor-Wat, noted for its ancient ruins. Another feature shows the temple dancers going through their Hindustan gyrations.

Release date Dec. 20, 1940 *9 Minutes*

INDEX

SHORTS REVIEWED IN HERALD

Title	*Co.*	*Date Reviewed*	*Page*
Acrobatic Aces	Par.	1-18-41	38
Arms and the Men—U. S. A.	RKO	11-23-40	49
Baby Stars	Rep.	2-1-41	50
Boobs in Arms	Col.	1-11-41	40
Breezy Little Bears	Par.	1-18-41	38
Dog in the Orchard	WB	1-18-41	38
Fighting 69½	WB	1-18-41	38
Happiest Man on Earth	MGM	2-1-41	50
In the Bank	King of Comedy	11-30-40	39
Labor and Defense—1941	RKO	12-21-40	48
London's Got Grit	Newman	1-11-41	40
Meet the Fleet	WB	1-18-41	38
Old New Orleans	MGM	1-4-41	34
Pantry Pirate	RKO	2-1-41	50
Raggedy Ann	Par	12-28-40	40
Respect the Law	MGM	2-1-41	50
Screen Snapshots No. 5	Col.	1-25-41	54
Sea for Yourself	MGM	1-4-41	34
Uncle Sam—The Non-Belligerent	RKO	1-18-41	37
U. S. Military Academy	Col.	1-11-41	40
U. S. Naval Academy	Col.	1-25-41	54
Watchman Takes a Wife	Col.	2-1-41	50
Western Daze	Par.	1-11-41	40
Young Veterans	Ealing	2-1-41	50
You, the People	MGM	1-4-41	34

For HERALD short subject reviews prior to November 23rd consult index on Product Digest page 17.

MORE ABOUT NOSTRADAMUS (MGM)

Miniature (*M234*)

The sixteenth century seer Nostradamus, played by John Burton, predicted far into the future. Among his predictions, according to the narrator, were the first World War, the founding of the League of Nations, the rise of Hitlerism and Fascism, the present World War, the capitulation of the Belgian army and the fall of France. For the future, according to the narrator, he predicts the defeat of Germany and the entrance of America into the war. Narrated by Carey Wilson.

Release date, Jan. 18, 1941 10 *Minutes*

LOVE'S INTRIGUE (W.B.)

Broadway Brevity (6203)

"Love's Intrigues" is adapted from a Mack Sennett comedy with sound track and commentary added. It features Billy Bevan and contains all the comedy ingredients of an earlier day: the simple but honest hero, the beautiful heroine, the sly, cruel villain. The hero is knocked from pillar to post for two reels, but in the end he gets the girl.

Release date Dec. 28, 1940 20 *Minutes*

FOR ADDITIONAL INDEX TO SHORTS SEE PRODUCT DIGEST SECTION, PAGE 51.

MAT MEN (RKO)

Sportscope (14,306)

The wrestling team of Lehigh University here demonstrates why the teams from this University, under the coaching of Billy Sheridan, have had such success in college competition. The slow motion camera reveals how a smaller man wrestling with a heavier man is not necessarily at a disadvantage. The subject also shows the difference between the serious college amateur version of the sport and the professional wrestling acts.

Release date Jan. 17, 1941 *9 Minutes*

PAUNCH 'N' JUDY (Col.)

Fable Cartoon (2753)

Father has a new camera and is anxious to take his daughter's picture but the precocious child has other ideas. Then the father attempts to take a picture of Butch, his English bulldog. The dog rebels at posing and gets his pals, a French poodle and a dachshund, to join him in making life very unpleasant for poor father.

Release date Dec. 13, 1940 *6 Minutes*

SNOW EAGLES (RKO)

Sportscope (14,305)

The sport of skiing is demonstrated at Sun Valley, Idaho, a resort that has risen in popularity in recent years. Against the colorful background Friedl Pfeifer and Otto Lang show how expert skiers do it.

Release date, Dec. 20, 1940 *9 Minutes*

BEAUTIFUL BRITISH COLUMBIA (Col.)

Tour (2556)

The entire province of British Columbia is covered in this Columbia Tour, starting from the Peace Arch on the border. Visited are Buchart's Gardens, the Gulf of Georgia, Vancouver, Stanley Park, Pattullo Bridge, Harrison Lake. A cruise is taken to Prince Rupert and a train ride through the Canadian Rockies. Narration, Gayne Whitman.

Release date Dec. 20, 1940 10 *Minutes*

RODEO GOES TO TOWN (20th-Fox)

Sports Review (1304)

Here is a visit behind the scenes of a rodeo. Things explained are what qualifications a steer must have to be allowed to spill cowboys, how a horse is given the designation of bronco, what constitutes the training of the men and women performers, how an expert roper gets that way, etc.

Release date Jan. 3, 1941 8 *Minutes*

WHAT A SNEEZE WILL DO (20th-Fox)

Terry-Toon (1506)

Oscar, the pig, gets a cold. Everybody rushes to Oscar's aid, thrusting their particular cure on the pig. Oscar dutifully samples everything offered. The composite dose shocks him into unconsciousness and a series of fantastic visions. He meets the bottle-people, who, friendly at first, turn eccentric and chase the pig. Oscar is happy to wake up.

Release date Jan. 10, 1941 *7 Minutes*

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	Min.
	ALL STAR COMEDIES		
2401	From Nurse to Worse (Stooges)	8-23-40	16
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	18
2402	No Census, No Feeling (Stooges)	10-4-40	16
2423	Cold Turkey (Langdon)	10-18-40	16
2424	A Bundle of Bliss (Clyde)	11-1-40	18
2403	Cookoo Cavaliers (Stooges)	11-15-40	17
2425	Blondes and Blunders (Walter Catlett)	11-29-40	16
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	18
2404	Boob in Arms (Stooges)	12-27-40	18
2427	The Watchman Takes a Wife (Clyde)	1-10-41	..
2628	Fresh As a Freshman (Glove Singers)	1-29-41	..
2405	So Long Mr. Chumps (Stooges)	2-7-41	..
	COLOR RHAPSODIES		
2501	Tangled Television	8-30-40	7
2502	Mr. Elephant Goes to Town	10-4-40	7
2503	The Mad Hatter	11-3-40	7
2504	Wise Owl	12-6-40	7
2505	A Helping Paw	1-7-41	7
2506	Way of All Pests	2-28-41	7
	PHANTASIES CARTOONS		
2701	Schoolboy Dreams	9-24-40	5
2702	Happy Holidays	10-25-40	6
2703	The Little Theatre	2-7-41	..
2704	There's Music In Your Hair	3-28-41	..
	FABLES		
2751	Farmer Tom Thumb	9-27-40	6
2752	Mouse Meets Lion	10-25-40	6
2753	Paunch 'n' Judy	12-13-40	6
2754	The Streamlined Donkey	1-17-41	6
2755	It Happened to Crusoe	3-14-41	..
	CINESCOPES		
2971	Hobby Lobby	8-30-40	11
2972	Floating Elephants	10-4-40	8
2973	Nice Work, If You Can Do It	11-8-40	9
2974	Unusual Crafts	12-25-40	9
2975	Feathers (Cosmocolor)	1-31-41	9
	TOURS		
2551	Historic Virginia	8-16-40	10
2552	Savoy in the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	9
2554	Islands of the West Indies	10-25-40	10
2555	Sojourn in Havana	11-25-40	10
2556	Beautiful British Columbia	12-20-40	10
2557	From Singapore to Hong-Kong	1-10-41	10
	20TH ANNIVERSAY SNAPSHOTS		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	9
2853	No. 3 (Ken Murray)	11-22-40	10
2854	No. 4 (Ken Murray)	12-27-40	10
2855	No. 5 (Bob Hope)	2-2-41	10
2856	No. 6	3-14-41	..
	SPORT REELS		
2801	Master of Cue	10-4-40	9
2802	Hunting Wild Deer	11-22-40	9
2803	Ali the Giant Killer	12-27-40	9
2804	Ice Capers	1-24-41	9
2805	Splits, Spares and Strikes	2-21-41	9
	WASHINGTON PARADE (Series 3)		
2901	No. 1 (The Mint)	10-25-40	10
2902	No. 2 (U. S. Military Academy)	12-13-40	10
2903	No. 3 (United States Naval (Academy)	1-3-41	10
2904	No. 4	2-21-41	..
	COMMUNITY SING (Series 5)		
2651	No. 1 (Jolly Tunes)	10-2-40	10
2652	No. 2 (Popular Love Songs)	11-8-40	10
2653	No. 3 (Melodies That Linger)	12-13-40	10
2654	No. 4 (Gay Tunes)	1-1-41	10
2655	No. 5—Fun With Songs (L. White)	2-7-41	10
	QUIZ REELS		
2601	Takes It Or Leave It	12-5-40	10
2602	Take It Or Leave It No. 2	12-25-40	11
2603	Take It Or Leave It No. 3	2-7-41	..
2604	Junior I. Q. Parade	3-7-41	..
	NEW YORK PARADE		
2951	The New York Parade	1-24-41	10
	HAPPY-HOUR		
2441	Puss in Boots (Re-issue)	12-21-40	10

M-G-M

	CRIME DOES NOT PAY		
P-201	Eyes of the Navy	10-26-40	20
P-202	You, The People	11-30-40	21
P-203	Respect the Law	1-4-41	20
	FITZPATRICK TRAVELTALKS (Tech)		
T-211	The Capital City	9-7-40	9
T-212	Cavalcade of San Francisco	9-28-40	9
T-213	Old New Mexico	10-26-40	9
T-214	Beautiful Bali	11-23-40	9
T-215	Old New Orleans	12-21-40	9
T-216	Mediterranean Ports	1-4-41	9
T-217	Red Men on Parade	2-1-41	9
	PETE SMITH SPECIALTIES		
S-261	Quicker'n a Wink	10-12-40	9
S-262	Wedding Bills	11-30-40	10
S-263	Sea for Yourself	12-21-40	10
S-264	Penny To the Rescue	1-25-41	..
	PASSING PARADE		
K-281	American Spoken Here	11-30-40	11
	MINIATURES		
M-231	Rodeo Dough	11-9-40	10
M-232	The Great Meddler	12-21-40	10
M-233	Happiest Man on Earth	12-28-40	11
M-234	More About Nostradamus	1-18-41	10
	OUR GANG COMEDIES		
C-291	Good Bad Boys	9-7-40	11
C-292	Waldo's Last Stand	10-5-40	11
C-293	Goin' Fishin'	10-26-40	10
C-294	Kiddie Kure	11-23-40	10
C-295	Fightin' Fools	1-25-41	11
	TECHNICOLOR CARTOONS		
W-241	Lonesome Stranger	11-23-40	9
W-242	Mrs. Ladybug	12-21-40	9

PARAMOUNT

Prod. No.	Title	Rel. Date	Min.
FFO-1	Raggedy Ann	12-20-40	19
	ANIMATED ANTICS		
HO-1	The Dandy Lion	9-20-40	7
HO-2	Sneak, Snoop and Snitch	10-25-40	7
HO-3	Mommy Love Puppy	11-29-40	7
HO-4	Bring Himself Back Alive	12-20-40	7
HO-5	Pop and Mom in Wild Oysters	2-14-41	7
	BENCHLEY COMEDIES		
SO-1	The Trouble with Husbands	11-8-40	10
SO-2	Waiting for Baby	1-24-41	10
	FASCINATING JOURNEYS (Tech)		
MO-1	River Thames, Yesterday	11-8-40	10
MO-2	The Sacred Ganges	12-27-40	10
MO-3	A Village in India	1-31-41	10
	GABBY COLOR CARTOONS		
GO-1	King for a Day	10-18-40	7
GO-2	The Constable	11-15-40	7
GO-3	All's Well	1-17-41	7
GO-4	Two for the Zoo	2-14-41	7
	HEADLINERS		
AO-1	Moments of Charm (Tech)	9-13-40	10
AO-2	Listen to Larry	10-25-40	10
AO-3	Johnny Messner & Orch.	12-13-40	10
AO-4	Gene Krupa and His Orch.	1-31-41	10
	MADCAP MODELS (Color)		
UO-1	Western Daze	1-17-41	9
UO-2	Dipsy Gypsy	2-28-41	..
	PARAGRAPHICS		
VO-1	Nature's Nursery	10-11-40	10
VO-2	Seeing Is Believing	11-22-40	10
VO-3	Breezy Little Bears	12-27-40	10
VO-4	The Quiz Kids	2-21-41	10
	POPEYE THE SAILOR		
EO-1	Popeye Meets Wm. Tell	9-20-40	7
EO-2	My Pop, My Pop	10-18-40	6
EO-3	With Poopdeck Pappy	11-15-40	7
EO-4	Eugene, the Jeep	12-13-40	7
EO-5	Problem Pappy	1-10-41	..
EO-6	Quiet Pleeze	2-7-41	..
	POPULAR SCIENCE (Color)		
JO-1	No. 1	9-6-40	10
JO-2	No. 2	11-1-40	10
JO-3	No. 3	12-20-40	10
JO-4	No. 4	2-21-41	10
	SPORTLIGHTS		
RO-1	Diving Demons (Ted Husing)	9-6-40	9
RO-2	Sporting Everglades (Husing)	10-4-40	9
RO-3	Motorcycle Stunting (Husing)	11-1-40	9
RO-4	Marine Round-up	12-6-40	9
RO-5	Feminine Fitness	1-3-41	9
RO-6	Acrobatic Aces	2-7-41	9
RO-7	Canine Sketches	2-28-41	..
	UNUSUAL OCCUPATIONS (Color)		
LO-1	No. 1	9-27-40	9
LO-2	No. 2	11-29-40	..
LO-3	No. 3	1-24-41	..

RKO

	SPECIAL		
13,801	Growing Up	12-13-40	18
	MARCH OF TIME		
13,101	On Foreign News Fronts	9-13-40	19
13,102	Britain's R.A.F.	10-4-40	18
13,103	Mexico	10-25-40	19
13,104	Arms and the Men—U. S. A.	11-22-40	19
13,105	Labor and Defense	12-20-40	19
13,106	Uncle Sam, The Non-Belligerent	1-17-41	21
	INFORMATION PLEASE		
14,201	No. 1 Anna Neagle	9-6-40	11
14,202	No. 2 Ruth Gordon	10-4-40	10
14,203	No. 3 Alice Marble	11-1-40	10
14,204	No. 4 Louis Bromfield	11-29-40	11
14,205	No. 5 Wendell Willkie	12-27-40	11
	SPORTSCOPE		
14,301	Quail Quest	8-30-40	9
14,302	Kentucky Royalty	9-27-40	9
14,303	Sportsman's Partner	10-25-40	9
14,304	Snow Fun	11-22-40	9
14,305	Snow Eagles	12-20-40	9
14,306	Mat Men	1-17-41	9
	PICTURE PEOPLE		
14,401	No. 1	9-13-40	10
14,402	No. 2	10-11-40	9
14,403	No. 3	11-8-40	10
14,404	No. 4	12-6-40	10
14,405	No. 5	1-3-41	10
	EDGAR KENNEDY		
13,401	Sunk by the Census	9-6-40	18
13,402	Trailer Tragedy	10-18-40	17
13,403	Drafted in the Depot.	12-20-40	19
13,404	Mad About Moonshine	2-21-41	19
	LEON ERROL		
13,701	He Asked For It	9-27-40	18
13,702	Tattle Talevision	11-29-40	19
13,703	The Fired Man	1-10-41	20
	RAY WHITLEY		
13,501	Bar Buckeroos	11-8-40	16
13,502	Prairie Spooners	1-31-41	13

REPUBLIC

	MEET THE STARS		
028-1	Chinese Garden Festival	11-15-40	10
028-2	Baby Stars	1-24-41	10

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN		
1201	Midget Motor Mania	11-8-40	8
1202	Training Police Horses	1-17-41	..
1203	The Modern Highway	1-31-41	..
	BELIEVE IT OR NOT		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR		
1401	Grunters and Groaners	8-30-40	9
1402	Tale of Butch the Parrot	2-28-41	..
	MAGIC CARPET		
1101	Eskimo Trails	8-2-40	10
1102	Land of Flowers (Tech)	9-15-40	9
1103	Isle of Mystery	10-25-40	10
1104	Old Dominion State (Tech)	11-22-40	9
1105	Spotlight on Indo China	12-20-40	9
	SPORTS REVIEWS		
1301	Vacation Time	8-16-40	8
1302	Lure of the Trout	10-11-40	8
1303	Bowling for Strikes	12-20-40	8
1304	The Rodeo Goes to Town	1-3-41	8
1305	Symphony in Snow	3-14-41	..
	TERRYTOONS (Tech)		
1551	Billy Mouse's Akwakade	8-9-40	7
1552	Lucky Duck	9-6-40	7
1553	How Wet Was My Ocean	10-4-40	7
1554	Landing of the Pilgrims	11-1-40	7
1555	Plane Goofy	11-29-40	7
1556	Temperamental Lion	12-27-40	7
1557	Mississippi Swing	2-7-41	7
1558	The Home Guard	3-7-41	7

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

Prod. No.	Title	Rel. Date	Min.
	TERRYTOONS (Black & White)		
1501	Club Life in Stone Age	8-23-40	7
1502	Touchdown Demons	9-20-40	7
1503	Happy Haunting Grounds	10-18-40	7
1504	Magic Pencil	11-15-40	7
1505	Snow Man	12-13-40	7
1506	What a Little Sneeze Will Do	1-10-41	7
1507	Hairless Hector	1-24-41	7
1508	Fishing Made Easy	2-21-41	7
1509	When Knights Were Bold	3-21-41	7

UNIVERSAL

	SPECIAL		
5110	Swing With Bing	9-4-41	19
	COLOR CARTOON		
5241	Crazy House	9-23-40	7
5242	Recruiting Daze	10-28-40	6
5243	Knock-Knock	11-25-40	6
5244	Syncopated Sioux	12-30-40	7
5245	Mouse Trappers	1-27-41	7
	STRANGER THAN FICTION		
5371	No. 81	9-16-40	9
5352	No. 82	10-14-40	9
5373	No. 83	11-4-40	9
5374	No. 84	12-2-40	9
5375	No. 85	1-1-41	9
5376	No. 86	2-3-41	9
5377	No. 87	3-10-41	9
5378	No. 88	3-24-41	9
5351	No. 81	9-23-40	9
5352	No. 82	10-14-40	9
5353	No. 83	11-11-40	8
5354	No. 84	12-23-40	9
	GOING PLACES		
5355	No. 85	1-22-41	8
5356	No. 86	2-19-41	9
5357	No. 87	3-17-41	9
5358	No. 88	3-31-41	9
	MUSICALS		
5221	Class in Swing	9-11-40	17
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	18
5224	Tickled Pinky	12-25-40	18
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	..
	COLOR CARTOONS (Re-Issues)		
	5261 to 5266 inclusive (6)	6-3-40 to 8-19-40	

VITAPHONE

	SPECIAL		
....	London Can Take It	10-26-40	9
....	Christmas Under Fire	1-24-41	10
	TECHNICOLOR SPECIALS		
6001	—Flag of Humanity	10-19-40	19
6002	March on Marines	12-14-40	20
6003	Meet the Fleet	2-8-41	20
	ELSA MAXWELL COMEDIES		
6101	Riding Into Society	9-7-40	19
	BROADWAY BREVITIES		
6201	Just a Cue Kid	10-5-40	20
6202	Alice in Movieland	11-16-40	19
6203	Love's Intrigue	12-28-40	20
6204	Dog in the Orchard	1-25-41	20
	HOLLYWOOD NOVELTIES		
6301	Football Highlights	9-28-40	10
6302	Shark Hunting	11-9-40	10
6303	Mexican Jumping Beans	12-7-40	10
6304	History Repeats Itself	1-18-41	10
	THE SPORTS PARADE		
6401	Fly Fishing	9-21-40	10
6402	Dogs You Seldom See	11-2-40	10
6403	Diary of a Racing Pigeon	11-23-40	10
6404	California Thoroughbreds	1-11-41	10
	MELODY MASTERS BANDS		
6501	Matty Malneck & Orch.	9-14-40	10
6502	Joe Reichman & Orch.	10-26-40	10
6503	Jan Garber & Orch.	11-23-40	10
6504	Skinnay Ennis & Orch.	1-4-41	10
6505	Henry Busse & Orch.	11-30-40	10
	LOONEY TUNES CARTOONS		
6601	Calling Dr. Porky	9-21-40	7
6602	Pre Historic Porky	10-12-40	7
6603	Sour Puss	11-2-40	7
6604	Porky's Hired Hand	11-30-40	7
6605	Timid Toreador	12-21-40	7
6606	Porky's Snooze	1-11-40	7
	MERRIE MELODIES CARTOONS (Tech.)		
6701	Malibu Beach Party	9-14-40	7
6702	Stagefright	9-28-40	7
6703	Holiday Highlights	10-12-40	7
6704	Good Night Elmer	10-26-40	7
6705	Wacky Wildlife	11-9-40	7
6706	Bedtime for Sniffles	11-23-40	7
6707	Of Fox and Hounds	12-7-40	7
6708	Shop, Look and Listen	12-21-40	7
6709	Elmer's Pet Rabbit	1-4-41	7
6710	The Fighting 69½	1-18-41	7
	BOB HOPE RE-ISSUES		
6901	Calling All Tars	2-1-41	18
6902	Shop Talk	2-22-41	19
6903	Old Grey Mayor	3-15-41	17
6904	Double Exposure	4-5-41	18
6905	Watch the Birdie	4-26-41	18

SERIALS

COLUMBIA

1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (12 Episodes)	1-31-41	..

REPUBLIC

081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	..

UNIVERSAL

5681-92	Junior G-Men (12 Episodes)	10-1-40	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	..

INDEX

[*Continued from page 60*]

Title	*Synopsis*	*Data*
QUARTERBACK, The, Par.	..	7
RAGE in Heaven, MGM	55	..
Ragtime Cowboy Joe, Univ.	..	9
Ramparts We Watch, RKO	..	48
Range Busters, Mono.	..	7
Rangers of Fortune, Par.	..	48
Remedy for Riches, RKO	2	24
Return of Frank James, 20th-Fox	..	9
Rhythm on the River, Par..	..	8
Ride, Kelly, Ride, 20th-Fox	38	..
Ride, Tenderfoot, Ride, Rep.	..	8
Ridin' on a Rainbow, Rep.	38	56
Road Show, UA	6	..
Robin Hood of the Pecos, Rep.	31	48
Rolling Home to Texas, Mono.	..	56
Romance of the Rio Grande, 20th-Fox	..	40
SAINT in Palm Springs, RKO	31	48
San Francisco Docks, Univ.	..	40
Sandy Gets Her Man, Univ.	..	16
Santa Fe Trail, WB-FN	15	32
Scattergood Baines, RKO	54	..
Second Chorus, Par.	14	32
Seven Sinners, Univ.	..	9
Scotland Yard, 20th-Fox	47	..
She Couldn't Say No, WB-FN	..	40
Six Lessons from Madame La Zonga, Univ.	..	56
Sky Murder, MGM	..	7
Sleepers West, 20th-Fox	54	..
Slightly Tempted, Univ.	..	9
So Ends Our Night, UA	14	56
Son of Monte Cristo, UA	13	25
South of Pago Pago, UA	..	9
South of Suez, WB	5	32
So You Won't Talk, Col.	..	7
Spring Parade, Univ.	..	25
Strawberry Blonde, WB	30	..
Street of Memories, 20th-Fox	..	16
Strike Up the Band, MGM	..	24
TAKE Me Back to Oklahoma, Mono.	..	24
Tall, Dark and Handsome, 20th-Fox	43	56
Texas Rangers Ride Again, Par.	..	24
Texas Terrors, Rep.	..	25
That Gang of Mine, Mono.	..	16
That Hamilton Woman, UA (See Lady Hamilton)	31	..
That Night in Rio, 20th-Fox (See Road to Rio)	45	..
That Uncertain Feeling, UA	46	..
They Knew What They Wanted, RKO	..	8
Thief of Bagdad, UA	..	40
Third Finger, Left Hand, MGM	..	24
This Thing Called Love, Col.	14	40
Three Men From Texas, Par.	..	16
Thundering Frontier, The, Col.	..	24
Tin Pan Alley, 20th-Fox	1	25
Too Many Girls, RKO	..	8
Topper Returns, UA	54	..
Trail Blazers, Rep.	..	16
Trail of the Silver Spurs, Mono.	..	56
Trail of the Vigilantes, Univ.	..	32
Trailing Double Trouble, Mono.	..	7
Trial of Mary Dugan, MGM	53	..
Tulsa Kid, The, Rep.	..	8
Tugboat Annie Sails Again, WB-FN	..	16
UNDER Texas Skies, Rep.	..	16
VICTORY, Par.	13	32
Villain Still Pursued Her, RKO	..	8
Virginia, Par.	38	56
WAGON TRAIN, RKO	..	8
Wagons Roll at Night, The, WB	29	..
Western Union, 20th-Fox	30	..
Westerner, The, UA	..	25
West of Abilene, Col.	..	7
West of Pinto Basin, Mono.	..	24
Who Killed Aunt Maggie, Rep.	..	16
Wild Cat of Tucson, Col.	22	..
Wild Man of Borneo, MGM	39	..
World in Flames, Par.	..	8
Wyoming, MGM	..	7
Wyoming Wildcat, Rep.	..	48
YESTERDAY'S Heroes, 20th-Fox	..	9
You'll Find Out, RKO	2	48
You're the One, Par.	37	..
You're Out of Luck, Mono.	..	48
Young Bill Hickok, Rep.	..	16
Young People, The, 20th-Fox	..	9
Youth Will Be Served, 20th-Fox	..	16

1940-41 ALPHABETICAL INDEX

For information about features listed in this index turn to Product Digest pages designated by the numerals following the title

This index is cumulative and covers all issues of PRODUCT DIGEST published to date

INDEX

To Shorts reviewed on page 57

Title	Synopsis	Data
ACROSS the Sierras, Col.	25	..
Adam Had Four Sons, Col.	38	..
Ape, The, Mon.	..	7
Along the Rio Grande, RKO	30	56
Always a Bride, WB-FN	..	32
Andy Hardy's Private Secretary, MGM	55	..
Argentine Nights, Univ.	..	25
Arise My Love, Par.	..	24
Arizona, Col.	..	56
Arkansas Judge, Rep.	43	56
BAD Man, The, MGM	47	..
Bad Man from Rio, Rep.	55	..
Bank Dick, Univ.	4	32
Barnyard Follies, Rep.	..	24
Behind the News, Rep.	..	32
Beyond the Sacramento, Col.	3	..
Billy the Kid Outlawed, Prod.	..	32
Bitter Sweet, MGM	4	40
Blackout, UA	4	25
Blondie Goes Latin, Col.	46	..
Blonde Inspiration, MGM	45	..
Blondie Plays Cupid, Col.	..	16
Border Legion, The, Rep.	..	25
Bowery Boy, Rep.	22	40
Bride Wore Crutches, The, 20th-Fox	30	..
Brigham Young, 20th-Fox	..	40
Buck Privates, Univ.	..	56
Bury Me Not on the Lone Prairie, Univ.	47	..
CALLING All Husbands, WB	..	9
Captain Caution, UA	..	9
Case of the Black Parrot, WB-FN	..	48
Chad Hanna, 20th-Fox	1	56
Charlie Chan at the Wax Museum, 20th-Fox	..	8
Charter Pilot, 20th-Fox	2	25
Cheers for Miss Bishop, UA	37	56
Cherokee Strip, Par.	..	7
Christmas in July, Par.	..	7
City for Conquest, WB	..	9
Colorado, Rep.	..	8
Come Live With Me, MGM	39	56
Comrade X, MGM	3	24
Convoy, RKO	..	32
DANCING on a Dime, Par.	..	7
Dangerous Game, A, Univ.	39	..
Dark Streets of Cairo, Univ.	14	40
Devil's Pipeline, Univ.	4	16
Diamond Frontier, Univ.	..	9
Dispatch from Reuters, A, WB	..	40
Dr. Kildare's Crisis, MGM	..	24
Dr. Kildare Goes Home, MGM	..	7
Doomed Caravan, Par.	22	48
Down Argentine Way, 20th-Fox	..	25
Dreaming Out Loud, RKO	..	40
Drums of the Desert, Mono.	..	24
Dulcy, MGM	..	7
Durango Kid, Col.	..	7
EAST of the River, WB-FN	..	16
Ellery Queen—Master Detective, Col.	2	32
Elsa Maxwell's Public Deb, No. 1, 20th-Fox	..	8
Escape, MGM	..	24
Escape to Glory, Col.	6	24
FANTASIA, Disney	2	25
Fargo Kid, The, RKO	..	16
Father Is a Prince, WB	..	9
Father's Son, WB	46	..
Flame of New Orleans, Univ.	53	..
Flight Command, MGM	5	56
Flight from Destiny, WB	..	40
Footsteps in the Dark, WB	45	..
Foreign Correspondent, UA	..	9
Four Mothers, WB	21	56
Friendly Neighbors, Rep.	4	16
Frontier Crusader, Prod.	..	16
Frontier Vengeance, Rep.	..	8
Fugitive, The, Univ.	..	9
Fugitive From Prison Camp, Col.	..	7
GALLANT Sons, MGM	6	48
Gay Caballero, The, 20th-Fox	..	8
Girl From Avenue A, 20th-Fox	..	8
Girl From Havana, Rep.	..	8
Girl, a Guy and a Gob, A, RKO	21	..
Girl in the News, 20th-Fox	..	56
Girls Under 21, Col.	..	24
Give Us Wings, Univ.	..	25
Golden Hoofs, 20th-Fox	31	..
Gone With the Wind, MGM	..	24
Go West, MGM	13	56
Great Dictator, The UA	..	25
Great Lie, The, WB	54	..
Great Mr. Nobody, The, WB (See Stuff of Heroes)	39	..
Great Plane Robbery, The, Col.	..	24
Great Profile, The, 20th-Fox	..	8
Gun Code, Prod.	..	32
HARD Boiled Canary, The, Par.	46	..
Haunted Honeymoon, MGM	..	7
Her First Romance, Mono.	..	40
Here Comes Happiness, WB	39	..
Here Comes the Navy, WB	..	48
High Sierra, WB-FN	13	56
Hired Wife, Univ.	..	9
Hit Parade of 1941, Rep.	..	8
Hold That Woman, Prod.	..	16
Honeymoon for Three, WB	14	56
Hudson's Bay, 20th-Fox	23	40
Hullabaloo, MGM	..	16
I'M Nobody's Sweetheart Now, Univ.	..	9
I'm Still Alive, RKO	..	40
In Old Colorado, Par.	47	..
Invisible Woman, The, Univ.	23	48
I Take This Oath, Prod.	..	16
I Want a Divorce, Par.	..	40
JENNIE, 20th-Fox	15	25
KEEPING Company, MGM	21	40
Kit Carson, UA	..	9
Kitty Foyle, RKO	5	48
Knockout, WB	55	..
Knute Rockne, WB	..	48
LADDIE, RKO	..	8
Lady Eve, The, Par.	53	..
Lady With the Red Hair, WB	3	16
Land of Liberty, MGM	..	40
Law and Order, Univ.	..	25
Leather Pushers, Univ.	..	9
Let's Make Music, RKO	1	32
Letter, The, WB	3	48
Life With Henry, Par.	14	48
Li'l' Abner, RKO	..	48
Little Bit of Heaven, A, Univ.	..	40
Little Men, RKO	6	24
Little Nellie Kelly, MGM	2	40
Lone Wolf Keeps a Date, The, Col.	3	24
Long Voyage Home, UA	..	48
Love Thy Neighbor, Par.	22	32
Lucky Devils, Univ.	30	..
MAD Doctor, The, Par.	43	..
Maisie Was a Lady, MGM	22	48
Man I Married, The, 20th-Fox	..	8
Margie, Univ.	..	25
Marked Men, Prod.	..	48
Mark of Zorro, The, 20th-Fox	3	56
Meet Boston Blackie, Col.	54	..
Meet the Chump, Univ.	38	..
Meet the Missus, Rep.	..	25
Meet the Wildcat, Univ.	..	16
Melody and Moonlight, Rep.	..	8
Melody Ranch, Rep.	..	25
Melody for Three, RKO	55	..
Men Against the Sky, RKO	..	8
Men of Boys Town, MGM	37	..
Mexican Spitfire Out West, RKO	..	8
Michael Shayne, Private Detective, 20th-Fox	23	40
Moon Over Burma, Par.	..	7
Mr. and Mrs. Smith, RKO	15	56
Mummy's Hand, Univ.	..	9
Murder Among Friends, 20th-Fox	46	..
Murder Over New York, 20th-Fox	..	25
NICE Girl, Univ.	29	..
Night at Earl Carroll's, A, Par.	4	24
Night Train, 20th-Fox	..	48
No, No, Nanette, RKO	..	40
No Time for Comedy, WB	..	9
OKLAHOMA Renegades, Rep.	..	8
Ole Swimmin' Hole, Mono.	..	24
One Night in the Tropics, Univ.	5	16
Outlaws of the Panhandle, Col.	55	..
Outsider, Mon.	..	7
PASTOR Hall, UA	..	9
Penny Serenade, Col.	29	..
Pier 13, 20th-Fox	..	8
Phantom of Chinatown, Mono.	..	32
Phantom Submarine, The, Col.	23	..
Philadelphia Story, MGM	..	56
Pinto Kid, The, Col.	31	..
Playgirl, RKO	15	32
Pony Post, Univ.	5	32
Prairie Pioneers, Rep.	47	..
Prairie Schooners, Col.	..	32
Pride of the Bowery, Mono.	23	48

Listing of all 1940-41 Features released to date on page 49 and 1940-41 Shorts on page 58

[*Continued on page* 59]

"TEN BEST" ALL ON EASTMAN FILM

EVERY one of the Ten Best Pictures, selected in the *Film Daily's* critics poll for 1940, was made on Eastman Negative Films. This impressive record speaks for itself. In 1941, these exceptional films will continue to contribute to the success of outstanding screen productions.

Eastman Kodak Company, Rochester, N.Y.

J. E. BRULATOUR, INC., *Distributors*

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PLUS-X
for general studio use

SUPER-XX
when little light is available

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for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

THE GREATEST AND GRANDEST OF ALL THE "BLONDIES"!

THE BUMSTEADS GO MUSICAL!
A song and dance show packed with the biggest production values ever lavished on a "BLONDIE" picture!

BLONDIE GOES LATIN

with *The Bumsteads*

PENNY SINGLETON *as Blondie* · ARTHUR LAKE *as Dagwood* · LARRY SIMMS *as Baby Dumpling*

RUTH TERRY · TITO GUIZAR (Radio's famous Mexican singing star)

Screen play by Richard Flournoy, Karen DeWolf
Directed by Frank R. Strayer · Produced by Robert Sparr

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★ Based upon the comic strip by CHIC YOUNG

MOTION PICTURE HERALD

Better Theatres



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EQUIPMENT & FURNISHINGS
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IDEAS for the FRONT

IN TEXT, PICTURE, SKETCH

ALSO—
Well-Water Cooling Systems
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FEBRUARY 8, 1941

SECTION TWO

BRENKERT SUPERIORITY PROCLAIMED!

November 14th, 1940.

Brenkert Light Projection Co.,
Detroit, Mich.

Gentlemen:

On November 8th, last, a pair of your Brenkert BX-80 projectors were installed in the projection room of the Harris-Warren Theatre, Warren, Ohio.

I wish to congratulate you on the finest projection equipment that I have ever had the pleasure to work with in the past 27 years. Any exhibitor or theatre owner that is considering new projection room equipment would be "wise to Brenkertize" his projection room.

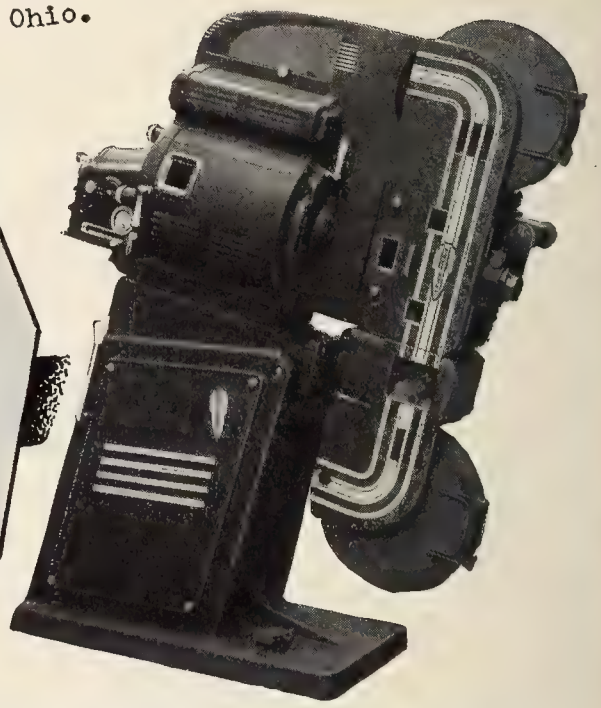
Again congratulations and good luck.

Eugene Klingensmith

Member, Local 132, Warren, Ohio.



BRENKERT "80"
THE MODERN PROJECTOR, FOR CONTINUOUSLY BEST PROJECTION!



Theatres throughout the nation have been benefiting for the past 20 months by BRENKERT "80" performance—reliability—economy!

● Brenkert factory-appointed distributors in every film distributing center throughout the nation will be glad to show you all the advance features of the BRENKERT "80". Literature on request.

BRENKERT LIGHT PROJECTION CO.

ENGINEERS AND MANUFACTURERS • DETROIT, MICH., U.S.A.

"BOX OFFICE" AT ANY THEATRE... BIGELOW CARPET COUNSEL

CARPET COUNSEL helps you select the right carpet grades and patterns for your spaces ...*at no extra cost per yard*

We don't need to tell *you* the value of smart decorations in present-day theatres. But we *can* tell you about carpet and advise you in your selection, because we have been weaving fine carpets and rugs for over 100 years, and we are experts in designing carpet for public spaces.

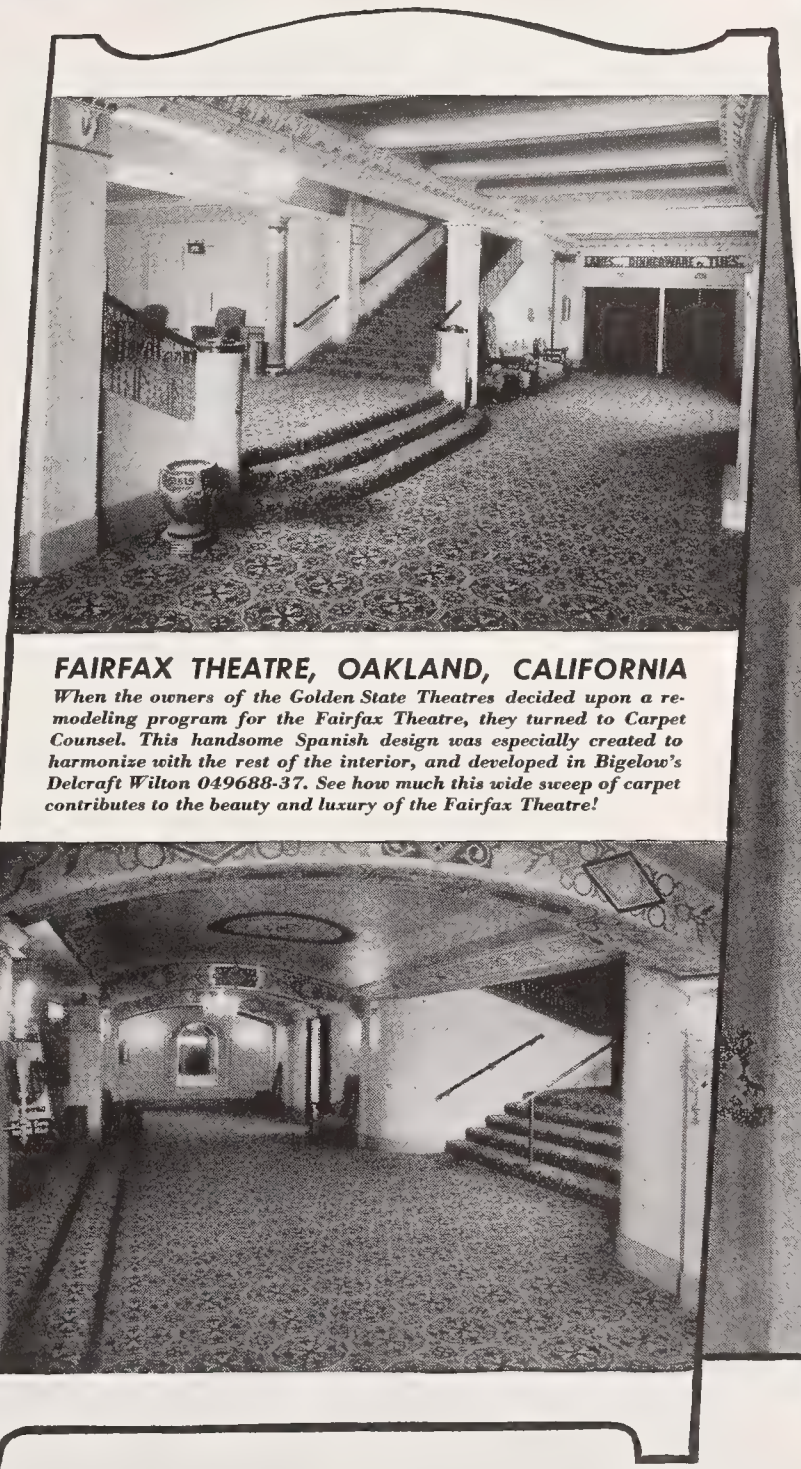
If you are ready to consider carpet, follow the example of hundreds of other successful theatre operators who have selected Bigelow carpet through the services of Bigelow Carpet Counsel.

This service includes not only guidance in the choice of weaves, grades, patterns and colors, keeping within your budget, but also the creation of special weaves and designs for special spaces.

Consult your dealer, who will bring you to one of our offices... Bigelow-Sanford Carpet Co., Inc., 140 Madison Avenue, New York, N. Y.

THE SERVICES OF CONTRACT SPECIALISTS ARE AVAILABLE IN BIGELOW OFFICES IN:

ALBANY, N. Y. • ATLANTA • BOSTON • BUFFALO
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GRAND RAPIDS • HARTFORD • HIGH POINT, N. C.
INDIANAPOLIS • KANSAS CITY, MO. • LOS ANGELES • MEMPHIS
MILWAUKEE • MINNEAPOLIS • NEW YORK • PHILADELPHIA
PITTSBURGH • SAN FRANCISCO • SEATTLE • ST. LOUIS



FAIRFAX THEATRE, OAKLAND, CALIFORNIA

When the owners of the Golden State Theatres decided upon a remodeling program for the Fairfax Theatre, they turned to Carpet Counsel. This handsome Spanish design was especially created to harmonize with the rest of the interior, and developed in Bigelow's Delcraft Wilton 049688-37. See how much this wide sweep of carpet contributes to the beauty and luxury of the Fairfax Theatre!

BIGELOW WEAVERS

THINK OF CARPET... ...THINK OF BIGELOW

CARPET COUNSEL by BIGELOW WEAVERS

PICTURE OF A "200-POUNDER"

sitting down 100,000 times



—that's what a seat upholstered in CAVALON* can stand!

IN the Du Pont laboratories at Fairfield, Conn., where CAVALON is made, there's a mechanical impact testing machine called the "Seat Tester." This machine, illustrated at the right, exerts a downward force of two hundred pounds on a stationary cushion upholstered in CAVALON over 100,000 times without a break! This, in itself, is dynamic proof of the amazing durability of CAVALON heavy-duty upholstery fabric.

CAVALON is made by a special "case-hardening" process. It resists edgewear, cracking, peeling and flexing. Its good-looking colors are washable and highly resistant to crocking, bleeding and fading. No wonder theatre owners the country over are so enthusiastic about CAVALON! It will pay you, too, when re-upholstering old seats or buying new equipment to specify CAVALON. Samples and complete information sent on request. E. I. du Pont de Nemours & Co. (Inc.), "Fabrikoid" Div., Fairfield, Conn.

• • •

The American Seating Co. uses CAVALON on its American Bodiform Chairs, portable equipment and folding chairs.

DU PONT CAVALON TRADE-MARK

*"Cavalon" is Du Pont's reg. trade-mark for its rubber-coated upholstery fabric.

You'll get rapid, dependable service from these authorized **CAVALON** *distributors*

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CHICAGO, ILL. . . . A. Hoenigsberger, 123-149 N. Wacker Dr.
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LOS ANGELES, CAL. . D. N. & E. Walter & Co., 508 E. 8th St.
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MILWAUKEE, WIS. . . . . Gebhardt, Inc., 213 N. Broadway
MINNEAPOLIS, MINN. . . National Upholstery Supply Co., Inc., 400 First Avenue N.
NEW ORLEANS, LA. . Neo Fabrics, Inc., 901-907 Barracks St.
NEW YORK, N. Y. . . . . Fabric Leather Corp., 6 West 32nd St.
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OKLAHOMA CITY, OKLA. . . . . M. G. Davis Supply Co., 609-611 West Grand Ave.
PHILADELPHIA, PA. Textile Commission Co., 217 Chestnut St.
PORTLAND, ORE. . Perfect Fit Mfg. Co., 606 S. E. Madison St.
PORTLAND, ORE. . D. N. & E. Walter & Co., 104 S. W. 5th Ave.
SAN FRANCISCO, CAL. . . . Scovel & Sons Co., 1133 Post St.
SAN FRANCISCO, CAL. . D. N. & E. Walter & Co., 562 Mission St.
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SPOKANE, WASH. . D. N. & E. Walter & Co., 322 N. Division St.
SPRINGFIELD, MASS. . . . . Jefferson Auto Specialties, Inc., 104 Carew St.
SYRACUSE, N. Y. . . James Longley Corp., 221 So. State St.
TULSA, OKLA. . Tulsa Trimming Supply Co., 1325 E. Sixth St.
WINSTON-SALEM, N. C. . . . . Alfred Z. Smith & Company, 188 Brookstown Ave.
WORCESTER, MASS. . . . . Jefferson Auto Specialties, Inc. 339 Park Ave.

MARKET NOTES—

¶ News Reports concerning equipment and materials, and those who make them

Fan and Blower Motors

A NEW comprehensively illustrated folder has been issued by the Century Electric Company of St. Louis, on its line of capacitor single-phase motors, including low-torque multi-speed power sources for fans and blowers. The others are high-starting and accelerating motors, and multi-speed equipment.

The split-capacitor motors for fan and blower operation can be operated at constant speed or, under proper control, at varying speeds. A two-speed switch is available for low-speed operation, 65% of the synchronous speed of the motor being obtained when the fan fully loads the motor at top speed. An adjustable speed transformer controller can also be for similar load conditions.

Emergency Power Equipment

A CATALOG has just been published by the Bardco Manufacturing and Sales Company of Los Angeles, on its line of standby electrical power generating equipment. Containing eight pages, the publication describes a line of gasoline, natural gas-, and Diesel-powered generating plants fully automatic in all starting and switching operations and requiring, according to the specifications, only three seconds to take over the power supply.

Electric Door Controls

DOOR CONTROL equipment of a type suited to theatres which can be energized by a photoelectric cell by floor plate, by push-button and switches, or by pull cord, is described in an illustrated bulletin issued by Miller, Carll & Lewin, Inc., of Philadelphia. The photocell and floor-plate types are of course the types adapted to theatres, providing door control automatically on approach. The equipment is provided with means to adjust amount and speed of opening.

Electric Changeover

CHANGEOVER equipment adapted to standard makes of projectors has been placed on the market by the Emaus Manufacturing Company of Grand Rapids, Mich. The product is illustrated in an advertisement of the company in this issue.

Plastic Poster Paint

PAINT FOR poster lettering in relief (giving an embossed effect) has been developed by the Klarion Merchandising Corporation of New York, under the trade-name of "Stylo-Plastic." It is available in red, green, royal blue, ivory, yellow, purple, black and brown, while 40 other shades are available on special order.



The New "One Kilowatt" Arcs use "National," "Suprex" and "Orotip" Carbons

1881-1941

This is our sixtieth year of continuous service in the field of carbon arc lighting. Remarkable progress has been made in carbons and carbon arc equipment. Many industries and the general public have profited by these accomplishments. Greater achievements are assured by the most modern research and manufacturing facilities.

The words "National," "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

● The new "One Kilowatt" arcs have established a record in performance. That's why hundreds of new installations have been made in the smaller theatres in every section of the country. The remarkable improvement in projection offered by these new high intensity arcs is just what smaller theatres have needed for years. Low initial and operating costs have been a great factor in their universal acceptance.

If you are not now using modern high intensity projection in your theatre ask your dealer for a demonstration. Note the improvement in black and white projection and how natural and pleasing the color features appear on the screen. Your patrons too will notice this difference.

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
UCC

CARBON SALES DIVISION, CLEVELAND, OHIO
General Offices:
30 East 42nd Street, New York, N. Y.
Branch Sales Offices:
New York - Pittsburgh - Chicago - St. Louis - San Francisco

BEAUTIFUL

—but not expensive

FOR A FRONT WITH



HIGH ATTENTION VALUE

nothing surpasses

DAVIDSON PORCELAIN ENAMEL

"Be Proud of Your Front"

- EQUALLY ADAPTABLE TO OLD OR NEW BUILDINGS
- RETAINS NEW APPEARANCE INDEFINITELY
- UNLIMITED COLOR RANGE
- WIDE RANGE OF FINISHES (Lustre, Satin Ripple, etc.)
- EASILY CLEANED
- MODERATE COST
- WATERPROOF JOINTS
- EASILY APPLIED
- FIRE PROOF
- NO MAINTENANCE COST

Free! Write today for a copy of the Davidson book on porcelain enamel for theatres. It is free and entails no obligation.

DAVIDSON facilities offer a latitude which permits designing freely in a wide range of sizes, shapes and colors, while DAVIDSON equipment permits the manufacture of quality porcelain enamel building parts that cannot be produced satisfactorily or promptly by ordinary methods. The service of a trained, experienced architectural and engineering staff is at your command.

DAVIDSON

Enamel Products, Inc.

450 EAST KIBBY STREET, LIMA, OHIO

In the Making

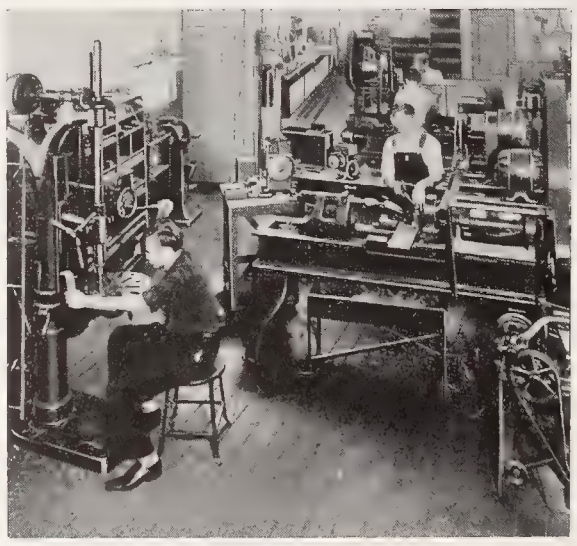
Good things to know about things you use

CURTAIN CONTROL AND TRACK EQUIPMENT

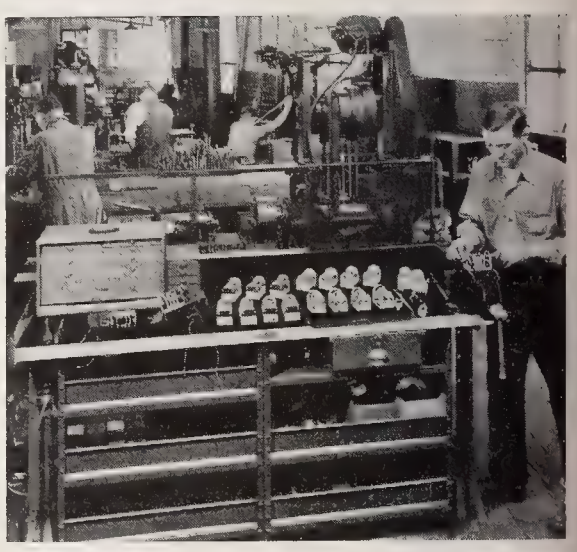
¶ Fabrication steps shown in views at the Vallen plant in Akron, Ohio.



Precision power machinery trim and punch metal parts according to rigid specifications.



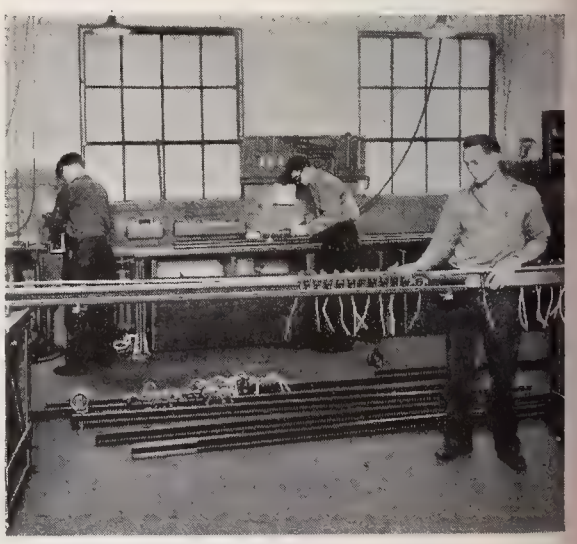
All parts come here for machining.



Assembling switch for positive curtain control.



Here controls are given final tests.



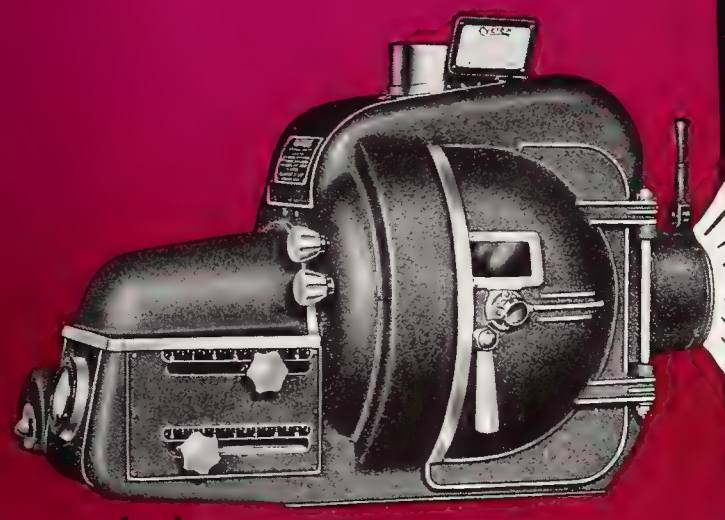
Track inspection and assembly for shipment.

A CHALLENGE!

who else can Guarantee you *THIS?*

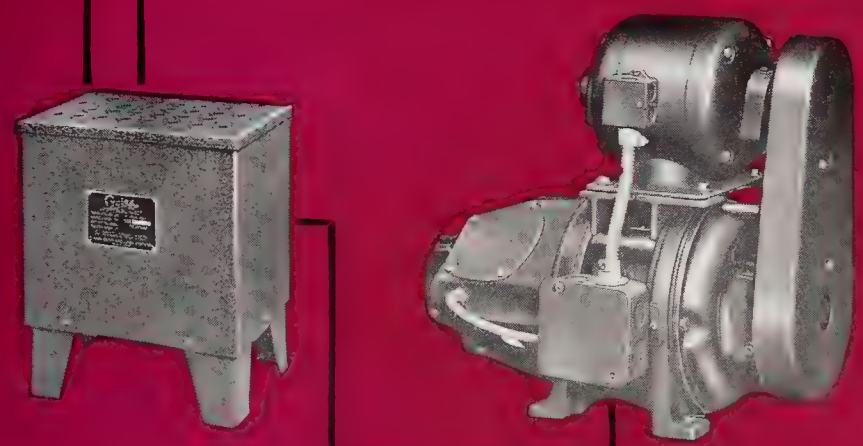
- ★ Each 14-inch carbon will project 21,600 feet of film with pure white light.
- ★ The highest overall efficiency of any rotary power supply.
- ★ Unexcelled projection of color film.
- ★ A steadier light upon the screen than is possible with rectifiers of any type.

— MAXIMUM
— ECONOMY
plus
ABSOLUTE DEPENDABILITY



DURING 1940

Cyclex has operated over 3,650,000 hours without a single cent spent by exhibitors for upkeep.



C. S. ASHCRAFT MFG. CO.

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Gives You All This—*plus the*

FINEST PROJECTION

that Money can Buy

DISTRIBUTED BY INDEPENDENT DEALERS

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NEW YORK, U. S. A.

THE PRESSURE IS OFF THE *Popliteal!*

POPLITEAL—
According to *Webster's*, the Popliteal is the "back part of the leg behind the knee joint." It is very sensitive because arteries, veins, and nerves are close to the skin surface. Pressure on the Popliteal causes legs to "go to sleep," is responsible for nervousness and restlessness.

HERE'S THE LATEST IN THEATRE SEAT COMFORT

A revolutionary new-type theatre seat of exquisite comfort– *exclusive with American Seating*



No hard steel wires—No rolled or packed stuffing across front edge. The Feather Foam Front is truly soft!

Feather Foam Front

FEATHER FOAM FRONT! Get acquainted with that name—because you'll hear a lot about it from now on. It's American's latest contribution to theatre seat comfort. Once and for all it *takes the pressure off the popliteal!* No more complaints from patrons about hard seat edges that put legs to sleep! Instead praise and profits because you have the most comfortable theatre seats in the world today!

And the remarkable thing is that *Feather Foam Front* seats cost you no more! This great advance in theatre seat design is now a regular feature of the American Bodiform, Commodore, Zephyr and Zenith theatre chairs.

See these new chairs before you buy. Brilliant new color schemes . . . streamlined designs . . . and *Feather Foam Front* seats!

AMERICAN SEATING COMPANY · GRAND RAPIDS MICH. · REG. U.S. PAT. OFFICE

American Seating Company

GRAND RAPIDS, MICHIGAN

Pioneers and pacemakers in theatre, auditorium, school, church, stadium and transportation seating

Branch Offices and Distributors in Principal Cities

Better Theatres

ISSUE OF FEBRUARY 8, 1941. VOLUME 142, NUMBER 6

Today's Front Idea

SOMEONE HAS called it "dynamic asymmetry." That was putting a terrific strain on tongue and vocabulary, but if someone meant to say that we are getting movement, flow, and functional unity into our theatre fronts, someone was right. We are getting away from the stereotyped flat wall with a sign and a marquee tacked on and an archway cut into the lower middle of it.

The manner in which we are developing the design of the theatre front today is variously dealt with in other columns of this issue. Despite the fact that a number of specialists in the theatre architecture are represented in this material, one immediately notes a similarity of effort to pull the entire street-side external structure into a one piece, from roof line to entrance doors, with the vestibule, display and box office area a working part of the whole scheme.

This is a modern idea, of course, but we don't see an attempt to be modern in effect for the mere sake of avoiding the old-fashioned; instead, this new modernism seems to be getting at the real purpose of the front, and giving it a genuine, creative architectural interpretation. The result, when everything comes out all right, is selling punch with dignity.

The idea is well illustrated in the new project of Willis Vance in Columbus, Ohio, a rendering of which has just come to hand. Appropriately called the 20th Century, this theatre, developed by the F & Y Building Service of Columbus, completely integrates building, facade, advertising and entrance elements. You couldn't remove one part without disrupting the whole—and the eye is carried irresistibly to the spot which expresses the purpose of the business: to get the customer inside.



The 20th Century being erected in Columbus, O.

This movement, it may be noted in the sketch, is achieved, basically, by the out-of-center, or asymmetric, massing of the parts. The main section is faced in a rippling effect done in blue-gray terra cotta; this is given a set-back effect by a side extension of the building in buff brick which extends to the sidewalk and lines up with the marquee, which acts to terminate this "line" in a projecting circle marking the location of the box office. And all these elements of variable height and form are tied together with a tower which is both an integral architectural structure in tuscan red terra cotta (rising above the blue-gray terra cotta ripples) and the theatre name sign. Also interesting to note is how the brick side structure provides recessed space for a litho or other large poster matter, facing the side street so that it does not intrude upon the character of the front.



The Varscona in Edmonton, Alberta. The architects were Rule, Wynn & Rule of Edmonton.

And from Edmonton, capital city of Canada's province of Alberta, has come a snapshot of I. F. Shacker's new Varscona theatre, a small house in a relatively remote place which nevertheless expresses, within the limitations of the project, the same essential idea. The marquee is really an extension of the building, roofing entrance area leading into a large lobby, where the box office is located on account of the extremely low winter temperatures. And this horizontal extension is tied in with the main building by a vertical member with cross-fins, the whole being outlined in neon for both night architectural effect and promotional value. (Incidentally, seating less than 500, the Varscona, has "Cyclex" high-intensity arc projection light sources, and seating with center bank in a stagger plan on a floor with "reverse" slope.)

New Enamel Plate

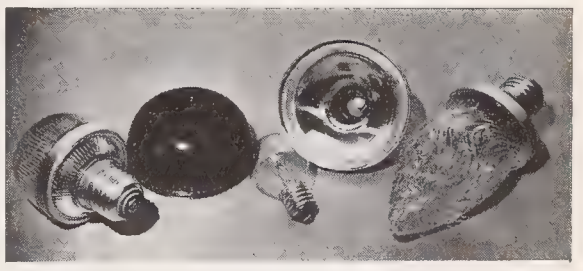
The advances made in the manufacture of porcelain enamel plates for architectural facing have been tremendous in recent years, with respect both to appearance and to structural practicability. The range and gradations of colors have been increased, while success has met efforts to give it more pleasing and textural finishes.

Now porcelain enamel plates in a solid, rather than hollow, form is announced as having been perfected by Davidson Enamel Products, Inc., of Lima, Ohio. Named Vitrock, this new type represents efforts to assure an absolute flat surface, free of any waves, buckles or distortions. The plate is naturally somewhat heavier than the hollow type—about 4½ pounds per square foot heavier. The method of application is the same as for regular hollow architectural porcelain enamel.

Saving Current

Recent modifications in the design of the glass roundel-covered reflector units, using 7- and 10-watt incandescent lamps, brought out by Climax Reflector, Inc., of Canton, Ohio, several years ago, have suggested inquiry as to the career of these interesting little lighting accessories since their introduction. The new changes greatly improve their appearance, giving the unit a back, into which the aluminum reflector sets, of moulded glass like the roundel itself, and also allowing the roundel to be screwed on with a single twist.

Originally intended specifically for sign letter illumination and marquee trim, they were given later design developments which



New styles of rounded reflectors.

recommended them for consideration for other purposes, including interior lighting. Not so long ago Balaban & Katz put them in foyer coves of the United Artists theatre in Chicago. These were narrow coves in which 25-watt dipped lamps had been used in four colors. These were replaced with Climax reflectors to give the same amount of illumination; these, however, used only 7-watt lamps, while the colors were provided by the roundels. This saved

current consumption cost and also had some effect on the demand charge. Similar reflectors were installed in the elaborate electrical decoration of the marquee. The resulting saving in the cost of electrical power has been placed at $200 a month.

One of the earliest applications of these reflectors was in a large sign of the General Electric Company in Cleveland, where the company's lamp division and lighting laboratories are located. This sign was originally lamped with 25-watt exposed bulbs. Climax reflectors, with white roundels and using 7-watt lamps, reduced the cost of operating the sign by $280 the first year.

Other applications, in the theatre field and elsewhere, provide similar data. It appears that the effect on the basic rate, or demand charge, can be considerable, which of course affects the entire billing for electric power, while an interesting case of getting around an over-load condition is that of the State theatre in Anderson, Ind. Installation of some large spotlights was desired in the lobby, but existing wiring would not handle them, so small-wattage reflectors were placed in the marquee and vestibule, reducing the load so that 150-watt display spotlights could be installed in the lobby.

A curious aspect of the application of these little reflector units to theatres lies in the opposition to their use that some utilities and sign maintenance companies have effected in some instances, motivated of course by the reduction brought about in current and lamp consumption.

Anatomically Speaking

It is said that the pen is mightier than the sword. Herr Hitler seems disinclined to commit himself absolutely, but he certainly has not neglected the power of the word. To turn to much less spectacular matters in the affairs of mankind, we think of the apparently terrific effect of the simple word *amazing* so often used in advertising. We once heard an expert in such matters say that the copywriter need say little more than that—*amazing*—to send sales booming. Then, too, advertising sometimes goes scientific, and we get *halitosis, callipygous,* etc., etc. All this is by way of noting *popliteal.*

You'll find it in the advertisement of the American Seating Company in this issue. There is a definition of it which you may read; however, we think you will find the adjoining little picture much more interesting. This tells you at a single glance—or more—what the word *popliteal* refers to.



Of course, men also possess this anatomical arrangement at the rear of the leg, behind the knee, where blood vessels, nerves and what-have-we-all are so close to the skin that this area is very sensitive to outside pressures. You may not have known this about men, however; moreover, you almost surely did not call it *popliteal.* As to how the word now must enter our vocabulary, the breathlessly curious reader is referred to either the advertisement or to page 24, or both.

Paragraphs

Sound equipment manufacturers are awaiting word from the Research Council of the Academy of Motion Picture Arts & Sciences on specifications of control-track reproduction. Closely associated with the experimentation and tests being conducted by the Council under conditions approximating those of the theatre, the several reproduction apparatus makers have announced the availability of equipment designed according to the recommended standards as soon as they are issued. The International Projector Corporation, RCA and Motiograph have already issued official statements to the effect that means of adapting their equipment as now installed in theatres will be placed on the market promptly.

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One may observe in the publications devoted to automatic confectionery vending some concern over the protests of merchants against this manner of selling merchandise. So far as the theatre is concerned, the sale of candy, etc., to audiences is traditional practice. The motion picture theatre, with its continuous performances, is not adapted to the hawking of the "candy butcher," hence the installation of vending machines, lobby counters and popcorn "shops" does give the appearance of something new. But the enjoyment of confectionery and related refreshments has ever been a part of seeing a show; it is logical that the theatre should make them conveniently available to its patrons. It is difficult to see, moreover, how the mercantile field can protest in good grace. Department stores sell most every type of goods made, including drugs; drug stores sell most everything except drugs. . . . Incidentally, late designs of candy vending machines (examples of which appear in The Vender-Vane department of this issue) demonstrate the success with which manufacturers are adapting automatic venders to the peculiar needs of the motion picture theatre, giving them lines and finishes that can blend with the interior, yet lighting and decorative elements which attract notice even in dimly lighted areas.

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By the way, with this issue we revive our attentions to theatre law. Rudolph Allen, New York attorney, will contribute brief, meaty articles regularly now, giving counsel for guidance and cases for filing. The first article appears on page 26. *G. S.*

GENERAL AND DEPARTMENTAL FEATURES OF THIS ISSUE:

The New Showmanship in Front Architecture 12
SHOWPLACE: FRONT TREATMENTS
Modern Designs for Small Theatres 13
Designs for Two City Locations 15
Methods Emphasizing Promotional Values 16
Fluorescent Lighting for Entrance Area 18
Studies in Facade Advertising 20
Knight-Knacks on Remodeling 21
Seating the Auditorium 24
Schlanger: Exit and Aisle Lighting 25
Law: Obligation to Deny Admission 26
Potwin: Frequency Factors 27
The Way to Good Profits in Refreshment Selling . . . 28
Sanitation as an Aid to Patronage Promotion 31
The Use of Well Water in Air-Conditioning 33
About People of the Theatre 35
Selecting Projection Tools and Parts 39
F. H. Richardson's Comment 42

A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley,** publisher and editor-in-chief. **George Schutz,** editor. **Colvin Brown,** general manager. **Ray Gallo,** advertising manager. **C. B. O'Neill,** Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, W1. **Consultants:** J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.


the CAMEO
gives
YOU CLASS AND
COMFORT
To make your box office *pay* . . . you need Class and Comfort in your theatre chairs. And that's where Heywood's new Cameo really shines. This swanky seat gives you plenty of class . . . oodles of real, spring-edge comfort. You'll like the Cameo . . . like the way it adds color, sparkle and glamour to your theatre interior. Your patrons will like it too. They'll enjoy its fireside comfort and return to *your* box office for *more!*
May we furnish details?
heywood-wakefield
THEATRE SEATING DIVISION
GARDNER . . . . . MASS.

The New Showmanship In Front Architecture and Its Dollar Values

By DREW EBERSON



BY STAFF PHOTOGRAPHER

■ "Showmanship tells us," points out Mr. Eberson, "that we must design to attract, to make the theatre stand out among its surroundings, and to pull the people in; yet, an important factor here is that the theatre must also become part of the community"—which is the reason that young Mr. Eberson, son and partner of the eminent New York theatre architect, John Eberson, believes the first step in effective design of the theatre facade is a study of the community—its tastes and, if any, its traditions. The old-school showman's approach to front design is, declares Mr. Eberson, definitely and permanently gone.

IT IS INTERESTING to note the evolution of the theatre facade or front in the development of the motion picture theatre as we know it today. It is gratifying to note that *showmanship* is gradually including Architecture, utilizing correct proportions and design, in offering motion picture entertainment to the public.

From the early days of the nickelodeon through the period of the gigantic "movie palaces," down to the present day of practical and functional design, the causes and the changes in this development have followed the recognized influences of the public taste, and the exhibitor now is becoming wary of that so-much abused thing called showmanship, knowing that some of the so-called showmanship tactics have been questioned as to their reaction upon today's motion picture public, measured in tangible box office results.

Naturally, in the beginning, the new medium of theatrical entertainment adapted itself to the conditions of the existing opera houses. These early opera houses, designed for dramatic performances, usually followed the classic proportions of the early Greek and Roman theatres or temples. In adapting these forms to picture presentation, stud lighting was added to the classic lines, poster frames were placed in any and all available spaces, and the front was embellished to call attention to this new change in the theatre's art.

In the construction of the newer houses following this period, the same general practice of "smearing" the front was followed—and added to this, a sign and marquee were simply stuck on to the front of the building, with no regard to the design of the structure itself. Cornices were sawed off, or supporting rods were projected through any convenient panel, and the sign, through the fact that it had been purchased and furnished as equipment *after* the theatre was designed, was just hung on in the easiest manner.

Display Once the Cry

For many years, the sign, one of the most important features of the theatre, was never thought of as an integral part of the front elevation. There was no thought given as to the character and design of the sign itself in regard to the structure it was to embellish. Also, the operator placed upon the architect continual demands for more poster space, and to supply this space at the eye level, the theatres were so designed that the lower portion of the facade, which normally in good architectural composition should be a good solid piece of structure designating its strength, became a weak looking feature architecturally, by being completely occupied by the entrance doors and glass poster frames, leaving no evidence of structure.

Against the fundamental rules of all architectural composition, the large imposing structures were supported on light areas and openings, leaving no room for such elements of design which could imply the necessary supports for the upper structure and thus causing the building to appear to float in the air.

Public Taste Brings Change

During the past number of years there has been an anticipated development of public taste and in architecture consciousness—not only in the American home, but in all classes of buildings. It was found that the complete subordination of good taste and proper design to loud advertising was not *good* showmanship—at any rate, for today's public. In following this trend our designs of the exteriors have changed. The sign has been made an integral part of the facade, giving a reason for its existence in the composition of the whole facade. The marquee no longer is generally attached to the building as an afterthought—it now is designed to flow from the mass in graceful and inviting lines. The stud lighting or attraction lighting is designed with some thought, and the flashing arrangements laid out to attract the eye by directional lines. The poster frames are recessed in the buildings, as a part of the pilasters or piers, *supporting* the arched openings of the entrance doors. The number of frames has also been cut down, and the advertising features that remain have gained distinction, by being placed in a proper setting. The use of rubber matting *laid out in directional patterns, so as to guide the public to the box office or through the proper entrance doors,* is also an interesting phase of the evolution, while recessing them aids safety.

There has also been a great advance in the design of the proper hardware for theatre construction. Our designs have stressed this feature and have specially designed the "pull" and "push" bars so that they follow the lines of the entrance doors in harmony.

Also, in lighting the advertising and attraction boards, poster frames, etc., great strides have been made in that the source of the light is concealed. The flood-lighting occurs on the advertising matter along the inside, instead of outlining it with a brilliant light which attracts the eye to the *light* and not to the advertising matter.

Perhaps the most interesting problem that

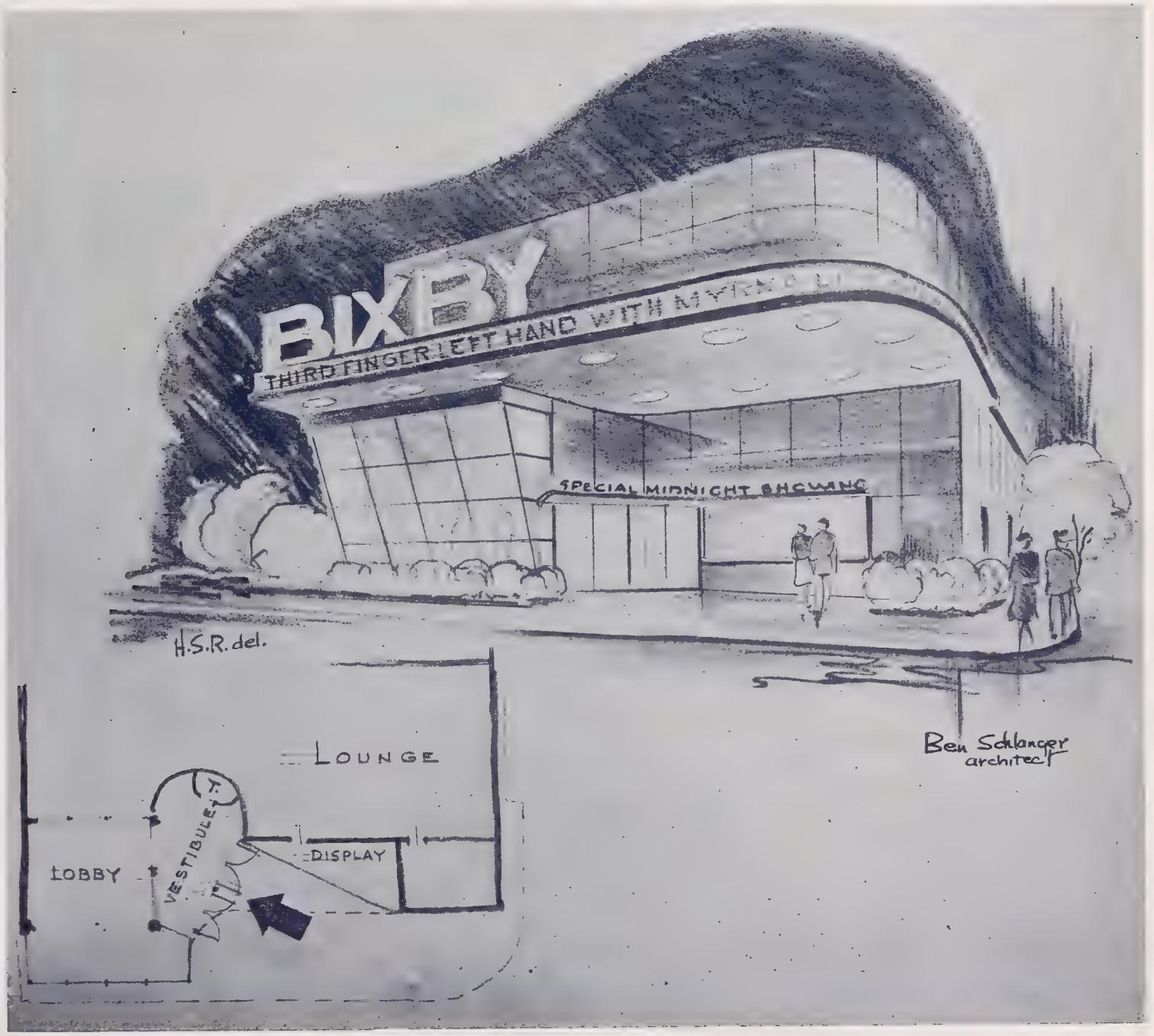
(*Continued on page* 22)

Showplace

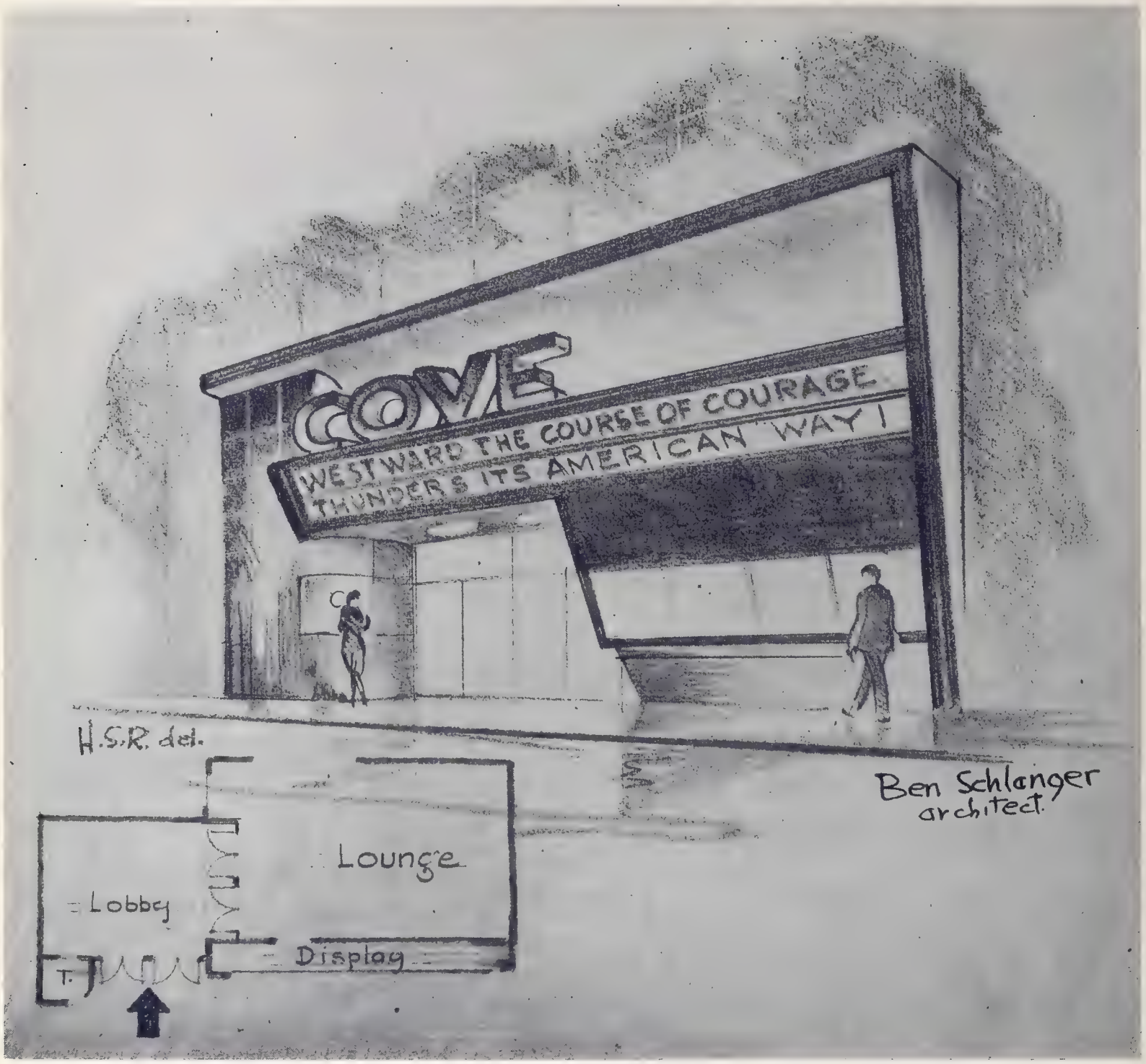
an eight-page insert devoted to architectural design, and interior decoration & furnishings

SMALL THEATRE FRONTS

Two studies by BEN SCHLANGER, Architect



ANOTHER STUDY AND DATA ON BOTH DESIGNS APPEAR ON FOLLOWING PAGE



Seeking distinction in functional forms for small theatres in outlying communities

■ Both the design on the preceding page and that above were developed by Ben Schlanger, New York theatre architect, for the smaller theatre, and especially with the relatively small town or suburban community in mind (the names Bixby and Cove were, incidentally, taken out of a postal directory, which lists quite a few little communities having those names). These studies, comments Mr. Schlanger, "were made with the thought of creating inviting architecture rather than the usual cold advertising background. While the function of the theatre front has inspired some of the design effects, resort to pure design form is also made to blend a pleasing pattern as a whole."

COVE

The lobby doors and transoms are made of a maximum of glass area so as to permit the effective showing of the lobby interior to the passerby. The same lighting takes care of illuminating the background of the theatre name, as does changeable letter lighting. The large display window is serviced from the inside. The angle setting for the display window glass serves to eliminate light reflections from the front surface of the glass and also serves as an inspiration for architectural line. The large overhang marquee is avoided because it is not essential to the small town or neighborhood theatre. A modified exterior overhang is suggested for weather protection.

BIXBY (preceding page)

A large plate glass exterior wall offers a full view of the lobby from the street. The lobby is entered from one side, where a recess in the front of the building offers weather protection. The display window is similar to the one in the other scheme, although its front glass slants toward the entry for directional effect. The name of the theatre on the top may be lighted by neon or incandescent tubular lamps. A single row of changeable letters runs the entire length of the facade. The ticket booth is in a weather-tight vestibule, since transient patronage would not be a factor.

DESIGNS FOR CITY LOCATIONS

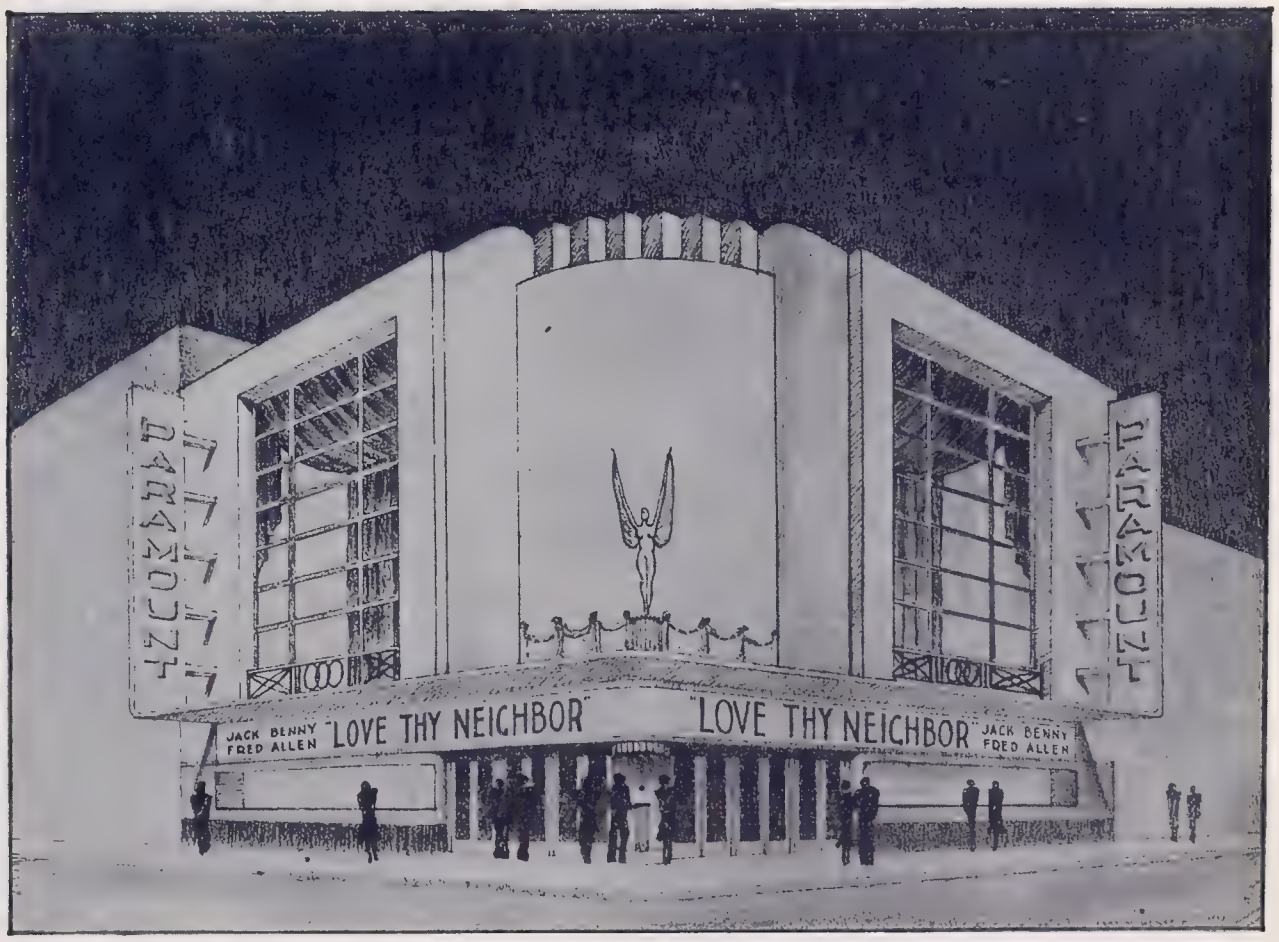
Two studies for fronts in metropolitan business sections

by CHARLES C. BURTON, Architect

■ Colorful design for attraction to middle of block location under highly competitive conditions. Suggested materials and design features: Black granite base; deep shadow-boxes that can be used for dioramas; green marble above shadow-boxes; silhouette-letter marquee illuminated by fluorescent (zeon) tubing; glass mural lighted by trough at bottom; beneath mural panel of colored glass blocks; above mural, white stucco, against which the mural is vignetted out.



■ Corner location. Suggested treatment: Black granite base; cast stone above base; shadow-boxes convertible into dioramas; reinforced concrete slab marquee and vertical signs; cast composition over box office of nickel silver; main structure of reinforced concrete; large plate glass windows providing light for main foyer and mezzanine lounge and lighted from behind in color for evening display.





STATE THEATRE,
SAN DIEGO, CALIF.

FRONT SHOWMANSHIP

Presenting the methods employed by S. CHARLES LEE

BY S. CHARLES LEE,
Theatre Architect,
Los Angeles, Calif.

MANY years ago, a successful showman demonstrated that to get the public inside his place of amusement he had to make the show start on the sidewalk. This theory was intermittently used and abused by all types of entertainment sponsors. It reached a high point when Barnum proved that the right kind of outside ballyhoo would produce "one every minute."

Today, there are several variations of this theory. The radio and the newspaper reach a greater outside audience than the old-time spieler. However, the design of the front of the theatre of today should still start the show on the sidewalk.

This external advertising is an intangible item, but it is pretty well conceded by everyone in showbusiness that a certain percentage of their receipts are due to the front advertising pick-up.

With this in mind, we have attempted to stimulate the escape psychology in the design of our theatre fronts. This psychology is one of taking the mind completely from every-day thought channels, to throw off the cares of the day and dwell for a while in the land of make-believe. While this expression may sound juvenile, it is, nevertheless, the admitted analysis of theatre psychology.

We have therefore departed from the customary shapes or ornamentation and functionalism of the office building, home or hotel. Our method is well illustrated by the theatres shown in photographs and elevation renderings accompanying these remarks.

The Academy theatre in Inglewood, Calif., struck a new note in front showmanship with a streamlined base, appearing mostly in glass and glass blocks, with a box office that looks like a high-speed vehicle of our times. No part of this base recalls the home atmosphere or anything the public comes in contact with that will make them concentrate on recalling any but a theatre psychology. The Academy front is not shown here, having been featured in Better Theatres shortly after its opening. The State theatre in San Diego, Calif., a later house, has similar characteristics, including spiraled neon tower.

The method of suggesting going to a show by giving people in the street some of the "feel" of the show in the exterior treatment is carried out in quite different fashion in the fronts sketched here. These theatres are now under construction.

The Bershon will have a front of complete illumination. The front is of ribs of concrete which contain lines of light in three colors, and progressively this front will change colors by graduation of change in each rib. The effect is certain to add a note of festivity and entertainment psychology that will, while not in itself bring patrons to the theatre, add however to their sense of the theatrical.

The Bundy, with facade in concrete and structural glass, has a unique "lure" in the form of a large grid illuminated in neon; functionally the grid is a support for the name sign.

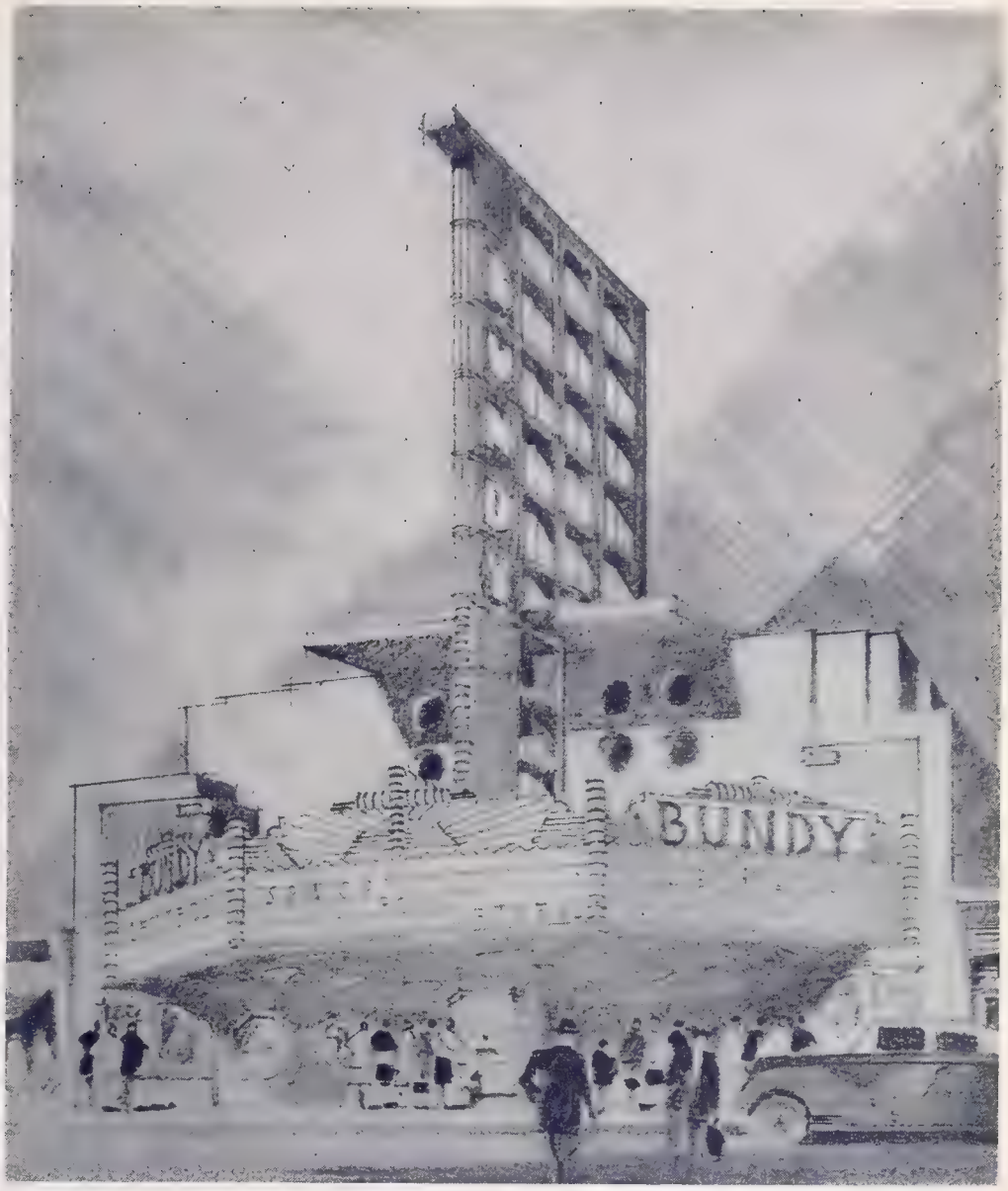


S. CHARLES LEE



BOX OFFICE,
ACADEMY THEATRE, INGLEWOOD, CALIF.

DESIGNS FOR TWO NEW THEATRES: BUNDY (right), IN SANTA MONICA, CALIF., AND BERSHON (below) IN LOS ANGELES.







TOWER THEATRE, FRESNO, CALIF.

FRONTS OF LUMINOUS COLOR

—presenting methods of applying fluorescent lamps to entrance areas

By C. M. CUTLER
and H. J. CHANON

The material on this and the opposite page has been prepared in response to inquiries to Better Theatres concerning the application of fluorescent lamps to the exterior. The authors, who are associated with the Nela Park engineering department of the General Electric Company, have had the sketches made to illustrate how fluorescent lamps may be used advantageously.—THE EDITOR.

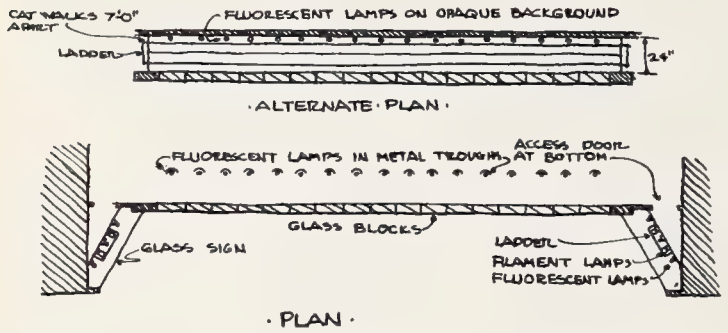


FIGURE 1A: Grille work of metal troughs house the lamps behind the glass blocks. This may be developed into a decorative element if desired. Or, the fluorescent lamps may be placed in a cavity as in the alternate plan. If this is 24 inches deep, there will be space for a man to maintain the lamps from permanent ladders attached to the reflecting surface.

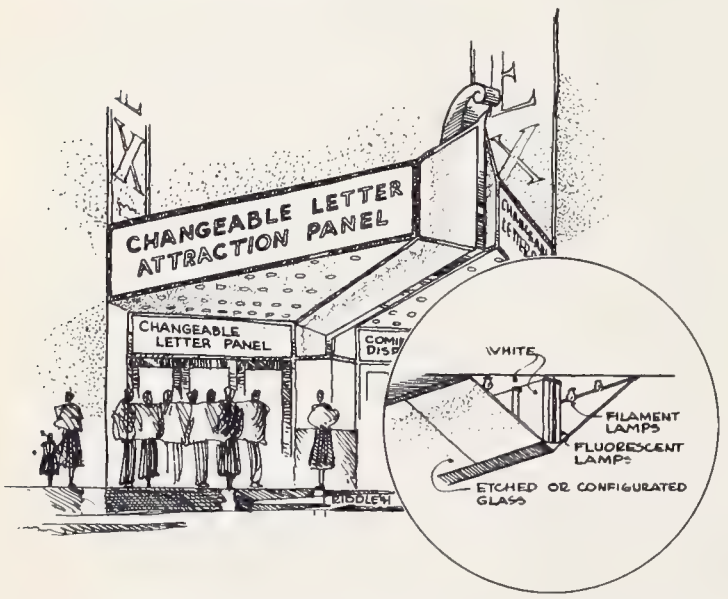


FIGURE 1B: CENTRAL LUMINOUS ELEMENT TO DIRECT PATRON'S EYES AS WELL AS FEET TO BOX OFFICE. This type of element may be designed to be just as effective as the entire area of the soffit in the pedestrian's and motorist's field of view. The inset drawing indicates the layout of lamps. This is an excellent place to employ fluorescent lamps in color to produce contrast with the general area of white light below the marquee. The glass is lightly etched or configurated and the solid or banded effect from the fluorescent lamps is graded from high brightness at the tip to lower brightness toward the sides where filament lamps connected to a flasher provide spots of light that may give a traveling effect toward the theatre interior. The filament lamps in the cavity assure good starting of the fluorescent lamps in cold weather and in addition serve to give better light output. Reflector or projector filament lamps recessed in the soffit "blast" light on the sidewalk and pedestrians.

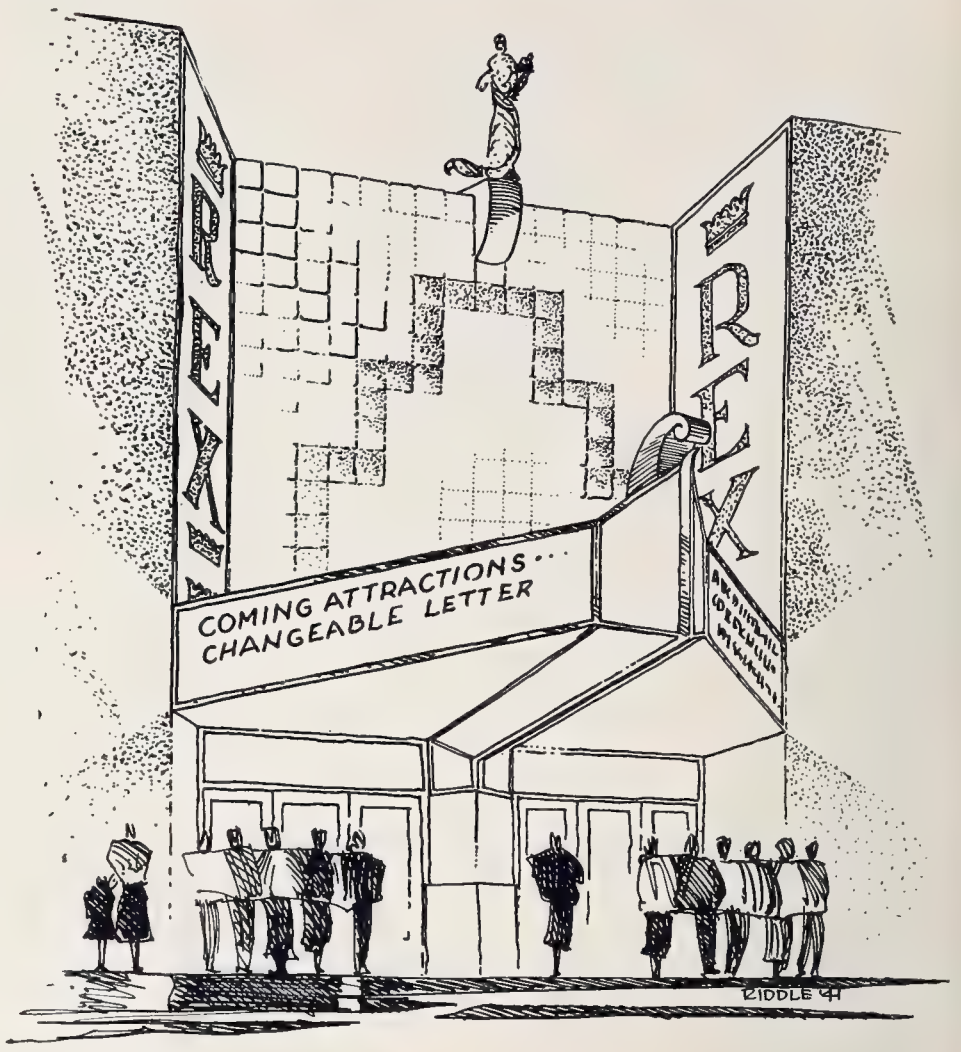


FIGURE 1C (opposite page): Cross-section showing scheme suggested ADVERTISING MEDIA COMBINED IN ONE FRONT. Maximum night value of the front is obtained through the use of large luminous areas. The upper facade of glass block or diffusing glass may be luminous at night and still let natural light through to the lounges, offices or a high lobby in the daytime. Effects range from bold shapes in color to the shimmering effect of variegated color in an all over pattern depending upon the arrangement of Mazda fluorescent lamps behind the glass blocks. Filament lamps may be combined with the fluorescent lamps if smaller spots are desired in the pattern. . . . Novel changing of color and brightness in the large built-in signs compel attention. Letters change from "opaque" silhouette strokes contrasted with a luminous background of color from the Mazda fluorescent lamps into "colored" silhouettes against a bright white surface. This is accomplished by using complementary colors for letter strokes and the Mazda fluorescent lamps. Here, color and motion may be incorporated at an operating cost no higher than that of static lighting with filament lamps alone. A similar arrangement is discussed in more detail for the marquee section.

FIGURE 1C (opposite page): Cross-section showing scheme suggest for the attraction letter panel. The letters differ from those usu employed in that they have translucent center strokes of red. Gre fluorescent lamps are used behind the diffusing glass. The filam lamps are of the inside frosted type and are connected to a flash or dimmer. When the filament lamps are not burning the fluor cent lamps produce a background in green against which the lett appear in "opaque" silhouette. When the filament lamps are burning, the p becomes white and the letter strokes are red. If the letters have blue ce strokes gold fluorescent lamps will produce a similar effect. This combina may be reversed by using gold center strokes and blue fluorescent lamps. either combination a more subtle effect is obtained when the filament la are dimmed rather than flashed. The slowly changing color of the backgro and letters adds mystery to the effect. The light produced by the filam lamps should be 1½ to 2 times that of the fluorescent lamps.

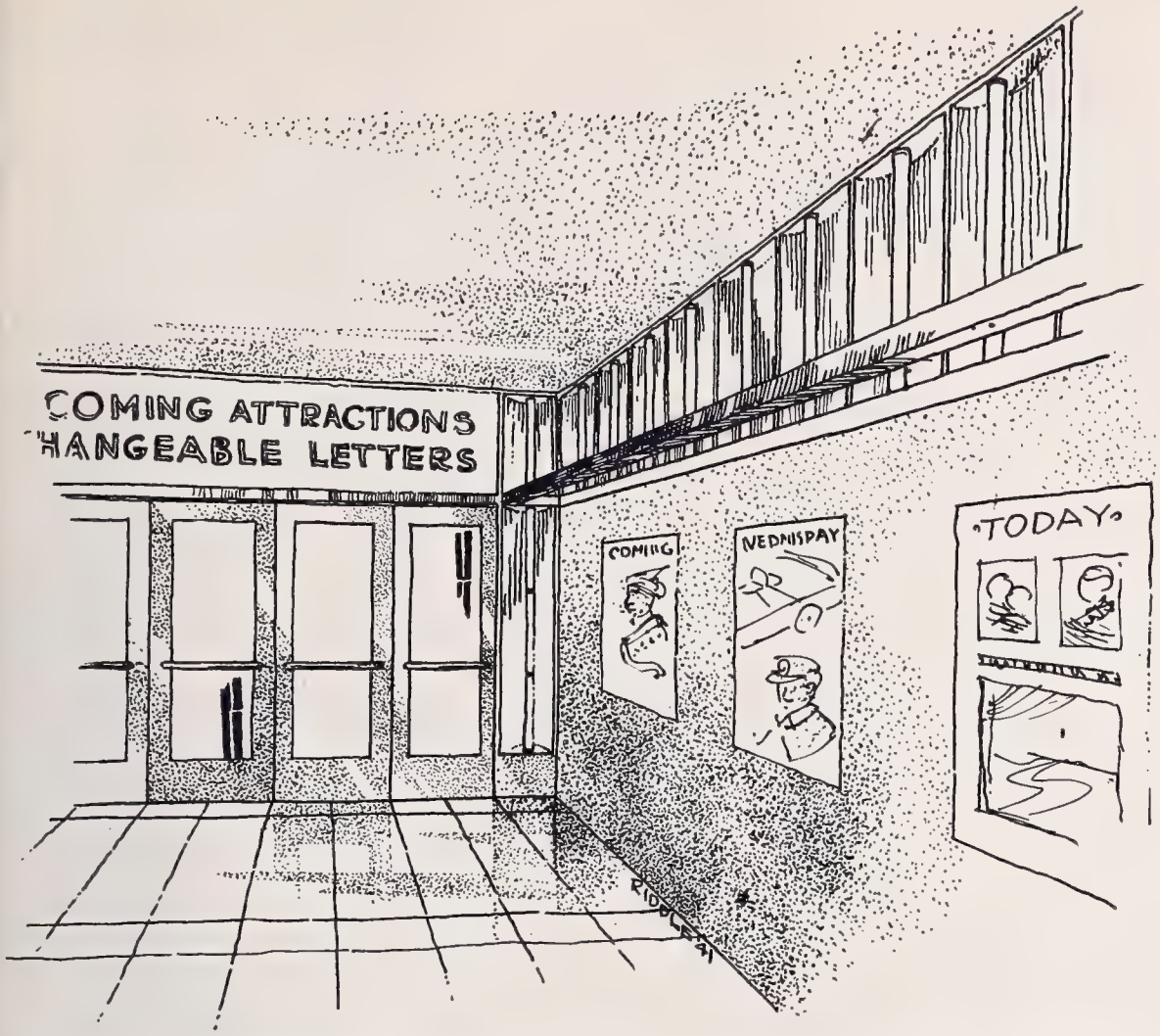


FIGURE 2: THE VESTIBULE MUST CONTINUE THE IMPRESSION OF THE FRONT. The upper area of the side walls may be utilized to good advantage. Fluorescent lamps in daylight, white, or color are employed in corrugated polished metal reflecting elements (see vertical section). The scheme is continued vertically along each side of the entrance way to lend a pleasing appearance. The space above the doors is an ideal location for a built-in changeable attraction letter panel. A contrast in color sequence to the larger letter panel illustrated in the marquee is easily obtained with fluorescent lamps. The entire lower wall of the vestibule may serve as an area to post coming attractions. A material for the wall darker than the posters will result in sufficient contrast for high attention value. The vertical section illustrates the method of lighting.

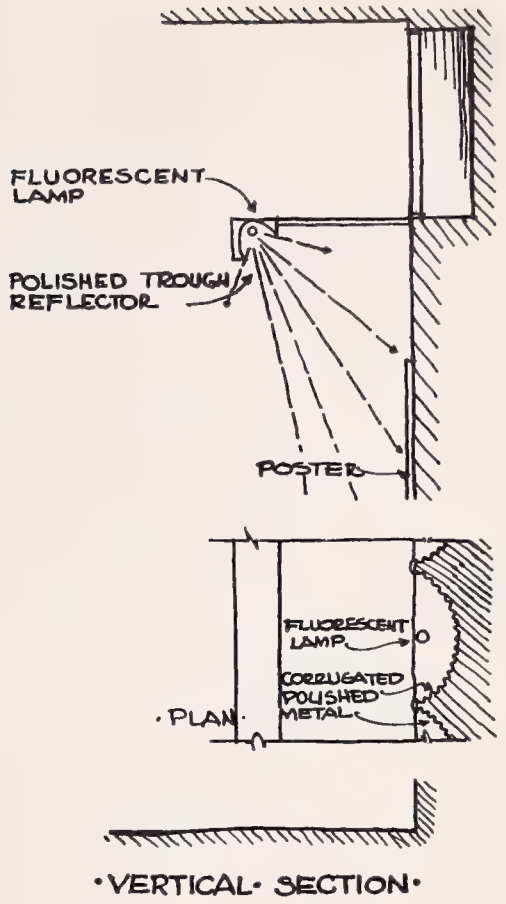


FIGURE 2A: The wall area can be effectively illuminated by fluorescent lamps in polished trough reflectors positioned as shown. For uniform illumination of the panel the reflectors should be positioned so as to direct center of beam to lower third of the panel. Good uniformity is assured if the line of lamps is positioned one foot or more from the wall. The plan insert shows section through lighting element below ceiling line. Fluorescent lamps in color can be so chosen as to produce a decorative pattern when viewed directly and a mixture of pleasing color in the circulation area below. In large areas, and for Mazda F lamps of equal wattage, the proportion of one green, 3 blue, 4 pink and 6 gold lamps gives a quality of light complimentary to complexions.

FIGURE 1C

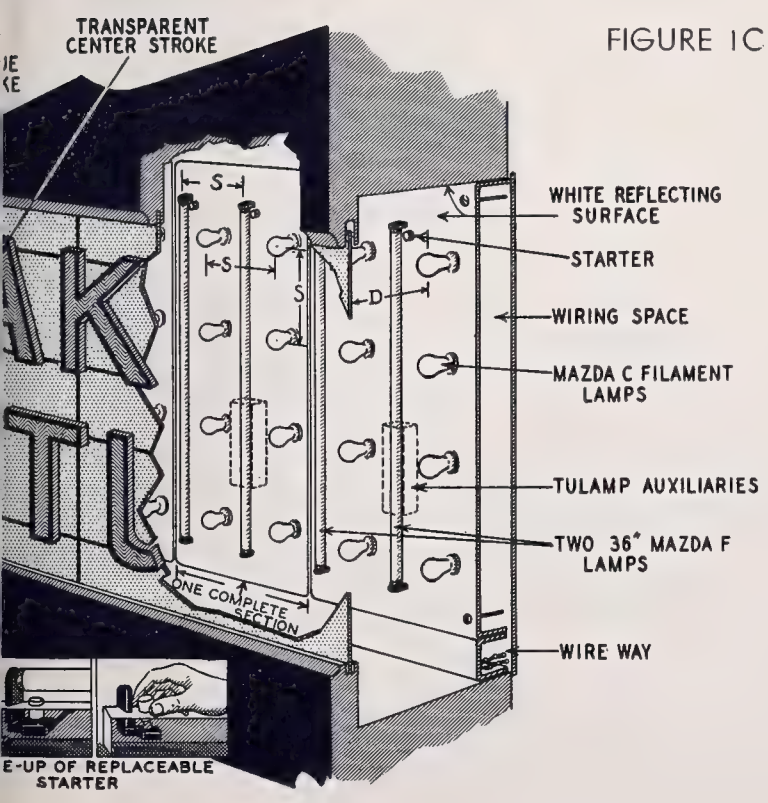




FIGURE 2B: Fluorescent lamps in a polished trough reflector at the ceiling illustrates another method for illuminating posters attached to the wall. A simple valance shields the lighting equipment from normal viewing angles.

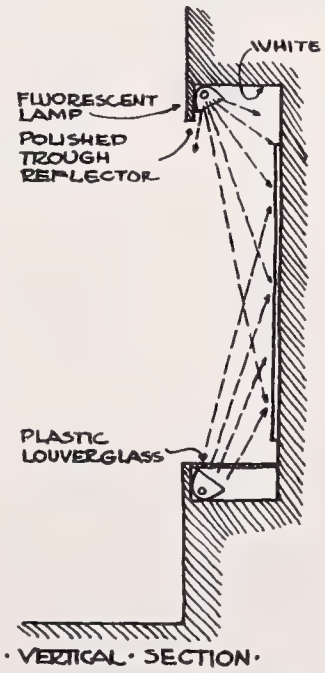


FIGURE 2C: A common shortcoming of recessed poster panels is the depth available for lighting equipment. A shallow depth gives intense illumination near lamps, insufficient light in center of panel. A depth equal to 1/5th the length of panel insures great uniformity over entire surface. Here plaster louverglass with angle louvers shield lower lamp from direct view.

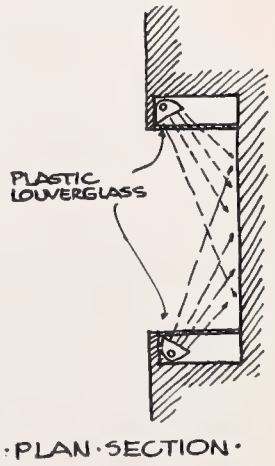
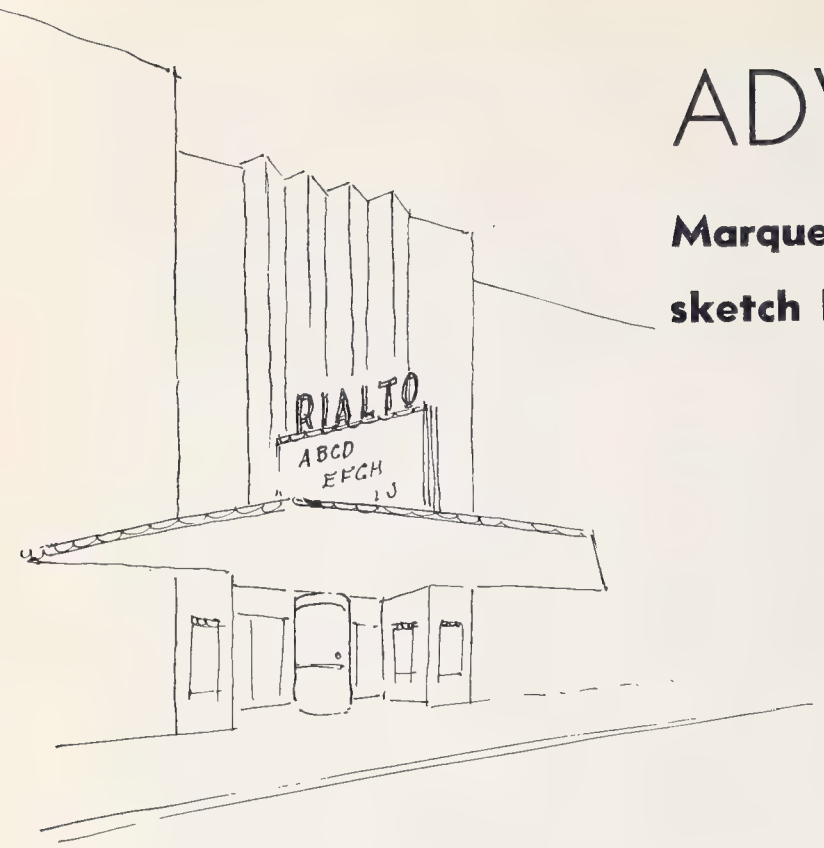


FIGURE 2D: When fluorescent lamps are placed vertically in recessed poster panels, plastic louverglass of both sides will shield lamps from direct view.

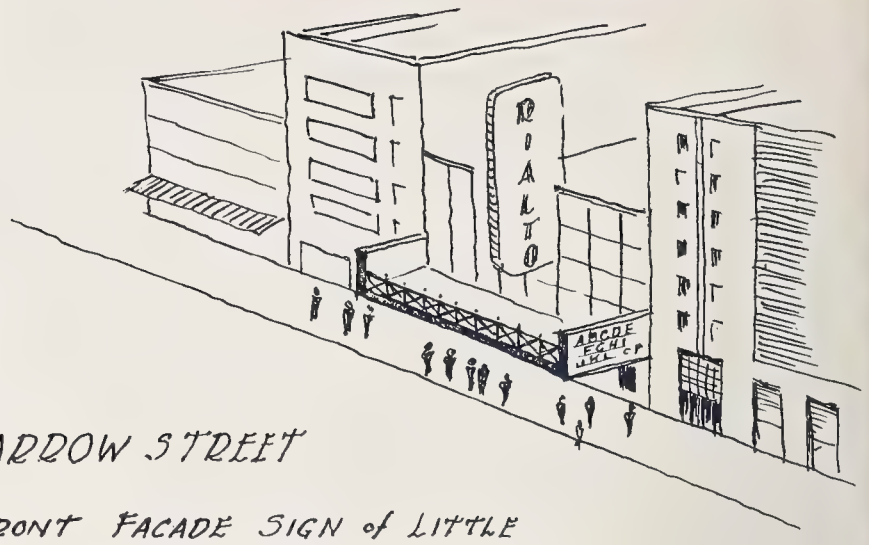
ADVERTISING ELEMENTS

Marquee and sign studies from the sketch book of Charles C. Burton



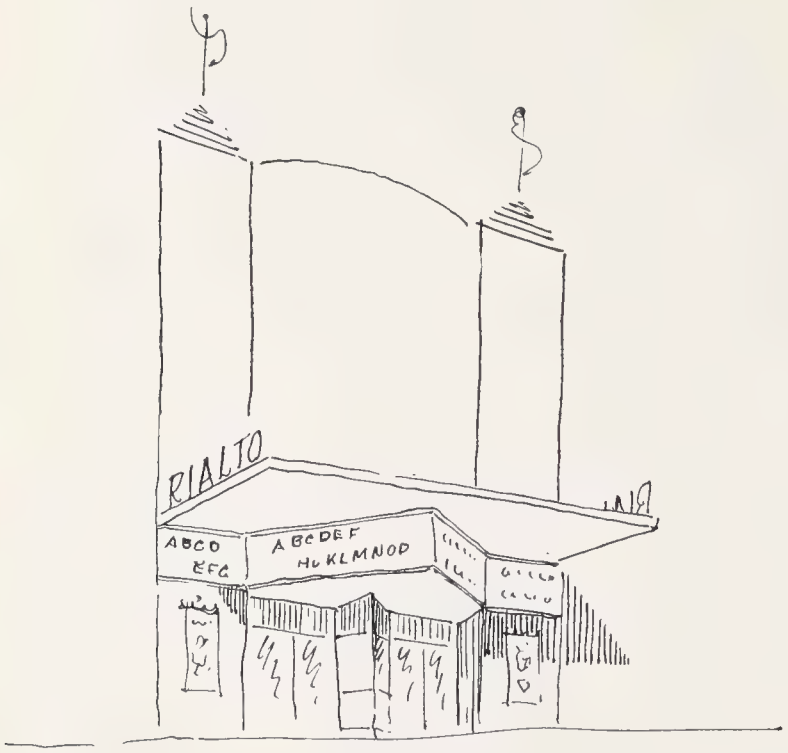
A MARQUEE

ATTRACTION BOARDS ON TOP



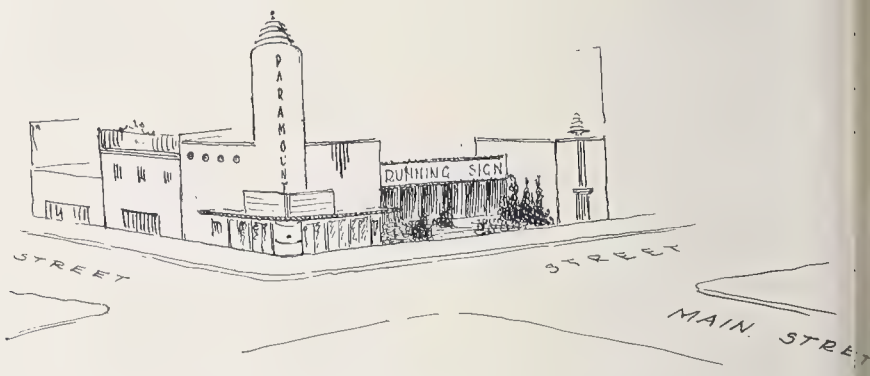
NARROW STREET

FRONT FACADE SIGN of LITTLE VALUE & for A SECOND RUN HOUSE TOO LARGE AN INVESTMENT for Marquee to COVER ENTIRE FRONT



A MARQUEE

ATTRACTION BOARDS BELOW for CONTRAST WITH SHADOW



A SMALL SUBURBAN HOUSE

WITH A GARDEN – MAIN STREET AXIS ON GARDEN – RUNNING SIGN ON FRIEZE



CHARLES C. BURTON
Architect and Engineer
Paramount Theatres Service Corporation

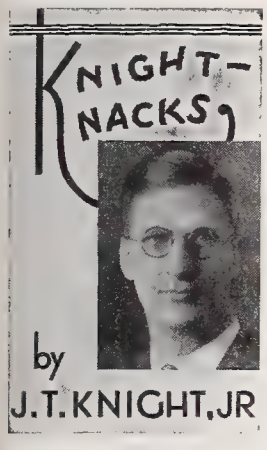


A SMALL SUBURBAN HOUSE

ANOTHER STUDY

STOP ME IF YOU HEARD ABOUT THESE

¶ Reporting some remodeling materials and tricks recently found effective



REMODELING today is an extremely interesting activity; there are so many materials available that give new glory, new beauty, and new luster to theatres. Here are some of the less-noticed ones which I have got interested in lately.

One that comes to my mind is called Marlite. This material does not burn, and I believe that it was originally manufactured for table tops in restaurants. Even a cigarette will not discolor it. The material comes in an opaque, in translucent, and in coated types. It can be cleaned with almost any kind of substance.

This material has been used in semi-exposed and inexposed location. I cannot fully recommend it for exposed locations, as it gradually discolors and fades; but for interior work, for lighting fixtures, for wall finish, and for push-plates on doors, it has proven highly satisfactory. This material comes in a great variety of colors and it is not too difficult to work with.

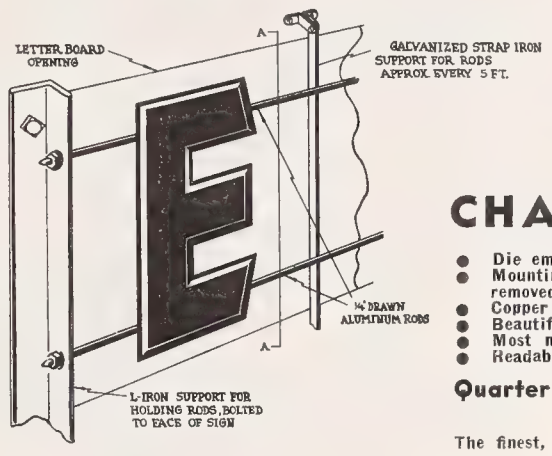
Wallboard Devices

Today we have got somewhat away from the straight-line severity of earlier modern design; even the baroque has become popular again. This style is very colorful generally with large masses of solid strong color contrasting with plaster white scrolls or feathers and conventionalized flowers. In doing over smaller theatres where it has been desirable to obtain a large effect at small expenses, some very beautiful results have been obtained by cutting a large scroll design from one-inch wall board and painting these either in plaster white, or plaster white shaded with glaze or blue. In one instance plaster white shaded in tones of color created a very different and beautiful effect.

Where this type of treatment has been applied to panels some means of indirect lighting has been used, and depending upon the location of the indirect lighting and the color of this light, entirely different effects have been created. In one instance, with the hope of obtaining depth of pattern,

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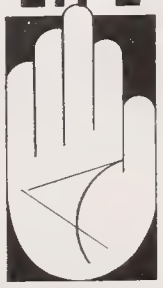
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THEATRE .....

Width of Front..... Width of Sidewalk.....

NAME .....

STREET .....

CITY .....

several layers of one-inch wallboard were used, one upon the other, with considerable success.

Variations of Downlight

Downlights have been applied to theatres for a number of years, and there is now a variation of the principle referred to as "shovel light." The fixture directs the light *downward* and *sidewise* at the same time, makin git possible to create general illumination and more or less intense flooding of side walls.

One of the new fixtures uses a fluorescent lamp and is called a "shovel line." This fixture is quite remarkable in that it can be installed in such a way as to light only the ceiling, or to light only a side wall. The fixture, when properly installed, is so inconspicuous that one frequently is at a loss to know where the source of light is.

Colorful Lobby Flooring

Goodyear is now manufacturing a line of rubber floor coverings that permit the practicable use of large, bold and colorful designs for floors. These in themselves are theatrical, and beautiful. Such floors are not so very expensive, and with a proper design and a careful selection of color, they can add much to an old lobby that needs brightening.

Goodyear is also making a rubber mat which comes 3 feet wide and as long as you desire and has little or no curl to the edges. It cleans the feet as you walk on it and there is absolutely no slipping. It has little or no creep to it and can easily be laid down as needed. It is available in three or four colors. These are not brilliant, but the red or the green is definitely satisfying in tone.

THE NEW SHOWMANSHIP IN FRONT ARCHITECTURE and ITS DOLLAR VALUES

(*Continued from page* 12)

I have discovered in the development of architecture in theatre design is that of adapting the proper *style* of architecture, and the use of the *materials,* according to environment, either local or sectional. That is, to design according to locale. For example, I had the opportunity to design a new theatre to be located on the Town Square in one of the oldest and most historic towns in Maryland. The town was proud of its typical red brick, wood-trimmed, early American architecture. The City Hall, shops and all those important features of public life had followed this type of architecture in the development of their new buildings, and in other cases where the old buildings were adapted to modern usages early American architectural style was closely adhered to in the remodeling. An old building was to be torn down and our theatre was to join the town group.

Showmanship tells us we must design to attract, to make the theatre stand out among its surroundings, and to *pull* the people in; yet, an important factor here is that it must also become part of the community. An ultra-modern front in vivid colors would stand out like a sore thumb. It certainly attracts attention—but what kind?

I visited the town and found this was just the type of facade the townspeople were expecting, through the unfortunate reputation of the average theatre front. The theatre patrons had built up a resentment, against the new theatre before it had begun, based upon their observance of theatre buildings elsewhere. This certainly was not conducive to good business. The theatre was designed, however, in keeping with the character of the town, not neglecting the proper blending of the sign, poster frames and banner boards—all essential parts of theatre operation; the details of the design of these elements nevertheless follow the classic pattern of the Early American architecture, and the materials used in the front facade blended in an interesting manner with the atmosphere of the town. Needless to say the letters of congratulations poured in, and the mayor formed a committee to thank the operators personally for co-operating in the community spirit. The theatre is a huge success, receiving great advertising throughout the countryside, not because it ballyhoos itself blatantly, but because it follows the taste of the community patronizing it.

To return to the matter of local influences: I also had the occasion to design a theatre in a Mid-Western manufacturing town. This little city had no traditions. We have many fast-growing towns of this character—no architectural forms, either new or old, express the character of the town. The business sections, as well as the homes, were slapped up and in most cases a strange conglomoration of styles has resulted.

In planning a theatre facade for this type of town, having no tradition to fall back upon, I found that the proper facade would be in the modern manner, utilizing structural glass and some of the other new materials. In this case it *was* good showmanship to make the theatre stand out among the unattractive facades of the adjoining structures. The people here were anxious for something new, up-to-the-minute, and in giving them that, the operator became a contributor to the development of the town.

It should be kept in mind that in many of our manufacturing towns, the plants cause great amounts of soot and dirt to fill the air. The use of materials on the theatre facade which will enable the operator to clean down his front at the least expense becomes a very important factor in designing for localities of this class.

Careful consideration of public taste in each community in which a new theatre is to be built causes Architecture to be of vital importance to the box office. In the huge general building program which has been going on, encouraged by Government financing, the public has become architecture-conscious, and the old type of theatre facade has come under general criticism. Criticism which cannot help but reflect on the character of the film art itself. The wide-awake showman of today capitalizes on this quickening of public taste and uses the facade, as well as the interior as a means of exploiting the high position of his business in the social life and popular culture of our times.



A recent transformation of an old front in colorful style is shown above—that of the State theatre in Charleroi, Pa., operated by Lerich Theatres, headed by Leon Seichblum. The entire facade was refinished in Davidson porcelain enamel in cream and maroon, and an Artkraft marquee in the same colors and with Artkraft silhouette-letter attraction boards and sign, was installed. The display cases of extruded aluminum, also by Artkraft, are likewise new.

RECENT INSTALLATIONS

AUDITORIUM CHAIRS

Ken, Chicago; Today, Chicago; Shore, Chicago; Esquire, Toledo; Olympia, Cleveland. (*Reported by Kroehler Manufacturing Company, Chicago.*)

HEATING & VENTILATING

Gopher, Crookston, Minn.; Grand, Mankato, Minn.; Garden, Hibbing, Minn.; Moorhead, Moorhead, Minn.; Sunset, Davenport, Ia.; Cavalier, Waynesboro, Va.; Smithfield, Smithfield, W. Va.; Empire, Port Richmond, L. I., N. Y. (*Reported by United States Air Conditioning Corporation, Minneapolis.*)

TICKET REGISTERS

Plaza, Brownwood, Tex.; Loew's New Rochelle, New Rochelle, N. Y.; Darlton, Pawtucket, R. I.; Camden, Camden S. C. (*Reported by General Register Corporation, New York City.*)

DRAPERIES

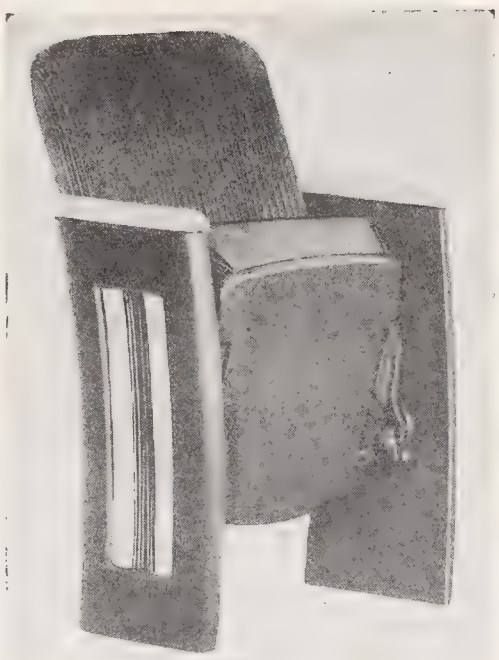
Park, Starke, Fla.; Coral, Coral Gables, Fla.; Ritz, Elizabethton, Tenn.; Ritz, Brunswick, Ga.; Roxy, Atlanta, Ga.; Pal, Lyons, Ga.; Palace, Thomasville, N. C.; Strand, Key West, Fla.; Prince, Pahokee, Fla.; Raeford, Raeford, N. C.; Playhouse, Spartanburg, S. C.; Decatur, Decatur, Ga.; East Point, East Point, Ga.; Little Five Points, Atlanta; Strand, Columbia, S. C.; Sewanee Union, Sewanee, Tenn.; Liberty, Johnson City, Tenn.; Pantage, Birmingham, Ala.; Ambassador, Raleigh, N. C.; Levon, Weldon, N. C.; Florida, Tallahassee, Fla.; Carolina, Goldsboro, N. C.; Rex, Sumter, S. C.; Bailey, Wilmington, N. C.; Wildwood, Wildwood, Fla.; Apopka, Apopka, Fla.; Royal, Summerville, Ga.; Liberty, Hinesville, Ga.; Loop, Mobile, Ala.; Fort, Chatsworth, Ga.; Greenland, Greensboro, Ga. (*Reported by Wil-Kin Theatre Supply, Inc., Atlanta.*)

SOUND EQUIPMENT

Filmarte, New York City; Bowie, Ft. Worth, Tex.; Arcadia, Wellsboro, Pa.; Rio, Joliet, Ill.; New, Norwalk, Ohio; Melrose, Pittsburgh; Beechwold, Columbus, Ohio; Park, Merchantville, N. J.; Strand, West Blocton, Ala.; New, Punta Gorda, Fla.; Strand, Crawfordsville, Ind.; Waller, Laurel, Del.; Royal, Meridian, Miss.; Rogers, Chicago; Star, Richmond, Va.; Grand, Fitzgerald, Ga.; Martin, Americus, Ga.; Martin, Roanoke, Ala.; Ritz, Talladega, Ala.; Main Street, Flushing, L. I., N. Y.; Upham's Corner, Dorchester, Mass.; Arcade, Baltimore; Forest, Baltimore; Patterson, Baltimore; Linwood, Baltimore; Gwynn, Baltimore; Fulton, Baltimore; Tauy, Ottawa, Kans.; Kal, Kalkaska, Mich.; Cine, Linton, Ind.; Florida, Ft. Myers, Fla.; Florida, Ocala, Fla.; King, Jacksonville, Fla.; Majestic, East St. Louis, Ill.; Moose, Elizabethtown, Pa.; Bonny Blue, Bonny Blue, Va.; Loomis, Chicago; Indiana, Indianapolis, Ind.; Circle, Indianapolis, Ind.; Village, Charleston, W. Va.; Harris, Avoca, Ia.; Carver, Birmingham, Ala.; Lyric, Culbertson, Mont.; Vogue, Orlando, Fla.; Hill, New York City; Zia, Los Lunas, N. Mex.; State, Winnemucca, Nev.; Palace, Farmerville, La.; Messick, Messick, Va.; Fairlawn, Pawtucket, R. I.; Ritz, Barnwell, S. C.; Harris, Hugoton, Kas.; Trans-Lux, Chattanooga, Tenn.; Vermont, Vermont, Ill. (*Reported by RCA Manufacturing Company, Inc., Camden, N. J.*)

BE A GOOD HOST TO YOUR PATRONS





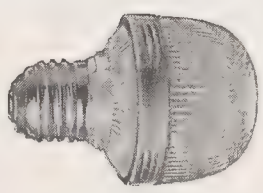
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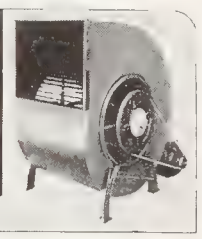
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MAINTENANCE INQUIRIES

The Catalog Bureau in this issue lists types of maintenance supplies, and for information concerning any of these, readers are requested to use the Catalog Bureau coupon as directed. Additionally, Better Theatres will be glad to answer questions concerning methods of cleaning, sanitation, etc.

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SEATING the auditorium

". . . no theatre can be better than its seating."



SEAT CUSHION DESIGN REDUCING PRESSURE IN AREA BEHIND KNEE

CHANGES IN the construction of the seat cushion to give the front edge the least feasible tension, have been made by the American Seating Company in their *Bodiform* auditorium chair. Additionally, three new models of chairs have been added to the American line.

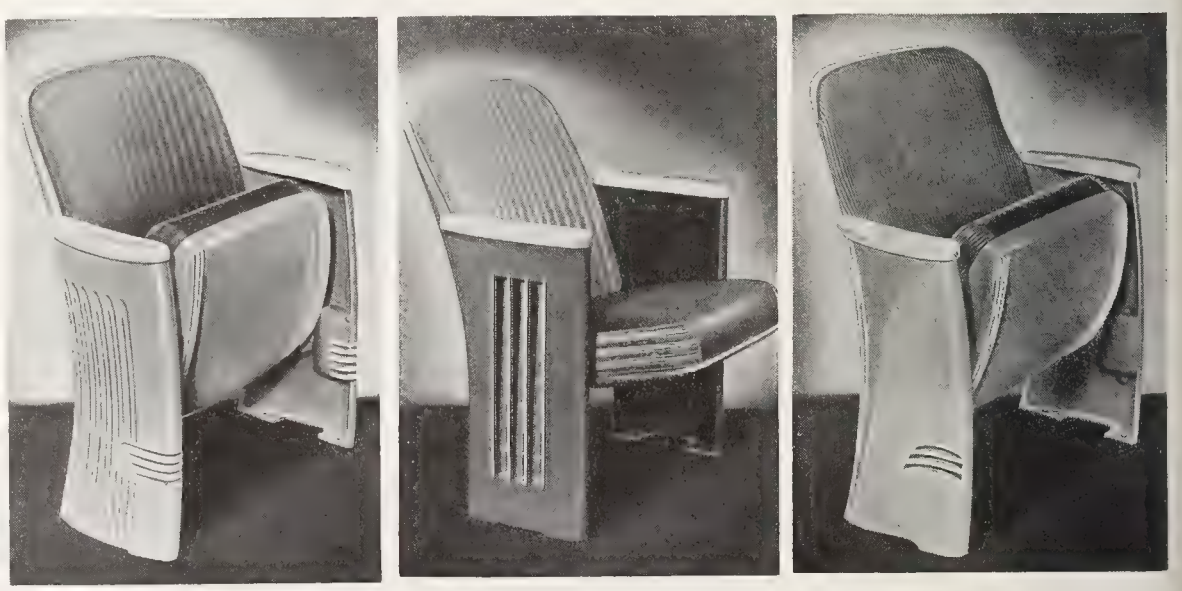
Posture and anatomical studies have of course been characteristic of the development of today's public seating of all types, with the impetus for this so importantly provided by the motion picture theatre that auditorium seating today is not the "opera chair" of old, but a *motion picture theatre* chair. The new *Bodiform* seat represents a refinement of the arch-spring cushion to conform to the high degree of sensitivity characterizing the leg area behind the knee —the *popliteal* region, according to medical lore. Undue pressure here interferes with circulation of the blood and also compresses the nerves so that the leg, as we say, "goes to sleep."

To prevent pressure having such a result, the *Bodiform* cushion has been rendered softer, made to have extra "give," at the edges than the former *Bodiform* cushion by reshaping of the foamed latex pad over the arch springs used in this type of seat; and the cellular formation of the pad itself has been modified to make it more resilient. In the reshaping of the latex cushion, the front portion has been made deeper to effect the greater resilience with, however, sufficient supporting area (*see accompanying illustration indicating this depth and the pressure required for full flexing of the cushion.*



The new models were added to the line, according to the manufacturer, to round it out with respect to the popular price ranges, and also to provide greater selectivity as to style. Two new chairs, called the "Zephyr" and the "Commodore," are placed between the *Bodiform* and the *Avion* on the basis of cost. All have blonde wood arm rests and standard American hinge construction.

Two of the new models utilize features of the established two. The "Zephyr" has the seat of the Avion and the back of the Bodiform; the end standard styling, however, is like that of neither, being straight and vertical of line. The "Commodore," on the other hand, has the Avion standard and back, while the seat is that of the Bodiform. The third chair in the new group, called the "Zenith," is essentially the "Zephyr," but has a specially designed short back to make this model specifically adapted to balconies.



The "Bodiform" chair with new deeper and softer front edge cushion, and two of the new models of American chairs—the "Zephyr" (center) and the "Commodore".

by BEN SCHLANGER
Theatre Architect and Consultant



Theatre PLAN & FORM

EXIT AND AISLE LIGHTING

THERE IS already a definite trend to change the color of exit box lighting from red to green. The Theatre Design Sub-Committee of the Society of Motion Picture Engineers has endorsed this change, and the authorities of the States of Connecticut and Pennsylvania are also in favor of it.

The green recommended is the same as the shade used in the traffic signals standardized by the American Standards Association. This color has proved suited to legibility, is also easier on the eyes, and is less objectionable than red when seen in the field of vision containing the motion picture screen. Any other lighting used in the auditorium during the picture projection period should be more or less neutral in color, such as the color given off by the ordinary light sources.

Green Move Neutral

Not only is this color desirable generally for such auditorium light, but it is also the proper background for making the green of the exit lights have sufficient contrast. Neutral color for lighting is also important because stronger colors distort the color values of Technicolor pictures. The daylight and white fluorescent lamps, for example, really have too much blue in them for projection period auditorium lighting; they of course are excellent for house lighting. Sources or devices which produce strong color lighting may be used effectively in the auditorium during intermission.

Downlighting for Aisles

Wherever possible, it would seem desirable to use a simplified type of downlight to illuminate the aisles, instead of using end standard lights. Chair lighting creates contrasty bright spots of lighting on the aisle carpeting and end standards. While it does light the floor of the aisle, it does not light the actual entry into the rows of seats. Many people sitting in the end seats at the aisle are annoyed by the spottiness of chair lighting. Chair lighting also requires much wiring in concrete floors.

The only disadvantage in the use of downlighting is the difficulty of reaching the fixtures for re-lamping, but the effect is desirable enough to warrants the installation. For downlighting you need only about 50% of the number of light sources required by chair lighting. The wattage used by the downlights is approximately 15 watts, not much more than the 10 watts required by chair lighting.



Redo Upholstered Heywood Wakefield theatre chair in Madison Square Garden

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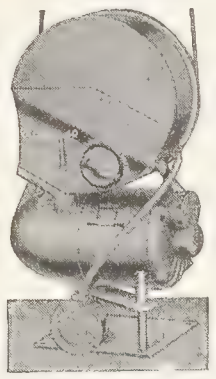
¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre planning. Better Theatres' Service Department annually deals with hundreds of inquiries regarding planning problems.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of licensed architects and Better Theatres cannot supply working plans, design sketches, etc.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

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A LINE O' LAW OR TWO



Obligation to Deny Admission

By RUDOLPH ALLEN

Member New York Bar



IN this age of Bingo, Bango, and Dungo, and particularly in any period of economic strife and financial depression, the problem of exhibitors is to discover new ways to get customers into the theatre. Sometimes, however, it becomes necessary to keep customers out of the theatre! And the exhibitor may rightfully ask: What are the rights involved? When can exclusion take place? What duties, if any, are owing to the customer from the owner? If he is permitted to exclude, when and under what circumstances may he do so?

Unquestionably, before statutes were enacted and during the period known as Common Law, no right existed to any person to claim admittance to a theatre against the will of the owner. This rule has not been changed by statute and remains the law today.

The owner of a theatre has the right to adopt reasonable rules and regulations in the conduct of his business, which is a private business, and he has a right to govern it so far as the public is concerned, by such rules as he may see fit to make, and to exclude whom he desires.

A theatre ticket is merely a license issued by an owner as evidence that the holder has the right to admission at the time mentioned. It is a contract and subject to the same conditions which may be imposed on any other contract, and carries with it the right to revocation for violation of any of the terms set forth on its face. Thus, for example, one may be refused admission if the purchase of the ticket was made other than at the box office.

In New York, as well as in many other states, a person may be excluded from a theatre for any reason under the sun, except one of discrimination by reason of race, creed or color (Civil Rights Law). Thus, the exhibitor may exclude a critic who displeases him.

It may readily be seen that the law has given strong rights to a theatre owner to the effect that at his whim, fancy or caprice he may exclude whatever person or persons displease him; but as is usual in rights conferred by law, there are also penalties that go with it.

Thus, in a recent case (Daniels vs. Firm Amusement Corporation, 285 N. Y. Supp., 557), there was presented the unusual situation of a theatre owner being charged with negligence by reason of the fact that he failed to exclude an inebriated person from the theatre. The decision of the court was predicated upon the fact that, since the owner has the absolute right to exclude, it is his duty to use that right for the protection of the public, and his failure to do so will make him liable for damages. In the Daniel case the facts were as follows:

> "The plaintiff attended the defendant's theatre. Before entering, she stood in line. An unnamed individual was on the same line. His behavior and instability plainly suggested intoxication. He was admitted in advance of the plaintiff.
>
> "Upon entering, seats were not available and the plaintiff had to wait in the lobby. The unknown person was again observed in the lobby, continuing to exhibit additional familiar symptoms of apparent inebriety.
>
> "The plaintiff had been standing in close proximity to the stairs. Without warning, the stranger retched and spewed out, and the plaintiff found herself an unenviable target. The plaintiff charged the theatre owner with responsibility for this invasion of her person. The jury awarded her a verdict."

The court sustained the findings of the jury strictly upon the proposition of law that, since the owner of a theatre has the absolute right of excluding whomsoever he pleases, it is his duty to make certain that he exercises that right whenever necessary and, in this way, exclude those persons who might in any way become objectionable to other customers or endanger the health or the right to entertainment of the other patrons in the theatre.

There is a further point to be remembered, and that is this:

If a theatre owner wishes to avoid a lawsuit when he excludes a person from his theatre, he must be sure that he returns to the customer the price of the ticket. That is all that he is required to do, since it is the law that one who is excluded from a theatre cannot recover for humiliation or disappointment, but only the price of the ticket.

ACOUSTICS in Form & Decoration



by
C. C. POTWIN
Consultant in Acoustics

FREQUENCY FACTORS

TO CONTINUE the discussion of materials begun in the January 11th issue, there are two ways to proceed with the acoustical divisions of theatre planning in order to develop a specification which may be considered strictly competitive. If the architect is sufficiently familiar with the science of acoustics and the planning of treatment for the theatre, he may make the necessary computations, determine the efficiency of treatment required for various surfaces, and list the sound-absorption coefficients thus indicated as essential, at different frequencies, in the materials to be used on these surfaces.

On the other hand, if he prefers expert advice on the treatment and on the preparation of the acoustical section of the building specifications, the architect may solicit the services of a consultant in this field, who will complete this part of the work for him. In either case, no reference should be made to specific types of materials.

Amount of Absorption

Assume, for example, that the analysis reveals a total requirement of 1,000 units, or sabins, of acoustical material for the theatre. The question arises, "At what frequency do we need this 1,000 sabins of absorption?" If the usual type of computation is made by the Sabine or Eyring formula, *the* 1,000 *sabins will be the amount of absorption needed at* 512 *c.p.s.*

We cannot stop at this point in the calculations, however, *because the analysis at this single frequency will not give a comprehensive result.* A similar computation must be made for other important frequencies of sound which are to be reproduced in the theatre. The procedure is not complicated and it represents the only possible way to reach the heart of the problem.

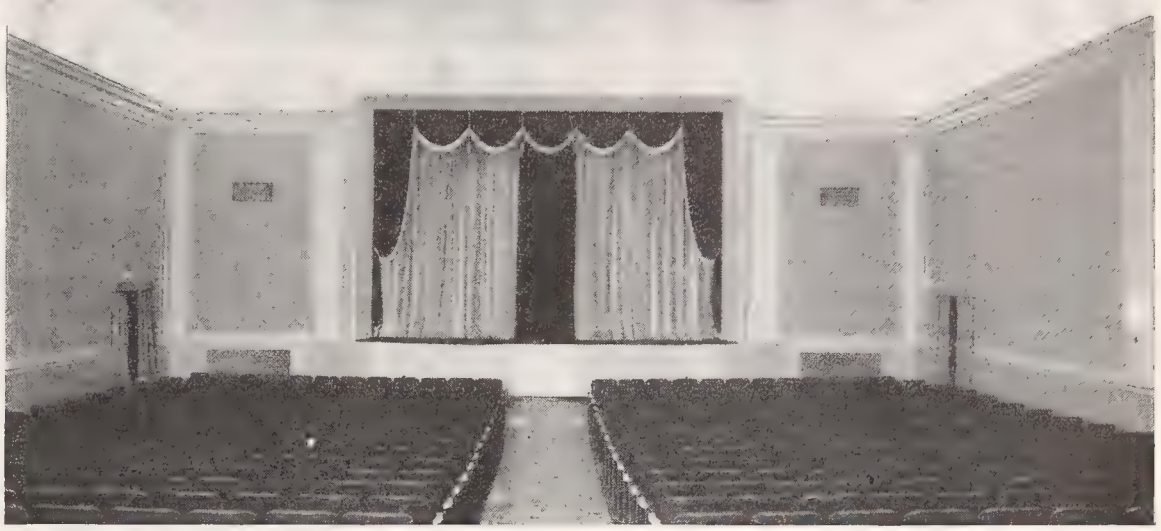
Needed Data Available

Most types of seats, carpet and wall finishes have been tested for their sound-absorbing properties. The results of these tests have been reported, *not only for one frequency* but for a number of frequencies, usually at octave intervals from 128 to 4,096 c.p.s. *Similarly, complete data have been published on the desirable times of reverberation at all of these frequencies.*

Is there any reason, therefore, why these other values should be overlooked, and the analysis confined to only a single frequency, when by using the accepted formulae, the computation can easily be extended to include these other frequencies?



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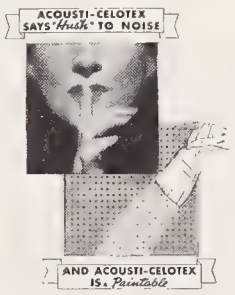


Acousti-Celotex ceiling, Celotex Interior Finish walls in Lee Theatre, Lee, Mass. J. P. Hampson Co., Pittsfield, Architects

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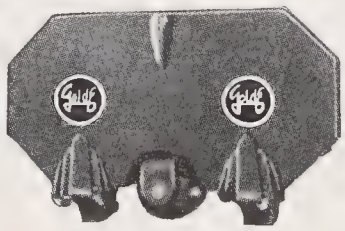
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*The word Acousti-Celotex is a brand name identifying a patented, perforated acoustical fibre tile marketed by The Celotex Corporation.

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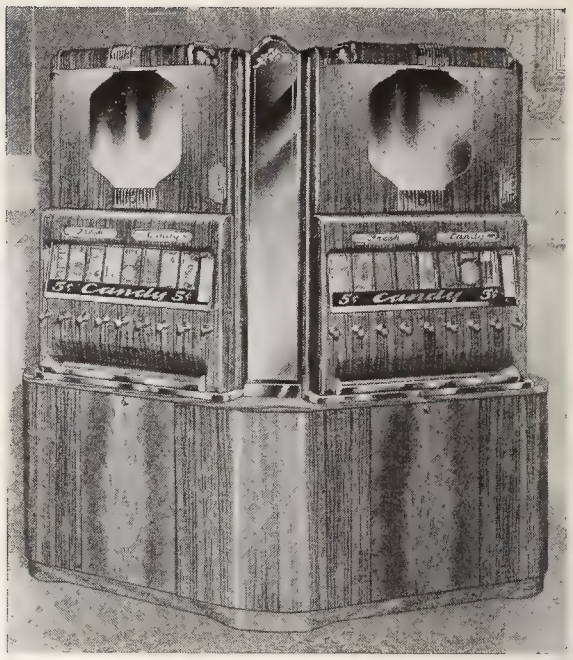
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THE VENDER-VANE

. . . A DEPARTMENT DEVOTED TO CANDY AND POPCORN SALES AND VENDING OF ALL KINDS FOR EXTRA THEATRE INCOME

■ ■ ■



A new double-unit automatic candy vending machine developed especially for theatres by the Stoner Corporation of Aurora, Ill. This type provides a total of 16 columns, or space for 320 bars of candy of the popular brands, while there is a storage compartment in the base, accessible from the front. Noiseless in operation, the mechanism includes a slug-detecting device. Attractively designed, with a base of simulated wood and three mirrors, the cabinet is lighted, for display of the candy and illumination of the operating panel, with fluorescent lamps, which do not produce appreciable heat.

The Way to Good Profits in Theatre Refreshment Selling

• Vending occupies the position in the theatre of a service to patrons, yet one returning worthwhile extra income — if the theatre's management is interested in making it so

THERE ARE worthwhile profits in the vending of confectionery in the theatre, otherwise concessionaires would not be so anxious for theatre locations—*but* like any other phase of theatre operation, candy and popcorn vending requires business-like attention. That is to say, even though the exhibitor's main interest lies in the merchandising of theatrical entertainment, he cannot allow the confectionery vending end of his business to run itself altogether. This takes less, but at least *some* merchandising, too.



It is precisely here that the concessionaire raises a point in his own favor. Anxious to retain his good locations, he will argue that the theatre operator is not likely to get as much out of the refreshment sales handling them himself as when he farms this end of his business out on a percentage basis to a concessionaire, who knows this field and gives it his whole attention. Now this can be true, of course; whether it turns out that way in any instance depends, generally speaking, on whether the exhibitor takes active interest in vending, or whether he merely sets up a machine somewhere in the theatre and, except for routine restocking, ignores it.

Little enough effort is required, so that confectionery vending need be no intrusion on the main functions of the theatre, while the concessionaire's percentage is large enough for the theatre operator to be interested in putting it into his own pocket. But the concessionaire can do a better job *if* the theatre management won't give it at least the minimum effort that maximum sales require.

While there are a number of classes of vending adapted to the conditions of theatre operation, this article is concerned only with the major one—refreshments, which in turn may be divided into *candy, popcorn* and *beverages*. In either case, the kind of equipment used is importantly associated with gross sales and net profit. Location with respect to traffic is another fundamental factor. Then there is the matter of quality and popularity of merchandise to watch. Other factors, consisting largely in operating details, are accurate (though not necessarily complex) bookkeeping, stock checking, promotion, etc.



A newcomer among refreshments that can be sold effectively and conveniently in the theatre is the popular beverage. Above is shown a Bally vender in the Oriental theatre, Chicago, which automatically dispenses a cold, freshly carbonated cola drink in a paper cup.

The Equipment Itself

With the rapid growth of confectionery vending in theatres, candy and popcorn machines, and display counters have been developed expressly for theatres. This is particularly true of candy machines and showcases, which are located in foyer areas, while popcorn is normally dispensed in space immediately associated with a lobby or vestibule. With the latter, prominence is readily attained; with candy equipment, however, the problem is to achieve effective *noticeability,* so that the purchase of candy may be suggested to patrons who otherwise might not think of it, *without emphasis* on such facilities, for after all the theatre is not a confectionery shop. Automatic candy venders, and display counters and cases, have therefore been designed to harmonize with the theatre interior rather than to be obtrusively conspicuous; and also to avoid any suggestion of a "slot machine" or of a store. The whole character of the equipment should emphasize the idea of *service,* rather than that of salesmanship. Such a distinction between *theatre* equipment and that for candy sales elsewhere once was not made, hence there is a certain amount of vending equipment in theatres which is hardly in keeping with its place and purpose. Nothing can discourage candy sales more than an out-of-date, down-at-the-heels-looking dispenser.

Additionally, vending equipment has been greatly improved just during the last year or two. Machines today give a high

degree of protection against loss from use of slugs. They are lighted so as to give full value to the display, yet with fluorescent lamps which do not produce heat damaging to the candy. It even is possible to obtain open display racks or counters so equipped that cool air is blown over the candy.

Showcases of course have the economic disadvantage of requiring an attendant; however, the psychological influence of an attendant may be sufficient to overcome this added overhead, while the attendant can also handle operating details. This method also permits a wide choice of merchandise.

Some substantial choice of merchandise should be provided for in the design of an automatic vender in a theatre. This is not true of some other locations—in a factory, for example, a worker, hungry and "fagged out," or a motorist stopping at a gas station while on a long trip, is not likely to be very "choosey." But a theatre patron is usually a person who is bent on recreation, possibly not long after lunch or dinner.

Locating the Equipment

The location of the candy sales equipment is the principal means of giving such facilities the degree of prominence that it can properly be given in a theatre. While its physical character blends it with the general environment, it should be placed where it nevertheless will surely be noted on entering. If such a location can also bear a similar relationship to principal lanes of *outgoing* traffic, so much the better; at any rate, the fact that patrons may not be interested in candy until *after* they have spent two or three hours in the theatre, should be taken into consideration.

The importance of location advises that it be chosen with great care in reference to traffic lanes, and should one location seem to be less productive than expected, other points in the theatre should be experimented with. Much may be done, of course, in the planning of a theatre to provide effective locations for candy vending facilities, often in decorative recesses or alcoves, with subdued but interesting lighting effects. And in any case, effort should be made to avoid having such equipment stick out clumsily, like a sore thumb.

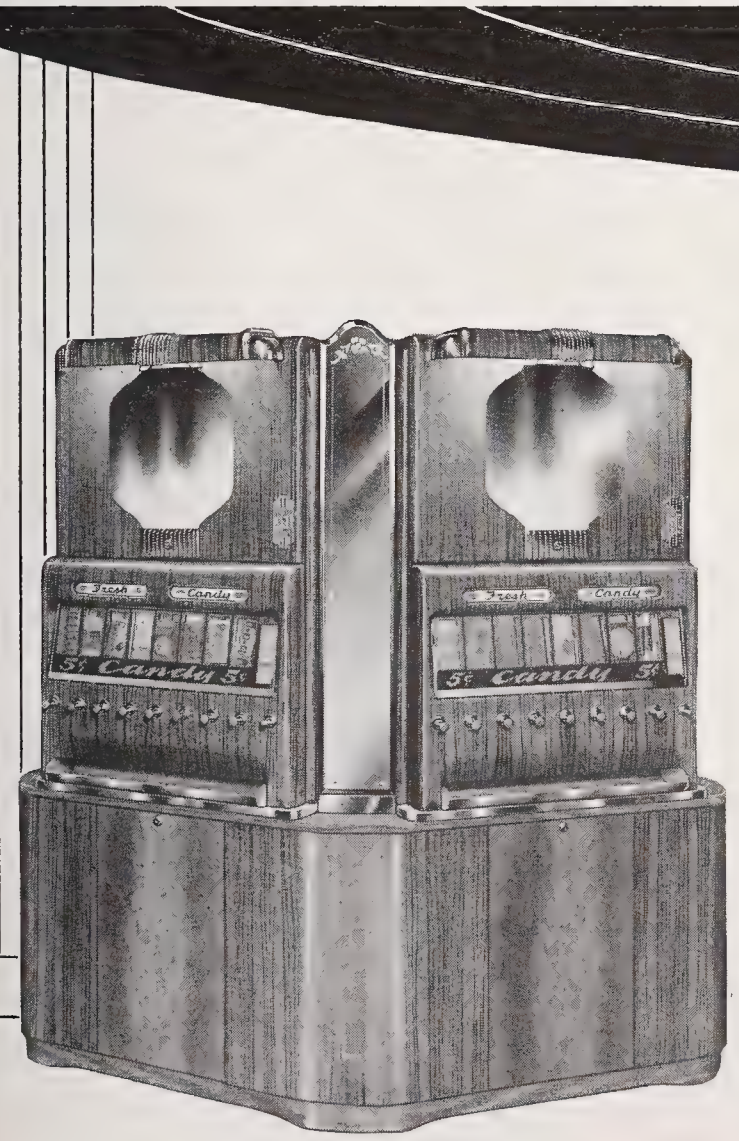
Having provided for a good selection of merchandise, management is only expressing the minimum interest necessary to consistently profitable candy sales when it keeps close tab on *what sells* and what *desn't*. Probably any brand of candy would sell in time, but slow sales tie up money and space that might be occupied by good-sellers, while they invite loss from spoilage. In general, the widely advertised, popular brands of candy bars are good-sellers; that is no reason, however, for making only a casual discrimination among them. One may sell well, another might sell better. The moral is—*experiment*—test out a likely-looking bar with a small quantity.

Analyzing Brand Sales

Another interesting phase of the matter which concessionaires point out is that the best-selling bar may, in time, become the poorest. Therefore close watch of sales and inventory should be kept so that the management is aware of any sloughing-off in good time before re-ordering.

Except for promotion, which will be dealt with later on in this article, these are the basic considerations in making candy sales a really worthwhile source of extra income to the motion picture theatre. The profit on candy is good—from 40% to 50%—but leaks can drain it off, indifference on the part of the management to this phase of operation can reduce its significance. Confectionery vending is, of course, to be considered a service to patrons. But *interested* management can make it pay, not only for itself, but for a sizeable share of the general operating overhead.

[*The next installment, to appear in the March issue of Better Theatres, will deal with popcorn vending and also promotional methods.*]



Modernize

WITH THIS NEW, MORE BEAUTIFUL

Univendor

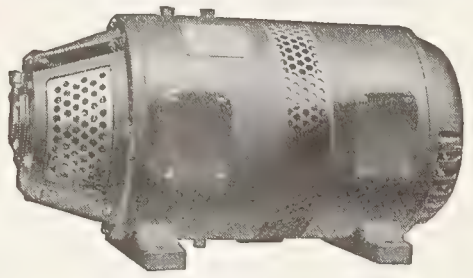
Out-of-date vending equipment has no place in the modern theatre — not when you can enjoy all the advantages of this smart, completely new Univendor. This DeLuxe candy vendor is styled to enhance the beauty of the most luxurious surroundings. It offers a wider selection, large capacity, has heatless fluorescent lighting, trouble-free operation, is tamperproof and equipped with positive slug detection. Investigate this truly superior vendor for your theatre today.

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Equipped with positive slug detection
Tamperproof
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State Candy Machine Taxes

THE LAW MAKERS have found a new source of revenue in the mechanical games, juke boxes and automatic venders which have come into increasing use during the past few years. The theatre is affected principally by taxes or fees applying to confectionery vending machines. While many cities charge fees for the operation of candy machines, under widely diversified regulations, they are ignored by some States which tax games and phonographs. Following is a summary of the annual State fees on automatic candy venders:

Alabama—Machines operated by a nickel or larger coin, $8 per machine.

Arizona—A 2% sales tax on sales.

Arkansas—Machines operated by a nickel or larger coin, $2.50 per machine.

California—Tax 3% on gross sales.

Delaware—License $1 per machine.

Florida—License fee of $5 per machine.

Georgia—Tax of $25 per machine.

Illinois—Machines subject to personal property tax, gross to 3% sales tax.

Kansas—A 2% sales tax on gross sales.

Louisiana—License fee governed by law controlling occupational licenses, therefore varying.

Mississippi—Tax of $10 on each vender operated by nickel, plus license fee of $20 on operator.

New Mexico—Gross sales subject to 2% sales tax.

North Carolina—License fee of $1 per machine (except for machines exclusively vending candy containing at least 50% peanuts), plus whatever occupational fee specifically applies to the operator.

Rhode Island—Machines subject to personal property tax only.

South Carolina—Tax of $10 on each machine operated by nickel or more.

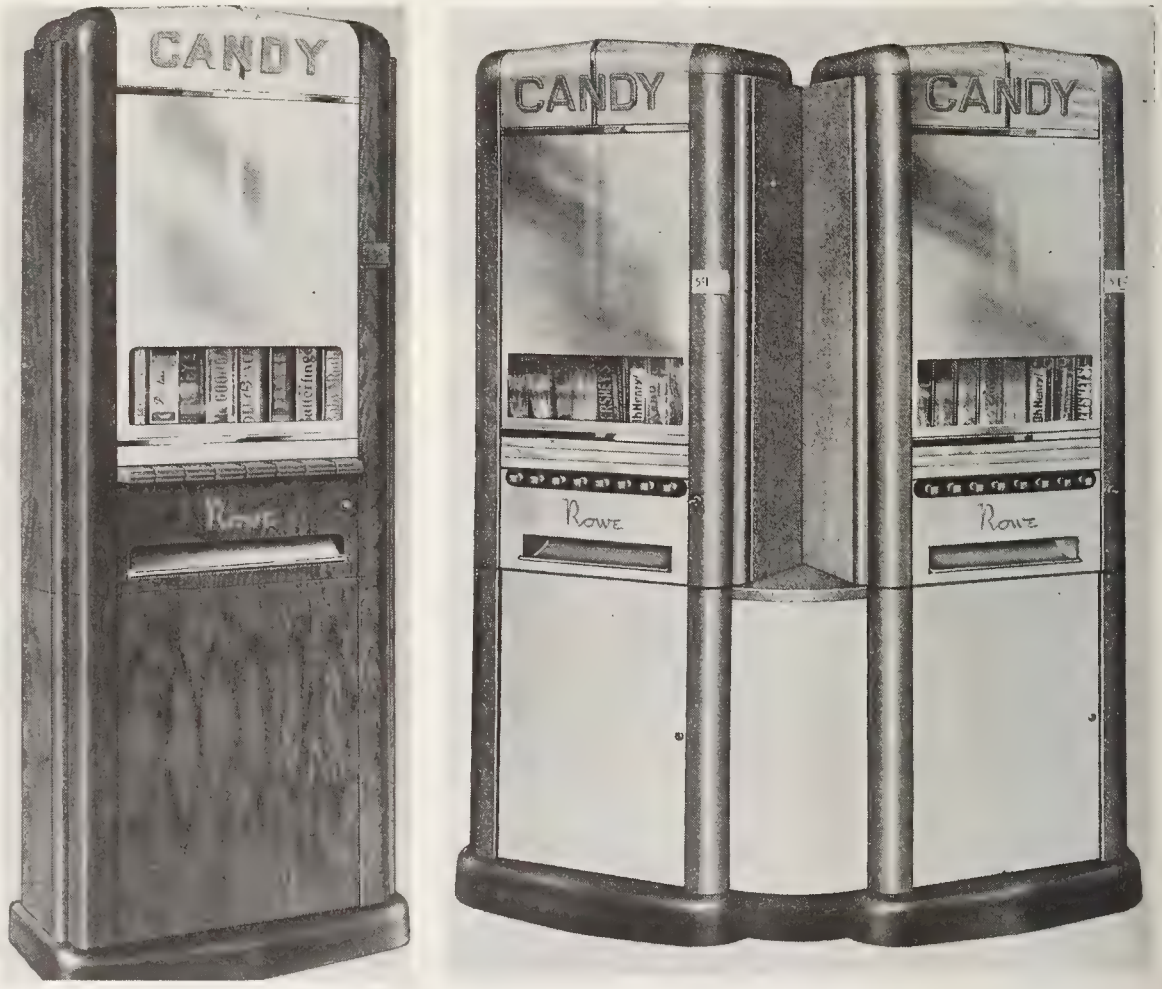
Texas—Fee of $2.50 for each nickel machine.

Vermont—Operation license fee of $200, and a tax of $5 on each machine.

Virginia—Tax of $5 on each machine.

Washington—Gross sales subject to Retail Sales Tax and Occupational Tax.

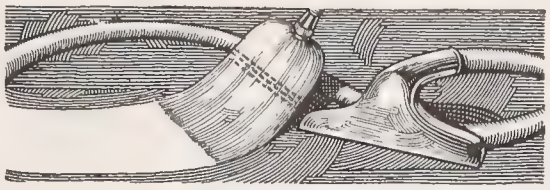
West Virginia—Tax of $5 per machine.



A single and dual type of automatic candy vender designed particularly for use in theatres by the Rowe Manufacturing Company of Belleville, N. J. The physical construction of the machines features large capacity, variety of display, ability to handle oversize bars (up to 8 inches long, 2 inches thick and 3 inches wide); easy loading, and the use of stainless steel in place of chromium to assure immunity from tarnishing. The total capacity of the single-unit machine is 120 full-size bars in 8 different varieties. Servicing does not require removing the front of the device, but merely opening and re-closing a hinged door. A single-stroke lever instantly moves all the trays to loading position. Trays are smoothly rounded for rapid loading and to avoid torn wrappers or scratched fingers. Convenience in servicing is further promoted by the ample space provided between trays. Heavy gauge automobile body steel is used to assure sturdiness. The machines are finished in dark grained walnut, trimmed with stainless steel and marbeled plastics; both in color scheme and in their modern lines, they are intended to fit in with today's foyers and lounge areas. A slug rejection device, and generous mirror space above the candy display, are other features.

CLEANING AIDS & METHODS

■ ■ ■ including
DEODORIZATION
AND SANITATION



Sanitary Services to Aid Promotion of Patronage

By GEORGE SCHUTZ



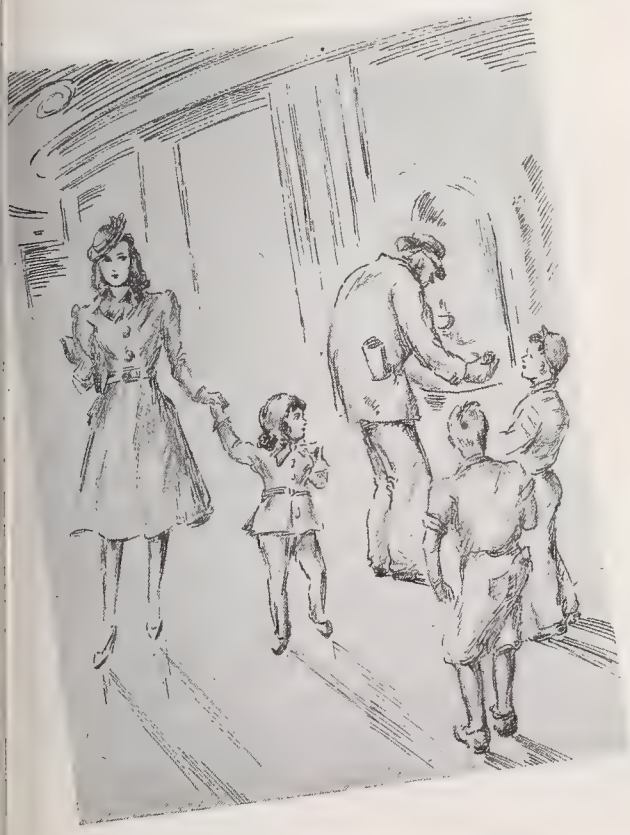


PHOTOS TAKEN AT ROXY THEATRE, NEW YORK, BY STAFF PHOTOGRAPHER

● People — awaiting admission to a motion picture theatre — culturally, socially a cross-section of America. They are the film's vast public. . . . And do you see Mrs. Pernickety? She's there—with her fear of dirt and germs!

HAVE YOU a Mrs. Pernickety in your community? If not, your's is a pretty special motion picture patronage, marked rather definitely by characteristics not popularly associated with refinement. For Mrs. Pernickety is bound to be in any average motion picture theatre audience—she and many like her, young and old, male as well as female, though it is plausible that the type will be encountered largely among women. The women of course impose their attitude, through constant warnings, upon their children.

Our Mrs. Pernickety identifies the squeamish personalities—people that are over-fastidious about their person, highly sensitive to any suggestion of uncleanliness, frightened by the slightest contact with persons or objects that seem to be possible sources of disease. Mrs. Pernickety's children have had more warnings drummed into them about germs than about their lessons in school. They may even have been admonished not to let grandpa kiss them on the mouth. And like as not they



can't remember when, before they started off to the neighborhood theatre for their Saturday afternoon movies, mama forgot to tell them to avoid drinking from the bubbler fountain, and—this especially to little Jane—to go to the toilet at home, before leaving, so that this will not have to be done at the theatre. As for Mrs. Pernickety herself, she would not think of doing what she thus admonishes her children not to do.

It does no good to say that such people are a trifle screwy. They are part of the public; to many a theatre—downtown first-runs in cities, houses in fine residential and suburban areas—they are a very important part. And *they* don't think they are screwy; quite to the contrary, they regard themselves as the most cultured and best informed members of society.

Even in groups whose speech and clothes do not suggest ultra-refinement, we find squeamish people. They may not be "pernickety" about everything, but they have pet repulsions amounting to phobias. Fear of dark auditoriums, in which they might sit next to men of undesirable type, is a common trait of women. Dread of public and semi-public toilet rooms is another. Agitation concerning venereal diseases, which has reached the public press with considerable candor during the past year or two, doubtless tends to make the average non-private toilet suspect to many more people than formerly.

Fear of Bubblers

Few motion picture theatres have audiences that do not represent a pretty good cross-section of society. Look over your patrons during any performance. All honest folk, more than likely, but certainly of widely divergent habits, attitudes and reactions, of vastly different training and environmental influences. Mrs. Pernickety takes note of them too, and in observing certain persons at the drinking fountain where there is only a bubbler, she develops the habit of waiting, when thirsty, until she gets home for a drink, or of getting a cola beverage of some kind at the nearest drugstore.

Such squeamishness is of course her own hard luck. Unfortunately, she and all her kind are wont to criticize the theatre rather than themselves, and it thus becomes easy for them to classify the motion picture theatre as a source of entertainment a bit too vulgar for more than occasional, casual notice. Screwy? Yes—but Mrs. Pernickety and her cousins are too many people for the motion picture business to laugh off. The greatest field of potential increase in

regular patronage lies among the very social groups to which they belong.

The original type of bubbler for drinking fountains *was* a germ carrier. Then guards were developed. But the layman doesn't recognize a bubbler guard. He sees only a spout of water over which the mouths of many people of all types and classes is opened in close proximity to the bubbler itself. That's enough to scare away the squeamish. Nor is their repulsion solely a matter of germs. It's the *idea.* There's something nasty about it.

The solution is of course a combination bubbler and faucet fountain with a container of individual paper drinking cups located beside it. These cups can be made available by means of a dispenser operated by a penny, but there are good arguments against levying a charge for such inexpensive service. Patrons feel they have a right to get a drink of water under sanitary conditions, and paper cups are cheap enough.

There is, moreover, always the possibility that the coins in one's pocket may not include a penny, and the matter is hardly important enough to go through the bother of getting a larger coin changed. Thus a feeling of annoyance and resentment may be aroused, particularly in persons of cantankerous disposition.

On the other hand, convenient access to individual cups, free, immediately demonstrates the thoughtfulness of the management, its business-like awareness of distinctions among its patrons, its desire to be the good host to all.

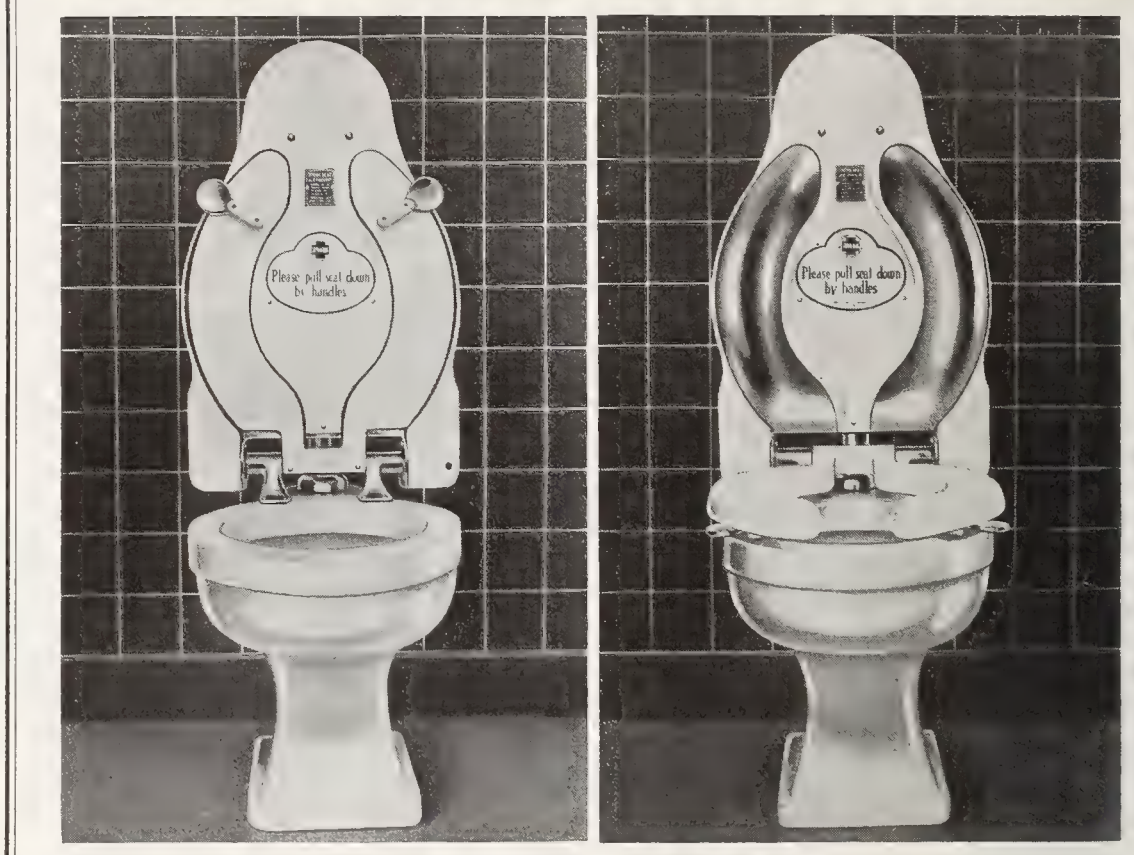
Restroom Sanitation

It isn't only the Pernickety family that doesn't like a dirty theatre; the Pernickety's, however, are especially critical. Patrons can't always discern dust and soil in foyers and auditoriums; but in toilet rooms conditions and attention are such as to make uncleanliness immediately noticeable. This article is not concerned with the general maintenance of toilet rooms, so here we may merely make note of the fact that with respect to odors as well as appearance, there can be no substitute for cleanliness.

Viewing toilet room conditions from the point of view of the Pernickety's, however, even the appearance of general cleanliness is not too reassuring so far as water closets are concerned. These are always associated, in such minds, with specific forms of contamination. Prior to the development of the Sterilamp we had nothing but an odor of disinfectant with which to offer reassurance here, but a new application of this Westinghouse development now can provide such reassurance visibly.

Perfected a little over a year ago, the Sterilamp, which emits ultraviolet radiation, is now widely used in hospitals in various ways for the reduction of the bacterial content of the air. Its application to toilet seats has been made by the Sterilseat Corporation of New York in a device now to be found in a number of theatres and in many hotels, hospitals, department stores and industrial plants.

The Sterilseat is exposed to the ultraviolet radiation at all times that it is not in use (*see accompanying illustrations*). The seat itself is of Alzac aluminum in the sanitary horseshoe shape. When approached it is vertical against a lamp-holding structure, or cabinet; lowered by a touch of either of two handles, it breaks the electric circuit on descending; upon release, it automatically rises to the vertical position, turning on the lamp. The radiation is harmless except to disease-causing bacteria and other micro-organisms. Consuming less than 22 watts per hour, each lamp costs under one cent for 12 hours if operated continuously, this calculation being based by the manufacturer on an average rate of 3½ cents per KWH.



Actual photographs of the Sterilseat as it is installed. The left view shows the seat up, against the Sterilamp cabinet; the other shows it in lowered position, the lamp automatically turned out.

Sterilseat equipment can be installed on any standard fixtures. Suitable electric circuit outlet must of course be provided for. The standard equipment is designed for alternating current, but it can be adapted to direct current.

In considering the use of ultraviolet-sterilized toilet seats in theatres, the exploitation possibilities—to use the word exploitation in its ordinary sense, not as meaning extravagant advertising and ballyhoo—immediately assert themselves. In the first place, installed in theatres distinguished by location, or by size and appointments, or by clientele, from others in their general competitive areas, such equipment emphasizes the possession of out-of-the-ordinary facilities. Then, regardless of any competitive situation, the assurance of absolutely sanitary conveniences is itself an asset. Although regular patrons would quickly become aware of them, they are, despite their delicate character, entirely admissible, it would seem, to minor, dignified reference in attraction advertising in newspapers, and in programs and house organs. For example, a small block of type in newspaper layouts, or a boxed paragraph in programs and house organs, along the lines of the following:

"Sanitary Restrooms—our restrooms are equipped for absolute protection with germ-killing light rays."

Permanent placards for compartment doors are available, to call attention to the feature and to explain to patrons the protection given.

Catering to the motion picture public means attracting and giving studied service to a mass of people as diverse as humanity. Some theatres come pretty close to having one kind of people in their patronage, but by and large a motion picture audience represents just about every variation that biological processes and divergent social environments can produce. A good many of the people making up theatre audiences are still willing to follow others more or less indiscriminately at the drinking bubbler and in the restroom, but what with the preachings of medicos and health departments, their number gets smaller every day. And there's always Mrs. Pernickety.

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" . . today the theatre must assure its public breathing comfort."

How and When Well Water Is Effective for Air-Conditioning

By J. T. KNIGHT, JR.

THE EXPRESSION *well water air-conditioning* is used today by many in a very ambiguous manner. Some refer to well water air-conditioning when they use well water through the condenser for condensing purposes. In reality, we have true well water air-conditioning when well water is used in direct dry coils, or by air washers in direct cooling of the air before delivery into the air-conditioned space.

Because of the operating cost in connection with air-conditioning, well water air-conditioning in its true sense is very desirable. Even the use of well water for condensing purposes has many advantages; however, there are many difficulties in planning to use well water in any phase of air conditioning.

Most of the water obtained from wells is rain water which has seeped through the various surface layers of the earth. Such water of course seeps downward until it reaches the rock or clay stratum that is impervious to water. As a result the porous layers of earth above becomes saturated with water. Because there is always a lateral or sidewise seepage as well as downward seepage, the upper level of the water is at some distance below the earth's surface. Such water is referred to by geologists as ground water. The highest point of such ground water is referred to as the water table, or the ground water level.

Its relation to the earth's surface varies of course, and even in the same strata of water, the level of the ground water will follow very much a similar curve to the conformation of the surface of the earth.

In the southern part of the United States the ground water level is only a few feet below the earth's surface. In swamps the ground water level coincides exactly with the surface of the earth. The surface of ground water, as referred to above, is not level as the surface of a lake is; because of the friction within the ground strata themselves the water under the surface of the earth does not maintain its own level even though it attempts to do this.

Much of the water filtering through the earth is retained by water-bearing sand and gravel and by fissures in rock. These strata present the resistance which prevents the ground water level from being regular and makes it conform closely to the surface of the earth. As a rule the water table is closest to the surface of the earth in valleys.

Getting a Well Drilled

Many of us have often heard the term "artesian wells" and to most of us it gave the idea of a self-flowing well. Artesian wells are not entirely satisfactory for air-conditioning without the use of a pump as their pressure varies, and under their natural pressure they very seldom produce enough water for air-conditioning purposes. Therefore we can discard artesian wells unless a pump is used as a means for supplying water.

The commonest type is the drilled well. Such wells must be cased their entire depth with steel pipe. There are times when a layer of rock may be reached, in which instance the casing may be omitted and it is generally good practice to drill through the rock with a smaller bore than was used for the casing.

A very simple form of specifications which has proved quite satisfactory is as follows:

"The contractor will provide all tools, materials, including column pipe and complete pump motor, starter, scaffolding and rigging, etc., for driving or drilling this well to a depth so that not less than 200 gallons per minute of water is available for condensing purposes at the discharge of the pump at a pressure of not less than 45 pounds per square inch. The well must be driven to a sufficient depth so that the draw-down is not excessive.

"Column pipe must under no circumstance be less than eight inches in diameter. It must be threaded so that a double joint is provided. The column ends must fit perfectly on the inside of the coupling and the threads themselves fit tight. The column pipe diameter in relation to the pump shaft shall be proportioned or constructed so that there will not be a greater friction loss than 3 to 4 feet per hundred. Column pipe must be copper-bearing steel, coupling must be seamless steel.

"The well must draw its supply of water from a level of clean sand or gravel, and the water must be free from harmful contamination. After completing the well the contractor must operate the well so that all fine sand that is of a size to pass through the screen has been reasonably cleared from the well. After this process the contractor must take a sample of the water and at his own expense have it analyzed by a chemist or laboratory approved by the owner. The owner must be provided with three copies of that analysis.

"The owner must be supplied with three copies of the well log showing in detail the depths and thickness of various strata.

"The well screen must be substantially sunk in the strata bearing water. The screen must be of bronze with slots cut in it so that any sand once entering the slot will be drawn into the casing and not become lodged in the slot.

"The pump must be of the deep well centrifugal type, the bowl must be entirely submerged.

"The contractor will provide and install a gate valve the full size of the water discharge outlet.

"The motor for the pump must be three-phase 60-cycle and of a voltage characteristic of the power now supplied the theatre.

"The column pipe shall be at such height above the finished floor that the discharge head and motor will be one foot above floor level. The necessary concrete foundation for this mounting will be supplied by the contractor. Proper anchor bolts and sleeves will be set in this concrete foundation during the pouring of the foundation.

"The contractor shall mount the motor starter on the wall and make the electrical connection from the power distribution panel. The pump and well, complete and running, must be guaranteed for a period of one year."

Wells are not inexpensive. For instance, recent prices for digging a 150-foot well in

a location where it was highly improbable that it would be necessary to drill through any rock and including a deep well pump, are indicated by the fact that the low bid was $1,500, with an additional price of about $12.50 for digging beyond the 150-foot point. The well pump called for in this particular instance was 15 h.p., and the well was to deliver 250 gallons of water per minute. There was no guarantee, however, as to the *quantity* of water.

There is an interesting phenomenon to be found in the temperature of well water. The temperature of the surface of the earth changes of course with the climate and more particularly with the temperature of the air surrounding the earth; however, the various strata below the surface of the earth change much more slowly, primarily because of the insulation effect of the layer of earth above. The deeper into the earth, the smaller is the total annual change in temperature. Various authorities have estimated that at a depth of approximately 30 feet below the surface the annual change in temperature of the ground water is approximately comparable the entire year around.

Well Water Temperatures

The United States Geology survey has made estimates that the temperature of ground, which in this discussion means well water, at depths of 30 to 60 feet, is usually two or three degrees higher than the mean annual air temperature in the locality of the well; so if you are planning to dig a well, check with your nearest weather bureau and find out for a period of five or six years what the mean temperature has been, add three degrees to this and you will closely approximate the temperature of the water which you will obtain from the proposed well.

It is not unusual to discover that the water produced from the well is several degrees *higher* than the formula above given would indicate. At a depth between 60 and 100 feet one generally obtains the coldest water that can be obtained in that locality. From 60 feet on down the temperature of the water will generally rise about one degree for every 65 feet in depth beyond the first 60 feet. In planning air-conditioning with well water, whether we mean air-conditioning by use of the water in *dry coils,* or air-conditioning by using the well water in *condensers,* makes all the difference in the world in the feasibility of the scheme.

I want to emphasize that *quantities* of water and *temperature* of water is extremely important. In order to use water to cool air directly for air-conditioning, the temperature of that water must be at all times five or six degrees below the *dew point* of the air to be cooled. If this is not the case, you will get a cooling effect, but with high humidity. There are sections in the United States, especially Minnesota, Wisconsin, Michigan, New York State, and most of the New England States, where well water is at a temperature sufficiently low to use as a cooling medium. But generally outside of these areas the ground or surface water cannot be produced in sufficient quantities and at sufficiently low temperatures to serve as a cooling medium.

Condensing presents the same problem *except* that well temperatures as high as 72° will do a very satisfactory job of condensing, if plenty of water is available.

To summarize, if you are contemplating digging a well, my best advice is to dig the well first, put a water gauge on the output side of the pump and determine accurately the *quantity* and the *temperature* of that water. With this information any competent engineer can make a selection of equipment that would serve your purpose. *Without* this information, the best engineer can't do much more than guess.

You might sink a well and discover that the water is not of sufficient quantity and at a low enough temperature to use as a cooling medium, in which case there would be economy for you to use this water through shell and tube condensers. In some localities, because of the great number of wells dug, the authorities require a return well; the water that has been used for air-conditioning or for condensing purposes is discharged into the second well to be carried back into the earth for reuse. This particular situation has reduced in many localities the number of wells being drilled for air-conditioning purposes because the cost is almost as much to dig a *disposal* well as it is to dig the *producing* well. This situation occurs in those sections of the country where they have heavy rains and where the storm sewers are not sufficient to handle the quantity of rain water plus water disposed of air-conditioning plants.

In selecting the pump for your well, every consideration should be given to the deep well type that has multiple-stage capacity. These pumps may be either water-lubricating or oil-lubricating. I have found both types of pumps perform satisfactorily.

Another point for consideration in selecting the pump is that one should have enough horsepower so that there is adequate pressure head on the output side of the pump. Too many times wells have been drilled at great expense, then to save an extra two or three hundred dollars, a pump too small to produce the required pressure has been installed.

Cabinet Type Unit Heater for Exposed Locations

UNIT HEATERS especially designed for exposed installation in lobbies, enclosed vestibules and similar areas of the theatre have been developed by McQuay, Inc., of Minneapolis. This type is made in three styles—for wall, floor and suspended



installation, each with fan, motor and heating surfaces entirely enclosed (see illustration).

Each unit is equipped with two quiet operating fans to force the air through the heating element and through louvers into the room. All piping and electrical connections are made within the cabinet, so that the housing has no obstruction to mar its lines. The housing, or cabinet, is of steel with rounded corner and a finish of baked enamel. This model unit is made in eight sizes.

Authoritative counsel in your AIR-CONDITIONING, VENTILATION AND HEATING PROBLEMS—Free

. . . write Better Theatres, describing your conditions, explaining what changes you would like to make in your theatre to modernize your air supply system . . . or if planning a new theatre, outline your needs. Among Better Theatres' consultants is Mr. J. T. Knight, Jr., an accredited air-conditioning engineer who, additionally, has been in charge of the actual physical operation of theatres of all classes for over 20 years. . . . In preparing your inquiries please be explicit and as complete as possible in describing conditions. Address inquiries to—

BETTER THEATRES, Service Dept., Rockefeller Center, New York

about People of the Theatre

news of their activities reported from all sections — and briefly told.

The Morton theatre in Norton, Va., recently destroyed by fire, is being rebuilt, according to J. D. LINCOLN of the King Coal Theatres.

GEORGE STAMM of the El Sampanil theatre has arranged to remodel and reopen the Casino in Antioch, Calif.

MARCEL BRAZEE is the new district manager of Warner's Wisconsin theatres. Mr. Brazee succeeds JACK KEEGAN, who is now managing the circuit's Venetian in Racine, Wis., a post formerly held by Mr. Brazee.

R. E. CONRAD has opened his new Roxy at Wichita, Kans.

R. B. SMITH will erect a theatre at Chowchilla, Calif., at a reported cost of $30,000.

Standard Theatres has completely remodeled the outer and inner lobbies of the Strand in Green Bay, Wis., in addition to outfitting the house with new carpeting, redecorating the auditorium and installing flurorescent lighting.

The Elba thatre at Elba, Ala., was recently damaged by fire. Practically all of the equipment, valued at $5,000, was destroyed. DOZIER ROBERTS, manager, reports that he plans to re-open.

H. J. Griffith Theatres, Inc., plans to reopen the Cozy in Junction City, Kans. The house has been dark for over a year.

CHARLES A. DORSEY, who operated theatres at Santa Maria, Calif., died recently.

AUGUST C. BERHOLTZ, operator of theatres in West Bend and Two Rivers, Wis., has acquired the Gem at Platteville, Wis., and is renovating the house.

HARRY and OSCAR STIEFEL, former Philadelphia exhibitors, now operating houses in northern Pennsylvania, at Ephrata and Downingtown, have opened a new house, the Campus, in Lewisburg, Pa. The new theatre is the first motion picture house in the town, which is the location of Bucknell University.

DON WOLFF has remodeled the stage of the Plaza at Monona, Ia., and has installed new lighting as well.

TOM RILES has succeeded JACK FENNY as manager of Silliman's Avalon in Milwaukee. Mr. Riley formerly managed the Granada.

T. & D. Jr. Enterprises, with headquarters at San Francisco, will rebuild the Madera in Madera, Calif. The house had been destroyed by fire.

HOWARD BROOKINGS, owner of the Harris-Avoca theatre at Avoca, Ia., has secured for his house a late news service that will be presented Sunday, Monday and Tuesday of each week.

JOSEPH BLUMENFELD, operator of theatres in Oakland and Sacramento, Calif., has opened the Esquire in San Francisco. The house, formerly known as the Marion Davies, was subjected to extensive remodeling by its new owner.

WAYNE KIRNAN is the new manager of the World in Milwaukee, Wis., while JOSEPH P. KLAUZER, JR., is managing the Paradise in West Allis, Wis. Both are Fox houses.

HARRY ETTINGER, manager of the Golden Gate theatre in San Francisco, had charge of the San Quentin prison's New Year's show.

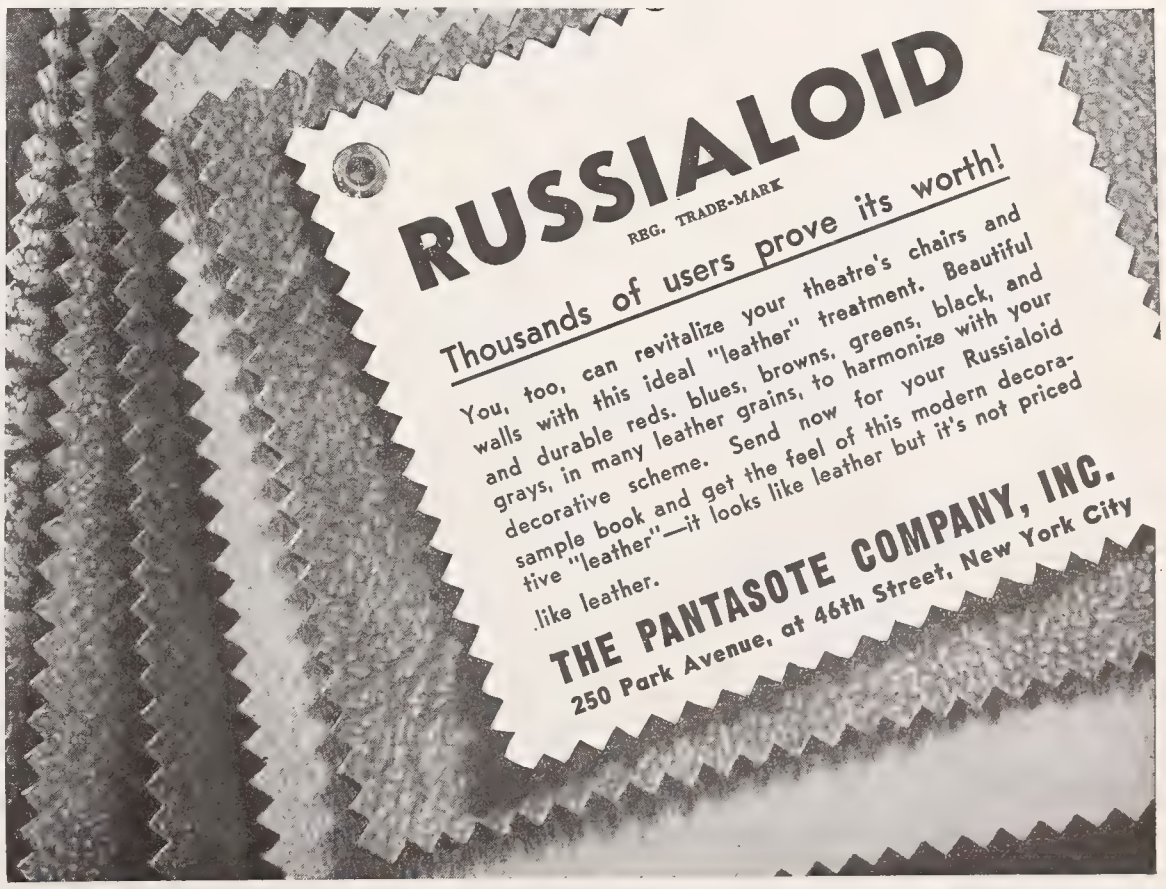
Mr. and Mrs. JOE FAUVER, operators of the Strand at Victor, Ia., have purchased a home at Brooklyn, Ia., and will assist Mr. Fauver's father in the operation of the Broadway theatre there. They will continue to operate the Strand.

SI MYERS of Trenton, N. J., has taken over the operation of the Elm theatre in Camden, N. J., from the Loew interests.

■ ■ ■

DONN BORRER has been transferred as manager from Standard Theatres' Delavan at Delavan, Wis., to the Geneva in Lake Geneva, Wis., where he succeeds WADDACE ESTRUP, who resigned to take an advertising post in Hammond, Ind. Mr. Borrer is succeeded at the Delavan by GLEN MCNAMARA, formerly of Green Bay, Wis.

THOMAS J. DALY, manager of Fox's Uptown in Racine, Wis., and three other employes of the theatre, were robbed by



two masked bandits on December 22. The thieves escaped with $300 in theatre receipts.

CHARLES M. THALL, department manager for Fox West Coast Theatres, San Francisco, has been made a member of the San Francisco grand jury.

Randforce Amusement Corporation has renewed an agreement with Altec Service Corporation for the 42 houses which the circuit operates on Long Island. BERT SANFORD negotiated for Altec.

FRED CURTICE, who has been assistant to J. C. RICHARDS, manager of the Uptown in San Francisco, has been named assistant to Roy Cooper, San Francisco division manager for the Golden State Theatre and Realty Corporation, and for San Francisco Theatres, Inc. JOSEPH W. HILDRETH, formerly of the Daly City theatre, has been made assistant at the Uptown.

ROBERT C. HEEKIN, manager of the Florida theatre in Jacksonville, Fla., and two employes of the house were recently held up, tied and gagged by a lone bandit who escaped with $2,500 of the theatre's receipts.

JOE BLUMENFELD, San Francisco theatre operator, is reported to be negotiating for purchase of the Orpheum Theatre, now operated by Fancho & Marco under the management of HAL NEIDUS.

■ ■ ■

R. E. CARNEY has purchased the controlling interest in the Gasconade Theatre Corporation, which operates the Rollamo in Rolla, Mo., and the Lebanon at Lebanon, Mo. Stockholders in the corporation now are Mr. Carney, CAESAR BERUTT of Rolla and F. L. SNYDER of Lebanon. Messrs. Berutt and Snyder are managing the houses. Mr. Carney and his partners plan to construct another house in Rolla, and a second theatre at Lebanon.

BERT KENNERSON, manager of the State theatre at San Jose, Calif., led his theatre into first place in the Holiday scrap book drive conducted by the Golden State Circuit and San Francisco Theatres, Inc. In second place was JOSEPH SCHWARTZ of the Palace in San Francisco, with MAURICE KLEIN of the Verdi theatre, San Francisco, in third position, and WILLIAM CROSBY of the El Rey, San Francisco, fourth.

A new theatre with a seating capacity of 300 has been opened at Memphis, Mo., by MISS ALICE JOHNSON. The theatre has been named the Memphis.

about People of the Theatre (continued)

The annual meeting of the Motion Picture Operators' Union, Local 169, Oakland, Calif., which was held in January, resulted in the election of officers as follows: President, IRVING COHEN; vice-president, BERT TAYLOR; financial secretary, GEORGE DYER; and recording secretary, J. B. PERRY. His re-election marks the 21st term for Mr. Perry, while ALBERT DUAL has started on his fifteenth term as business representative. Mr. Taylor is also secretary-treasurer of the Theatrical Federation of Alameda County, having held this post for 21 years.

The Abbey theatre in Abbeville, Ala., has been sold to MRS. BESSIE LOYLESS and her son, ARCHIE M. WALKER, of Fort Gaines, Ga., by L. T. SHEFFIELD of Headland, Ala. Mrs. Loyless owns and operates the theatre at Fort Gaines, and her family operates a group of ten theatres in Georgia and Alabama.

FRANK and MARIE HOLLINGSWORTH, owners of the Rialto at Beatrice, Neb., have purchased property which they plan to convert into a motion picture theatre. The new house, which will seat 400, will be located across the street from the Pix theatre, which the Hollingsworth also operate. Scott Ballantyne Company of Omaha will supervise the remodeling project and furnish the equipment.

N. H. WATERS, president of Waters Theatre Company, which operates twelve neighborhood houses in Birmingham, Ala., has announced that his company is rebuilding an old theatre in Homewood, suburb of Birmingham, at a cost of $27,500. The new building is expected to be ready for operation by March 15.

The Aladdin, one of the pioneer suburban houses in Portland, Ore., has been completely remodeled. Included in the renovation program were a new foyer, the redecoration of the outside lobby, and the installation of fluorescent lighting on the marquee.

H. H. Everette Enterprises, Inc., of Charlotte, N. C., has taken over operation of the Beaufort theatre at Beaufort, N. C., according to an announcement by MRS. WALTER GRIFFITH, secretary of the Theatre Owners of North and South Carolina.

H. D. ENGLISH of the Harden Theatres, with main offices at Hancock, N. Y., has announced the acquisition of the 500-seat Town theatre in Susquehanna, Pa., from the owner, R. JEROME LANNON. The house was recently remodeled at a cost of $30,000.

SAM HADELMAN has reseated his 700-seat Capitol in Bridgeport, Conn.

K. Lee Williams Theatres, Inc., has leased a building at Fordyce, Ark., for the purpose of opening a second film theatre there. The company already operates the Dallas there.

MICHAEL CASCIOLI has increased the parking space adjacent to his Forest theatre. West Haven, Conn., to accommodate 200 cars.

NORBERT AUBIN has succeeded MIKE SABINE as manager of STEVE PANORA'S Strand in Willimantic, Conn.

WYLIE MINTON and RALPH E. SMITH of McArthur, Ohio, have purchased the Vinton theatre at Athens, Ohio, from BRUCE WELCH and J. E. COX. No change in policy is contemplated.

Warners have reopened the State in South Manchester, Conn., and the Rialto in South Norwalk, Conn. Each house underwent renovation work estimated to cost $25,000.

JOHN I. COOPER, owner, and WALTER TALBOTT, manager, of the Victory theatre, Rogers, Ark., announce that they will open a second house there in April. The new theatre will have a capacity of 300.

JOSEPH FAITH, operator in Unionville, Collinsville and Terryville, Conn., is remodeling Red Men's Hall auditorium in Bristol, Conn., into a 650-seat theatre. Seating contract has been awarded to Heywood-Wakefield. RCA will install sound equipment.

FRANK CASSIL, of the Rialto, St. Joseph, Mo., has opened the remodeled Uptown there. The house at one time was called the Rivoli.

The annual meeting of the twenty-nine branch managers of the National Theatre Supply Company was held in New York City, at the Belmont Plaza Hotel, from February 9th to 14th. WALTER E. GREEN, president of National, was chairman of the sessions, and Oscar S. Oldknow, vice-president, was vice-chairman. All the company managers, the officers of the company and the general office sales promotion personnel gathered with the manufacturers.

Next Issue—MARCH 8th—SUMMER AIR-CONDITIONING NUMBER

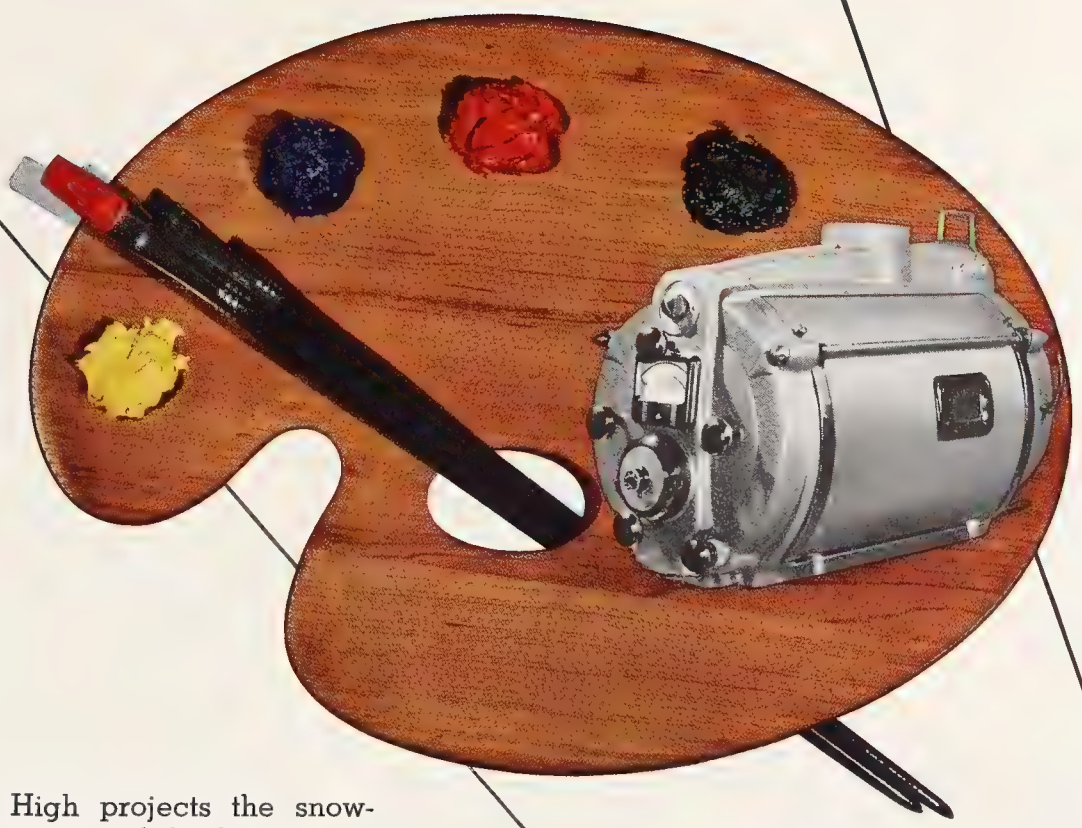


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"There's a Branch Near You"

Selecting Projection Room Tools and Replacement Parts

● The second of two articles on emergency stocks and working implements needed in the projection room to protect performances against stoppage

By AARON NADELL

ALL PROJECTION rooms, no matter where they are located or under what policies they operate, need a certain stock of replacement parts, repair tools and testers. We observed the reasons for this in a previous article [January 11th issue]. All projection rooms, however, do not need the same parts or tools. Provisions in these matters which are correct for one theatre may be either inadequate or excessive in another. Selection and maintenance of these important operating items must always remain an individual matter, governed, nevertheless, by certain basic considerations which are common to all projection rooms.

The location of the theatre, its arrangements (if any) with respect to projection room service, the competence—and zeal—of its projection staff, the type of apparatus installed, the relative importance of high-quality operation from the point of view of audience reaction—all these are among the factors bearing on its policies with reference to projection room supplies.

All of these factors have not only a *general* bearing, influencing the broad policy of the theatre, but also an individual influence on detailed decisions relating to certain individual tools or parts. In broad terms, it is obvious enough that the theatre located remote from all aid or supplies should be more generously equipped than the situated in a metropolitan center; and similarly that the theatre which has no arrangements for projection room service must provide its own staff with the facilities for doing the type of work which otherwise would be attended to by the service inspector.

Again, and also in general terms, some projection crews can make excellent use of relatively elaborate test facilities, resulting in distinct benefit to the exhibitor who provides them with such facilities. Other projection crews may be less zealous or even less competent; however, in this connection it is obvious that the best men can't do good work without good tools, and that the most eager men are soon discouraged by lack of co-operation in providing them with means to do the kind of work they are capable of.

The type of patronage and its reaction to performances which are less than perfect also has some influence on fitting the projection room with supplies and repair equipment. In most theatres today high quality of performance should be regarded as a necessity. A few theatres, remotely located, without much competition and therefore patronized by audiences which are uncritical, manage to get by with less than the best. Others *think* they are getting by, but are losing patronage through reliance on poor merchandise and don't know it. A very small difference in their daily gross would soon pay for all the facilities needed to keep their equipment working at its best.



These broad aspects of the matter will of course guide the specific decisions of the exhibitor when he checks into the details of what facilities his projection room has, and what facilities it *should* have.

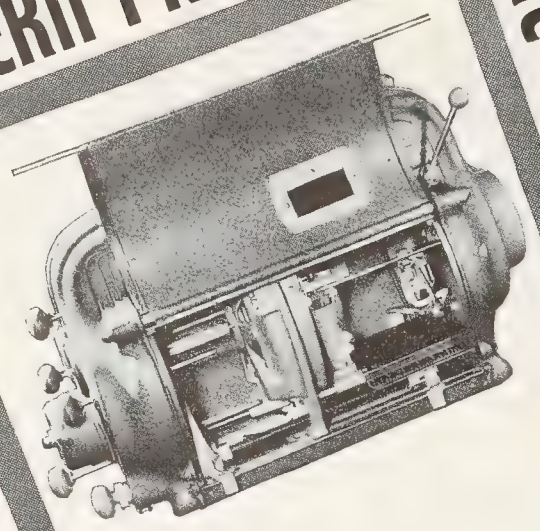
Spare Parts

Tubes: One complete set of spare tubes is practically indispensable; that is, one tube of each type. Where tubes are paired in push-pull or full-wave circuits, two of each type should be on hand, since it is not good practice to pair a used tube with a new one. Rather, "used but good" tubes are paired with each other, and stocked as a pair for future use.

Any tube may become gassy or noisy without notice. Some also are subject to burning out, while the indirect-heater, a. c. filament types almost never burn out. More than one of each type subject to burnout should be stocked, since a single short-circuit may destroy several of these before it is found.

Resistors: It is not necessary to stock as many spares as there are resistors in an amplifier, in order to be able to replace every one on emergency basis. Usually, two or more resistors in an amplifier or other sound unit will be found to be of the same rating, in which case a single replacement will serve for both. Additionally, it is often possible to choose one's spare stock so that spare resistors of one rating can be combined with each other in series or parallel to replace (on emergency basis) a resistor of a different rating. Any projectionist who knows his Ohm's Law should be able to check over a sound equipment diagram and specify a minimum number of resistors that will provide sufficient emergency protection. Resistors are rated in ohms and also in

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●

wattage, or current-carrying capacity. Both factors must be considered.

Condensers: The considerations just given in the case of resistors apply to condensers also. They are rated in capacitance and in voltage, and both factors must be considered. Additionally, the distinction between a condenser's working voltage rating, and peak voltage rating, and its ratings for a. c. and d. c. volts, must be kept in mind. It can be expected to withstand the peak voltage for which it is rated only briefly; the working voltage rating indicates the pressure it will withstand continuously. It will withstand a. c. voltages only up to 7/10th as high as the d. c. voltage for which it is rated.

Volume Controls: These parts usually become noisy before giving way entirely, and sometimes stay noisy without ever breaking down. The types most largely used today are too cheap to justify waiting for noise before buying a spare. Buy the spare and stock it; if it is never used, the investment is insignificant, anyway.

These controls are rated in ohms, in wattage or current-carrying capacity, and in *taper*. The taper is usually designated by a number or figure more or less arbitrarily assigned by its maker. It is sometimes best to obtain a replacement volume control from the manufacturer of the original, to make sure both that the taper is right and that it will fit its physical mounting, but this is not always essential. Most manufacturers can match any product of any other manufacturer, if given full information.

Projector Replacements: No theatre stocks a complete spare projector in the form of its disassembled parts, yet parts should be stocked generously. Their presence encourages the projectionists to make replacements more promptly (that's just what you're afraid of? But that should be just what you want!). Additionally, spare parts temporarily installed may sometimes help to run down the cause of vibration and other troubles. In particular, spare gears should be stocked. Hooked sprockets left unreplaced can only cause noise, produce an unsteady picture, stop your show temporarily or start a fire. Worn gears can strip the whole mechanism!

Tools and Testers

The best way to select mechanical tools is to let the projection staff do it. Some men like one kind of screwdriver, some prefer another. In matters that relate to the touch and feel in a mechanic's hand, the mechanic should decide. The projection staff will know what assortment of simple mechanical tools they require for maintenance work and ordinary electrical and mechanical repairs.

Electrical tools are selected partly according to the nature of the equipment; partly according to the remoteness of the theatre and its arrangements with regard to service; partly in accordance with the skill of the projection crew. Headphones and soldering equipment are basic facilities, requiring little exercise of choice.

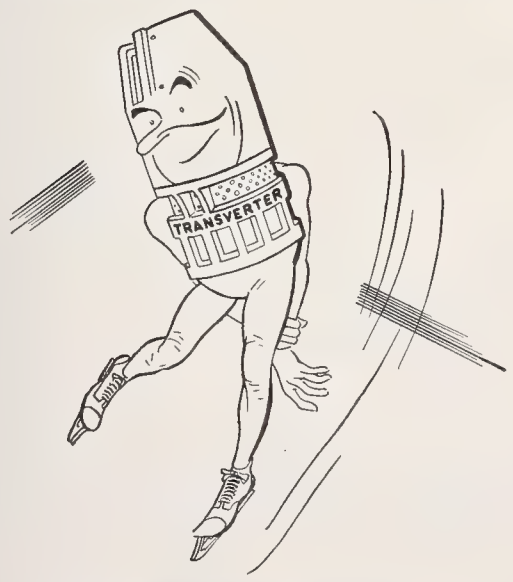
Voltmeters: The voltmeter (d. c.) is the simplest form of electrical tester. It should be able to read the highest voltage used in the equipment, and also able to read down to 1 volt, *accurately*. Therefore it must be a multi-meter, equipped with taps or external multipliers fitting it to work in several voltage ranges. *It should be of high resistance—the higher the better.* A meter of less than 1,000 ohms per volt is not fit for projection room use at all.

Ohmeters are the next essential—practically indispensable. The meter should have several ranges, the more the better. It should read at least down to one ohm and up to half a million ohms. It is not expensive.

Combination Meters: If the theatre already has a voltmeter, buying the ohmeter alone may save a few dollars; if both must be purchased it is less expensive to buy a combination meter. If the combination can read a. c. as well as d. c., so much the better. If the theatre is not taking projection room service, the combination (or another meter) most certainly should read decibels and be suited, in decibel range and input impedance, for use with the sound system installed. In the latter case—

Test Films should be in the projection room. In all cases, the inexpensive film loops designed for the simpler projection room tests should be stocked.

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F. H. Richardson's COMMENT

A Protest Against Scratched-On Cue Marks

BEFORE ME as I write lies a letter from Lester Van Buskirk, projectionist of the Maltz theatre in Alpena, Mich. The Alpena is one element of a chain of theatres operated by Butterfield Theatres of Michigan. This is a letter that I have been more or less expecting; it is, if I may say so, a bit of evidence that my past teachings have had permanent effect. I say I was more or less expecting this for the simple reason that some time ago I printed an article from another projectionist who told of using a razor blade to mark cues with. I felt sure many projectionists would take exception to the article, and this one does so, as follows:



F. H. R.

"Recently I saw an article in your columns on cue marking and am prompted to say that any man who even thinks of scratching cue marks on a print is no *projectionist!* I feel it is one of the most disgraceful things a man can do. The cue marks are there for us to see if we look. If for some reason they are hard to see, then watch for them and, on paper, write down the cue as closely as you can to the S.M. mark and they will not be missed. *Never* under any circumstances scratch the marks or make any of your own.

"Our prints, at least in this state, are decorated with a lot of marks scratched by 'operators,' and I would like to see a drive made to put a stop to the practice. One efficient method would be to charge the offending theatre with the damage, and every time a new print is sent, send a letter with it warning the projectionist not to injure the cues or the theatre will be charged. In large type print on the film bands, 'Any damage done to cue markings will be charged to this theatre.'

"I do my best to be careful with all prints that I handle and am very sorry to hear that you think this razor blade idea worth putting in your column for other projectionists to see. Let us see what we can do to stop such practices, not encourage them.

"The cues on the print are standard and there is no reason they cannot be seen if one is really on the job. In using them, time is given to get the projector up to speed for the changeover. If your projector does not make a changeover correctly with the standard cues, then make your own cues on paper and stay by the side of the projector. No matter the inconvenience to yourself, *do not damage the cue marks.*"

Brother Van Buskirk, I am proud of you! If enough projectionists would voice themselves as vigorously when they see something they consider wrong, they would eventually see a big improvement.

I cannot agree with you *completely* in the razor-blade matter, however, for there are times when it is necessary that the projectionist make new cue marks (though those times are rare). Of course, when such an occasion arises it is far better to have a cue marking device, such as may be purchased for a small sum of money (a dollar or two, I think). This will do the job with no real damage to the film. Basically, however, Brother Van Buskirk is as right as *Right.* Mutilation of prints is a projectional crime.

Lamp Baffles of High Heat-Resistance

FROM Chauncey L. Green, projectionist of Minneapolis, and quite well known in projection circles outside his city as well as in it, comes an interesting communication. He has been, in the past, a most valuable contributor to my columns. Now comes this:

"Hi Pop: Here is something which might interest you. A short time ago we put in a metal mirror. The Pyrex baffles forward lasted about twenty seconds. Another did likewise. Both had been 'tempered' by more than two years of service with glass mirrors. Both broke in so nearly the same pattern that the pieces were almost interchangeable. Because of this experience we began a search for something more refractory. It finally boiled down to where there were only three courses open to us if we wanted to keep the metal mirror. All three may interest some of your readers, one or two are bound to be of interest to all.

"1—Corning Glass Company, Corning, N. Y., make a heat resisting glass which they call Vycor. This is the stuff you may have seen a year or more ago where they formed dishes of it and poured them full of molten metal, set them on ice and played a blowtorch into them. It resists the heat very well indeed, but is rather yellow, hence tints the light objectionably.

"2—Incandescent Lamp Department of General Electric Company can obtain from their Glass Technology Laboratory 4.5-inch discs of 3/32-inch fused quartz at a price of $6.45 each, plus shipping charges from Cleveland. Shipment can be made in about one week. The whole matter is one of accommodation.

"3—We had, as relics of the old days, two fused quartz condensers. One of our members is an exceptionally competent amateur crystallographer. He sliced a thin sheet off the plano surface of the condensers, which is a very fine piece of business.

"Well, there's our experience, Pop. Incidentally, I'm catching another S.M.P.E.

meeting before so very long, so you and I have a real bull session coming up."

Thanks Chauncey. You always manage to come forward with something both interesting and valuable.

Show Stoppage Due To Poorly Processed Film

SYLVESTER AUGUSTIN, chief projectionist of the Embassy theatre in Lewiston, Pa., writes, "Dear Brother: For the past ten years I have admired the work you have been doing for improvement in projection. Until now I have had no occasion to seek advice or suggestion from you concerning my work. Now, however, I have encountered a problem that I feel I should seek advice on. It pertains to a print which we believe has been improperly processed.

"This reached us as a brand new print, which on arrival was inspected and found to be rather soft and sticky. During its first run it pulled very hard on the intermittent, though we lowered the gate tension until the film jumped. Instead of getting better, the condition became worse with each succeeding run of the film.

"Finally, at the fifth run the last reel started to rip the sprocket holes and the emulsion piled high on the face of the tension shoes; the interior of the projector mechanism became quite sticky with wax that had been released from the film. A sample is enclosed so that you may, yourself, see something of the resulting damage. Although on the same program we ran other subjects which gave no trouble whatsoever, we doubtless will be billed for some 2,000 feet of film, which is the amount damaged."

If the subject damaged was the only one, as seems to be the case, there is nothing basically wrong with the projector.

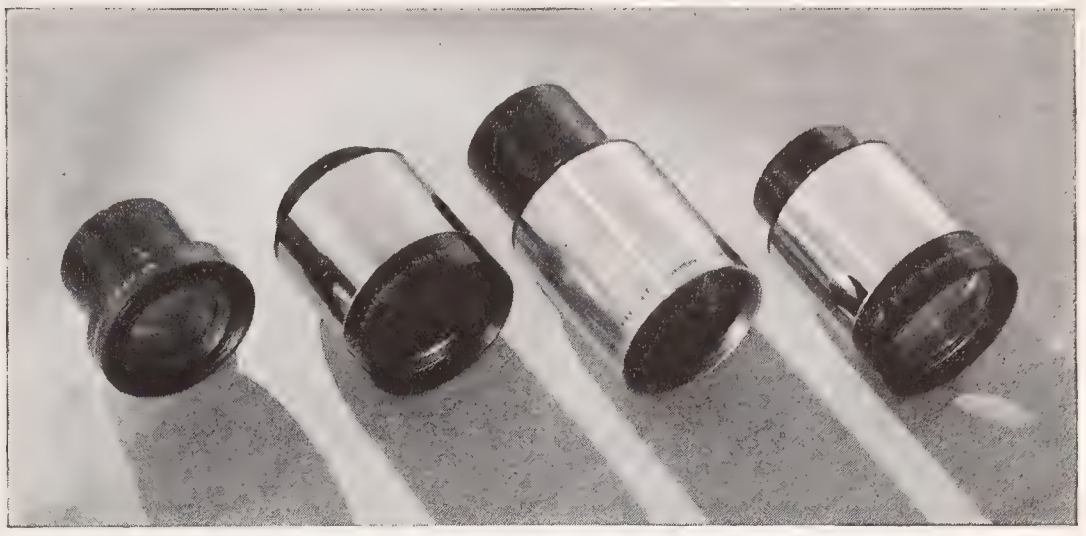
A film sample sent in by Brother Augustin is clipped from a brand new print. It is four frames long and has been subjected to very heavy strain—strain sufficient to rip every one of the sprocket hole divisions part way through, and to tear seven of them completely out on the right side of the aperture. There is no evidence of a scratch or scratches such as should have been present if there was any tension pressure to speak of.

It seems rather obvious that if an exchange can be proved guilty of sending a print to a theatre which is manifestly in such bad condition that it is unfit and unsafe for projection, the exchange certainly cannot logically expect payment for the damage done to the print. And how about the damage done to the exhibitor through stoppage of performance? The exhibitor is the fellow to do the collecting.

SOME MORE OF THE SAME

Dan Negrette, Jr., projectionist of the Sultana theatre, Williams, Arizona, is also having trouble with green prints. Complaints come in groups. A month ago I was literally flooded with problems from all over this country and Canada, from

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projectionists who were having "flicker" trouble. Now letters are arriving describing trouble with new film. Brother Negrette says:

"I am an enthusiastic reader of your helpful articles in BETTER THEATRES and know of no way by which projectionists can help each other more effectively than by laying their problems before you, with request that you aid in their solution, so, practicing what I preach, here I am with trouble, asking your assistance.

"I receive many green prints. I read Donald Pilcher's article in the December 14th issue, in which he said he used high-grade wax on the tension shoes. The tension shoes of my projector chatter when new film is used, and when I tried using wax, as suggested, the chatter increased. I would like to know whether or not this "chatter" is the usual thing with all mechanisms when using new prints. My projector mechanisms are Kaplans, front-shutter type. I keep the mechanisms scrupulously clean and in tip-top running condition. The intermittent movements are correctly adjusted so that the screen image always remains steady and has neither up-and-down or lateral movement. The movements are normally quiet-running when projecting well seasoned prints. I have done everything I know how to do to quiet the noise, but to no avail.

"One other thing: I notice that when running well-seasoned prints which are thinner than ordinary ones there is a tendency to keep getting in and out of focus at regular intervals. The prints are oily and since there is no overshooting at the aperture, I have concluded that this, plus the many times they have been projected, must be the cause of the trouble. There is no over-shooting. I would appreciate your comment on this also.

"May I add, as many others have done, that though a small town projectionist, I take real pride in producing the very best results possible."

Communications for F. H. Richardson will reach him if addressed to him either at BETTER THEATRES, Rockefeller Center, New York . . . *or at* No. 3 Tudor Lane, Scarsdale, N. Y.

This letter offers ample proof that Brother Negrette has it in him to be a first-class projectionist. The real future of the profession of projection lies in the hands of the men, big and little, who are smart enough to understand how little they know, compared with what there still is to learn.

And now to business. Before a print is shipped to theatres its emulsion is presumably dried until no pressure that the tension shoes could exert would affect it. If, therefore, particles of its emulsion do adhere to the metal, it is proof-positive that the coating has not been properly dried. In this it is of course assumed there is no more tension than necessary.

As a matter of fact, however, very often there is, and this greatly aggravates the tendency of emulsion to adhere to the hot metal, which of course, causes the tension shoes to jump and "chatter," pulls bits of soft emulsion off the film, parts or all of which stick to the shoes and make a bad matter worse. All this the projectionist of course knows very well.

First, before starting to use soft film, make certain to ease up on the tension as much as possible. I could tell you any number of oils and greases that more or less liberal use of will cause the film to run smoothly, but they are all more or less injurious in one way or another. It is of great importance that the tension be so adjusted that danger of over-shooting is eliminated.

The out-of-focus spoken of is due to one of two causes—warped film (warped because of being subjected to too much heat before having been properly dried), or worn aperture plate and tension shoes.

How About Those Photos Of Your Projection Rooms?

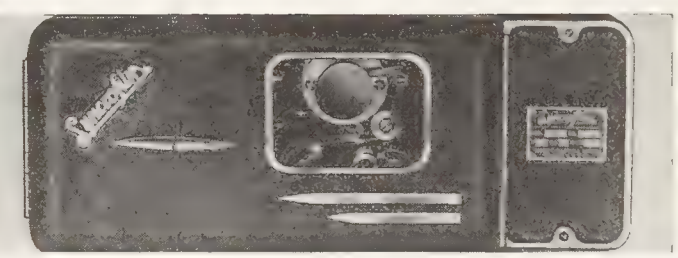
A PROJECTIONIST in New Mexico writes, in part, as follows:

"What has happened to your projection room photographs? A lot of the men I know, including myself, enjoyed very much seeing where the other fellow works and would like you to continue them. Would you?

"I will, in the near future, send you a picture of *my* 'office.' It is not equipped with the latest equipment, but thanks to the co-operation of the manager and my sound engineer, it is kept in perfect condition and, I might add, I am very proud of the results I manage to obtain."

Ah, there you are in a nut shell. When a man is very proud of the results he gets it means he is on the job and doing all that is humanly possible to obtain those results, which overcomes a lot of the disadvantages to be found in the older makes of equipments. If a man does not take pride in his work, the very best and latest of equipment cannot do as well it otherwise would. You *men* are as important as the equipment you handle.

Now about the projection room pictures! What *did* happen to them? I guess we forgot to remind you and you forgot to remember. Why not get out the old kodak and send along a shot? And include yourselves in these views. Then send along a letter telling us about the equipment and other pertinent conditions.



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EVERY ONCE in a while I receive a letter that just makes me feel good all over, despite my years. Before me lies such a one from J. L. Dunbar of Kansas City, Mo. It reads, in part, as follows:

"Some six weeks ago, through accident, I came into temporary possession of the sixth edition of your Bluebook. A brother visited my home one evening, carrying your Bluebook, wrapped in paper. We had a rather heated argument concerning it. When he left, he forgot it. The family being away, I examined it—a thing I had never done before with any care. When the family returned at 2 a.m. I hid it hastily.

"Next day my friend retreived it and I hired a boy to go into the store and buy one for me. Since then I've studied its every paragraph and stand convicted! I offer every apology for the stupidity of my actions about yourself and your books, Brother Richardson, and I will try to repay

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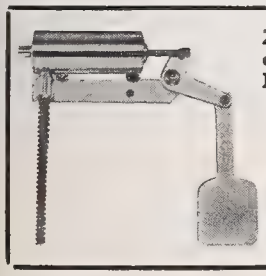
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you in future days by plugging as hard for it as I have knocked against it in the past."

It is said, "Honest confession is good for soul." I don't have to tell any of you fellows, including Brother Dunbar, how much this letter means to me. And as for my former "enemy" and now most welcome friend in Kansas City—well, it would be a different world if all people were as "big" as he.

A Buzzard Am I? The Nerve of Him!

FRIEND DAUGHTER carries on correspondence with some of the many projectionists she has met on our various trips, and she recently received a letter from a projectionist who, just to make folks believe he is one tough hombre instead of one of the most generous chaps in the world, wags a snappy tongue and wields a caustic pen. Writes he:

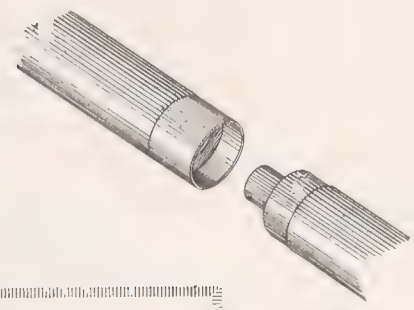
"Mighty sorry to hear about Pop's illness, but I'm not particularly worried and I presume you are not. He's too tough an old buzzard to be knocked cockeyed so easily."

Buzzard am I! Let me at 'im! But that can come some other time. Let's see what else this old geezer has to say:

"So you want to know what new ideas have forgathered lately that may be of interest to those who shoot 'pitchers' at screens? Ideas *having value* do not germinate profusely in a circuit that has been a dumping ground for has-beens for 25 years or more. The last progressive attempt was made years ago when the department's chief liability dropped out and one of our best men applied for the vacancy. Some of us wanted someone who was progressive, so we plugged for him, but there were too many who got jittery when the word *progressiveness* was laid before them. They preferred a good sleeper—and got one. The men, most of them, who pulled for a good man gave a snort of disgust and joined the sleepers: Result: so far as projection is concerned our projection rooms remind one of the old country store with all feet parked on the stove. Most are actually too damn lazy to reach out and drop their cigarette butts in an ash tray. They just let 'em fall on the floor.

"Well, I am still wanting to be a *projectionist* and I'll do the best I can until buyers' strike finally hits the industry a knockout, and when the blabbermouths are holding ponderous 'conferences' and giving out statements concerning what's wrong with the 'bizness.' I'll be secure and serene in a bomb-proof shelter which I am building in the backyard. One can't live like a king under such conditions, but one can dig in like a mole and eat the roots from other people's gardens.

"The exhibs are bellering that the business is going to the dogs because they can't run Hollywood. Hell's Bells! The industry's head is above water *because* of Hollywood with all its faults, and in spite of the exhib's fatheadedness."



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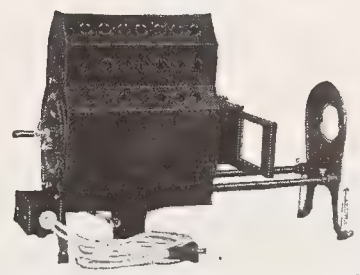
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103—Display frames
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109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

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202—Air washers
203—Blowers & fans
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205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
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302—Drapes
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404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

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502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

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701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

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902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
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921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
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927—Reels
928—Reflectors (arc)
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931—Rheostats
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1003—Chair covers
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1005—Expansion bolts
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1301—Box offices
1302—Changemakers
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1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

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Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

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Name ..... Theatre .....

Address .....

Index to Advertisers

Altec Service Corp..... 30
American Seating Co..... 8
Artkraft Sign Co., The..... 21
Ashcraft Mfg. Co., C. S..... 7
Automatic Devices Co..... 30

Baldor Electric Co..... 43
Bausch & Lomb Optical Co..... 43
Best Devices Co..... 45
Bigelow-Sanford Carpet Co..... 3
Brenkert Light Projection Co. Second Cover

Celotex Corp., The..... 27
Chase & Co., L. C..... 25
Climax Reflector, Inc..... 23

Davidson Enamel Products, Inc..... 6
Droll Theatre Supply Co..... 45
Du Pont de Nemours & Co., Inc., E. I., Fabrikoid Div..... 4

Emaus Mfg. Co..... 45

F & Y Building Service, The..... 26

Garver Electric Co..... 27
Goldberg Bros. 24-42-45
GoldE Mfg. Co..... 27

Hertner Electric Co., The..... 41
Heywood-Wakefield Co. 11

Ideal Seating Co..... 23
International Projector Corp. Third Cover

National Carbon Co., Inc..... 5
National Theatre Supply Co.....24-37-38

Pantasote Co., Inc., The..... 35
Projection Optics Co., Inc..... 45

RCA Mfg. Co., Inc.....Fourth Cover
Raytheon Mfg. Co..... 42
Reynolds Mfg. Co..... 24

S. O. S. Cinema Supply Corp..... 30
Schlanger, Ben 26
Stoner Corp., The..... 29
Strong Electric Corp., The..... 40

Union Carbide & Carbon Corp..... 5

Vallen, Inc. 26

Weber Machine Corp..... 44

Simplex ★★★★ Sound
REG U.S. PAT. OFF.

DESIGNED AND CONSTRUCTED TO MEET
TODAY'S NEEDS AND TOMORROW'S REQUIREMENTS

When Hollywood standardizes on any of the proposed forms of **Control Track Recordings** we will be ready with, and make available, the necessary additional equipment, enabling theatre owners to give their patrons all the advantages of any changes or improvements that may be recommended.

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET, NEW YORK, N.Y.

Simplex ★ Simplex
SERVICE SUPPLEMENTS QUALITY

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY COMPANY
BRANCHES IN PRINCIPAL CITIES



For Profits . . . Replace your old Sound System with

RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN

Gone are the bloomers of yesteryear! The modern girl has found it pays to play in streamlined togs—just as *you* will find it pays to use streamlined RCA Photophone Magic Voice of the Screen to reproduce modern movie sound. For good sound means good box-office!

But don't take our word for it! Ask the movie makers in Hollywood how important sound is to the box-office value of any picture. Ask your patrons, too. You'll find it's *plenty* important! That's why we say: You'll boost your business when you match Hollywood's modern sound with equipment that will properly reproduce it in your theatre.

And that equipment is the RCA Photophone Magic Voice of the Screen. Styled and priced for any and all size theatres, it's the box-office tonic you've been looking for!

•

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Better sound means better box-office . . . RCA Tubes mean better sound.

Made for each other
VICTOR RECORDS
AND
RCA VICTROLA

THEATRE EQUIPMENT

Complete Sound Systems . . . Screens . . . Theatre Record Players . . . Projectors . . . Sound Reinforcing Equipment . . . Inter-Communication Systems . . . Hearing Aids . . . Service and Maintenance. See your RCA Photophone Representatives or affiliated theatre supply dealers. Photophone Division, RCA Manufacturing Company, Inc., Camden, N. J. In Canada, RCA Victor Company, Ltd., Montreal • A Service of the Radio Corporation of America.

MOTION PICTURE HERALD

FEATURES REVIEWED

Meet John Doe
Strawberry Blonde
Ride, Kelly, Ride
Road Show
Meet the Chump
The Phantom Cowboy
Personal Column
Face Behind the Mask
Trial of Mary Dugan
Scattergood Baines
Quiet Wedding
Petticoat Politics
Monster and the Girl

RELEASE CHART

"...many disputes can arise..."

—Austin Keough, general counsel for Paramount, in an article from the distributors' view of the Decree and Arbitration.

"...like bananas in a store window..."

—Abram F. Myers, general counsel for Allied, in an analysis of the Decree and Arbitration for independent exhibitors.

VOL. 142, NO. 7 FEBRUARY 15, 1941

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WHEN ONE SHOWMAN MEETS ANOTHER!



Here's looking at you, Joe!
Down the hatch, Ben!
Ah . . . h . . . h!
Um . . . m . . . m! (*Two of the same, please.*)
How's tricks?
That's easy . . . I've got M-G-M!
Lucky you, Joe!
Don't I know it, Ben!
They're pretty HOT right now.
Never better, I'm doing okay.
What are you playing Washington's Birthday?
I've got "Andy Hardy's Private Secretary."
I suppose they claim it's the best Hardy yet!
They generally do—and they generally *are!*



(*continued above*)

I hear this "Trial of Mary Dugan" is something, too.
They say it's a sleeper. I'll screen it and see.



(Have another, Joe?
Don't mind if I do, Ben!)

It's amazing how that M-G-M crowd keep it up, Joe.
Well, that's an old story.
But when you think of just the past few weeks—
Right! I've been on a merry-go-round since Christmas!
It began with "Comrade X" and "Flight Command," didn't it?
Yes, then "Philadelphia Story" and "Come Live With Me."
How does the Spring stuff look, Joe?
On paper March and April look terrific!
And they'll probably look colossal on the screen!
There's Wally Beery's "Bad Man" for instance, to start.
And "Ziegfeld Girl"—I hear it's the last word!
The reports say it's better than "Great Ziegfeld"!

(Fill 'em up please!
Happy days!)

Who's in it, Joe?
Jimmy Stewart, Judy Garland, Hedy Lamarr, Lana Turner.
Oh boy!
And just about 50 others! And the songs are great!
I'll bet it's an eyeful!
Sure, and then just when you think they can't top it—
You mean a *bigger* show?
I think "Men of Boys Town" will top 'em all!
Tracy and Rooney again?
Exactly! Reliable sources tell me it's sensational!
Gosh, y' gotta hand it to that outfit!
Greatest in the history of show business!
And Friendly!
You said it!

(One more, Ben?
Okay Joe, nightcap.)



CAGNEY'S *TOP* IS STRAWBERRY BLONDE!



JAMES
CAGNEY
OLIVIA
De Havilland
in
'STRAWBERRY BLONDE'
with
Rita Hayworth
and
ALAN HALE • JACK CARSON
GEORGE TOBIAS
Screen Play by Julius J. and Philip G. Epstein
From a Play by James Hagan
Directed by **RAOUL WALSH**

MEMPHIS, WARNER
HARTFORD, STRAND
READING, ASTOR
SPRINGFIELD, M
LOS ANGELES, HOLLYWOOD & DOWNTOWN
PROVIDENCE, MAJ
SANTA BARBARA, GRANADA
CANAAN, COLONIAL
WORCESTER, WARNER
HARTFORD, R
WATERBURY, STATE
BRIDGEPORT, WARNER
NEW BRITAIN, EMB
COLUMBUS, PRINCESS
HOUSTON, METROPOLITAN
AUSTIN, STATE
NEW YORK CITY, STRAND
MAHONEY, ELKS
E. STROUDSBURG, GRAND
FREDERICK, RAM

THE GOOD NEW

FALMOUTH, ELIZABETH
NORWICH, PALACE
JOHNSTOWN, STATE
BRISTOL, CA
LANSFORD, PALACE
NASHUA, STATE
GREELEY, CHIEF
CONCR
NEW ORLEANS, ORPHEUM
ANSONIA, CAPITOL
ABERDEEN, WARNER
McCANNEY, GRA
PORTLAND, ME., STATE
COLO. SPRINGS, CHIEF
BRIDGETON, MAYFAIR
WAUSAU, GRAND
TUPELO, LYRIC
PHOENIX, RIALTO
MARSHALLTOWN, CAPITOL
HAVANA, LAWFORD
NORWAY, REX
GRAND JUNCTION, MESA
HOT SPRINGS, PARA
TUSCALOOSA, BAMA
LUBBOCK, PALACE
WARRENSBURG, FAIRYLAND

Warners again!

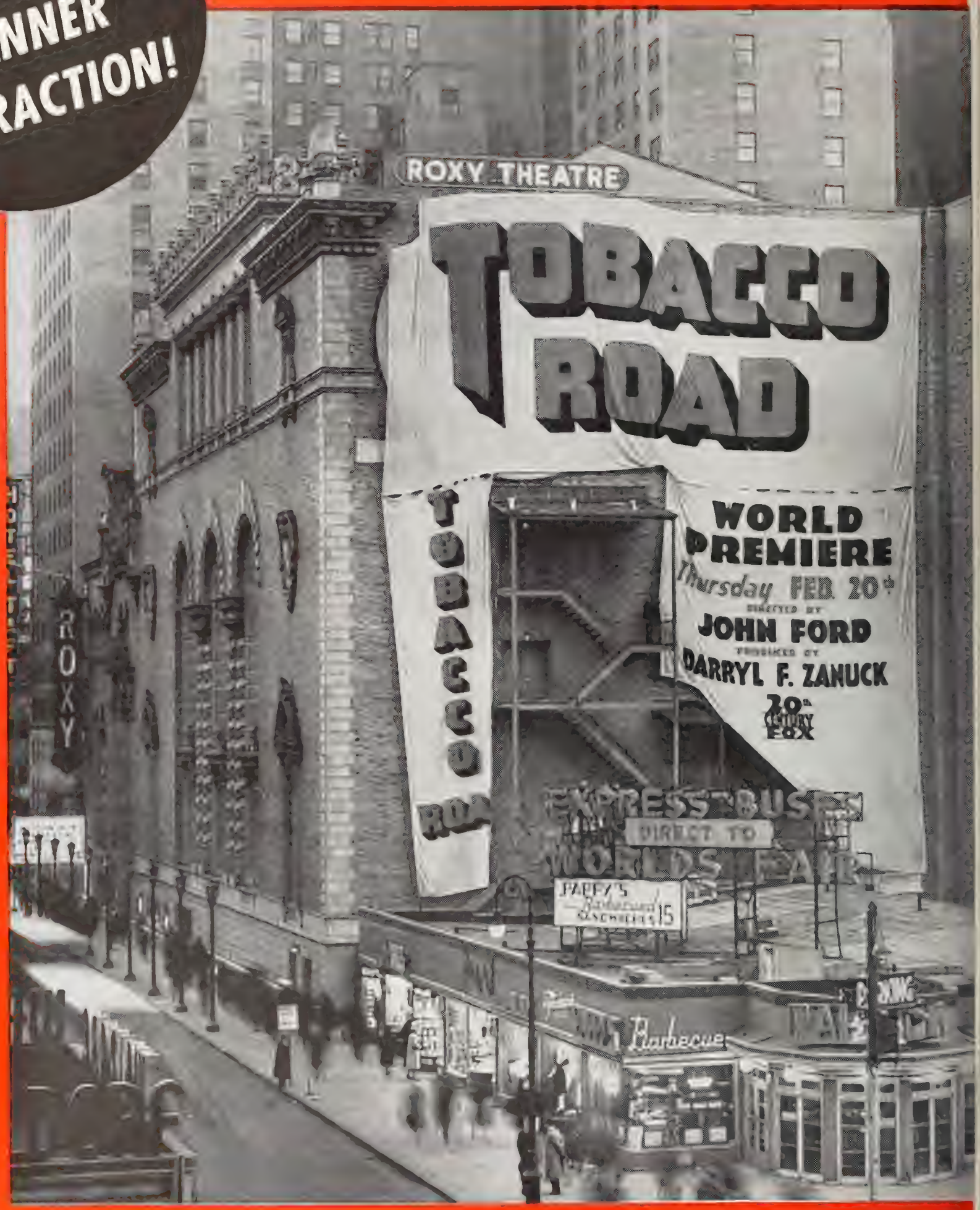
ELPHIA, FOX
LOUISVILLE, MARY ANDERS
VEN, ROGER SHERMAN
SAN BERNARDINO, FOX
NEW BEDFORD, STATE
NEW LONDON,
N, VARSITY
ALBANY, STRAND
CINCINNATI, PALACE
ST. PETERSBURG, PLAYHOUSE
UTICA, STANLEY
ORLANDO, VOGUE
NASSAU, SAVOY
HOUSE
BUTTE, MONTANA
WILMINGTON, WARNER
MILWAUKEE, WARNER
ATLANTIC CITY, STANLEY
CANTON, OHIO
WASHINGTON, EARL
ERQUE, KIMO
WASHINGTON, AMBASSADOR
DAYTON, VICTORY
LITTLE ROCK, CAPITOL
ELLENVILLE, NORBURY
BALTIMORE, STANLEY

SPREAD FAST!

MSPORT, RIALTO
NASSAU, NASSAU
RUSSELLVILLE, RITZ
BOULDER, BOULDER
L
WATERVILLE, HAINES
HELENA, PARAMOUNT
MAUSTON, GAIL
ODESSA, LYRIC
BURY, STAR
SANDUSKY, OHIO
SO. NORWALK, PALACE
NASSAU, CINEMA
MANCHESTER, STATE
ITHACA, STATE
QUANAH, PALACE
AN
TROY, TROY
ARKADELPHIA, ROYAL
PUEBLO, CHIEF
GUTHRIE, MELBA
HENRYETTA, BLAINE
SHEBOYGAN, SHEBOYGAN
CHICKASHA, RITZ
ENDERSON, KENTUCKY
LIVERMORE FALLS, DREAMLAND
CLEVELAND, HIPPODROME
LYCEUM
CONWAY, CONWAY
COBLESVILLE, PARK
E
ANCASTER, GRAND

**BOOKED IN AHEA
OF EVERTHING
TO OPEN
EVERYWHERE THIS
WEEK-END!**

THE INDUSTRY'S BANNER ATTRACTION!



Broadway's biggest banner (75 feet wide, 125 feet deep) blazons the World Premiere of "TOBACCO ROAD" at New York's Roxy! The greatest flash a theatre ever made...for the greatest smash a theatre ever played!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 7 — February 15, 1941

ACTION MARKET

UNDER the title of "Who Says We're Soft?", Colonel William J. Donovan, whom you may remember as the chief of counsel for the defense of the majors in the Arnold anti-trust suit, also as a soldier who got the Congressional Medal for valiance at Landers et St. Georges in the first world war, has done a piece for This Week Magazine. Mostly now he is flying about the world on defense missions.

Probably the motion picture was far from the mind of the Colonel when he was discussing the virility of the America of today, but it so chances that some of his data most remarkedly points up the rise of competition from sports in the "new leisure" of America.

" . . . Bowling alone engages 5,000,000: skiing 1,500,000; golf 3,500,000; fishing 12,000,000; and hunting more than 3,000,000. Altogether the sports army of the United States has grown to 30,000,000. . . . Expenditures for active participation in golf alone total more every year than the paid admissions to all staged sport events."

That seems to be about half as many as the audience of the sit-and-take-it customers who have their excitement off the screen—including inevitably many, and probably a majority, of the same persons.

That tends to point up the importance of making the screen theatre some place "to go" and "something to do." It might help to explain to why "the western", the drama of action and out-of-doors, has been steadily edging into increased box office importance.

△ △ △

THE "DOUBLE" APPEAL

THE most acute and elaborate consideration of the issue of the double bill and what it means to theatre merchandising has come to this desk from the manager of an important circuit theatre in a typical lesser community, in this instance neither metropolitan nor precisely minor—just an average American town. This is what he says:

"A theatre showing two features has in reality not just one audience but two, or even three if you count the bargain-hunting double feature fans. Each of the first two audiences came to see one of the pictures which the theatre is showing. The third group represents those who came just for a lot of show, regardless of what is playing. . . .

"Though it has been pretty conclusively shown that American audiences, on the whole, prefer single bills, it has not been brought to light just what proportion of potential show-goers actually stay away from theatres because of the double feature, and for no other reason. For all we know the 32,000,000 people who, Mr. Gallup says, attend the movies less than once a month, attended just as infrequently before the introduction of the double feature. We might assume, therefore, that in communities where the dual policy is common, theatre audiences do contain a great many of the "57%" who don't like duals, but who attend the theatre because of a picture they want to see, or because they have no choice in the matter.

"The only type of single attraction which can compete with double features, it would appear, is the one which in itself appeals to virtually all classes of entertainment-seekers, and is besides "big" enough to impress the bargain-hunters. This type of attraction, producers' claims notwithstanding, is not exactly common.

"At this point, the conclusion might be drawn that the writer is in favor of double bills, having proven to his own satisfaction that a double-feature theatre can outdraw a single-bill house, under similar competitive conditions. However, that is not the case.

"Just as I am sure that two features will appeal to more people than one, I am sure that the practice of double features tends, on the whole to curtail the show-going habits of the public. The person who in a single-feature community attends his theatre once a week, will in a double feature community attend perhaps once every ten days. It is the natural reaction to the overdose."

What our correspondent says, but does not point up, is that, in today's world, all entertainments are competitive, that the patrons have many things to do and must exercise many options between them—that what impels possible patrons to consider a show can be off-set ever so readily by impulses to stay away—that part of the same bill which sells can also unsell. And that, certainly, is the exhibitor's problem.

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IN a report on advertising effectiveness, Daniel Starch, consultant in commercial research, discussing display appeals in three dominant national magazines, says:

"No. 1 rank on all scores, on cost basis: Warner Brothers. . . . bleed page in Dec. Cosmopolitan, featuring Bette Davis (re "The Letter") among 52 ads was 1st for Seen, 1st for Read Some and 1st for Read Most for men readers alone, women alone and men-and-women combined. An unusual record even for the normally high ranking movie ads. . . ."

The advertisement is the product of Mr. Mort Blumenstock. It presents in black and white, a picture of Miss Davis in her role, in "The Letter" smoking revolver in hand, saying "I wish I could say I was sorry . . ." It is typographically and pictorially simple, and contains only 56 words.

Speaking of black and white, there's a series for the trade press on "Cheers for Miss Bishop," coming, that carries extraordinary punch, with its force in a single idea and a large simplicity. Wait till you see who says what.

△ △ △

MR. MAX ANNENBERG, director of circulation for the New York Daily News, was laid to his rest this week at Mount Hope up at Hastings-on-Hudson. He began as Maxie-the-newsboy out in that virile Chicago and by reason of his personal dynamics became an important figure in American journalism. Not many will be knowing how much he had to do with knitting the newspaper page into the interest and consciousness of the masses, nor is it commonly known how much the mass appeals of the motion picture were

[*Continued on following page, column* 1]

This Week in the News

MAX ANNENBERG

[*Continued from preceding page*]

made contributory in that process, precisely in that period when the Chicago Tribune—which was then Patterson, McCormick, Annenberg and Howey—was learning from the screen about the public. Parts of the lesson were "The Adventures of Kathleen," "The Million Dollar Mystery" and "The Diamond from the Sky." Max Annenberg sold them in type, while the film delivered them on the screen. Out of that a whole newspaper formula—the formula of the world's biggest daily circulation—was evolved. He knew the customers. He edited editors.

—*Terry Ramsaye*

Exhibitor Combine

GUARDED by their lawyers with deep secrecy, an unknown number of independent circuit and individual motion picture theatre owners of the east and midwest are about to announce a cooperative combine to promote stage acts and pictures booked by their member theatres. How and where and when are questions still to be answered.

It has already taken form, as the National Theatre Owners Association, whose existence became known upon investigation of the granting of a charter by the Secretary of State, of New York, at Albany.

Offices were located at 1270 Sixth Avenue, in Rockefeller Center, New York, where one M. D. Harris and a D. E. Kastner, in charge at the moment, refused to answer any queries. M. Walter Solomon, listed in the incorporation papers as the Association's counsel, similarly refused.

Call to Defense

THE distributors division of the Motion Picture Committee Co-operating for National Defense, of which William A. Scully, of MGM, is chairman, has worked out a plan for allocating responsibility between the majors' exchanges for handling U. S. recruiting and defense films which are being distributed and exhibited under the auspices of the committee. The nation's 31 exchange centers have been grouped into six districts. In each exchange area, one distribution company has been designated to act in behalf of all distributors in that area in handling national defense films.

The Theatres Division, of which Joseph Bernhard, of Warners, is chairman and E. V. Richards is co-chairman, reports that between 5,000 and 7,500 theatres have forwarded to the Theatres Division, through Harry Brandt, chairman of a special subcommittee, pledges of cooperation, and it is expected that this number will be increased to at least 10,000 participating theatres.

Twelve one-minute trailers, made by the U. S. War Department to stimulate recruiting, were to be shipped this week to the designated exchanges, to be released three at a time at three-week intervals. There are 300 prints of each trailer.

Three hundred prints of a government-made subject, "Power for Defense," running 10 minutes, were also shipped. This is a production of the National Defense Advisory Commission and tells the story of the use of TVA power for defense industries.

Film Carriers, Inc., the association of 28 film trucking organizations, with the approval of the Interstate Commerce Commission, has volunteered to handle without charge the physical distribution of all films.

Arbitration Capital

AT the end of the first two weeks of operation of the motion picture arbitration system the nation's capital, Washington, D. C., led the rest of the country for the title of "arbitration capital." The first case in any of the 31 key city tribunals was filed last week in Washington and on Thursday the second involving clearance in a suburban Maryland town was filed by John H. Taylor, owner of the Charles theatre in La Plate, Md., against Sidney Lust, who operates a string of theatres in suburban Washington, and Paramount, RKO, Loew's, Inc., Twentieth Century-Fox and Columbia. Columbia, however, is not a party to the consent decree. Mr. Taylor seeks "relief" from the 14-day clearance enjoyed by Mr. Lust's Marlboro theatre in Marlboro, Md., pointing out that this house is 30 miles from the Charles and that no competition is involved. It too will be heard in Washington. Story on page 13.

HOT SPOTS of complaints under arbitration provision are Chicago, Cleveland, Minneapolis, Atlanta Page 13
"MANY disputes can arise," says Keough giving distributors' viewpoint on decree provisions Page 14
"LIKE bananas in a store window" is Myers' simile for blocks-of-five sales in analysis of decree Page 15
"IF IT isn't in the contract, it isn't in the deal," Allied warns members in third report of AID Page 21
UNIVERSAL announces 47 for 1941-42 season, starting product schedules under "new order" Page 25
MAGAZINE advertising cost five film companies $1,223,573 in 1940 Page 30
STORY purchases for 1941-42 programs total 51 properties for January Page 31
GOLDWYN and United Artists part company after 15 years; producer's plans undisclosed Page 32
PROFIT statements for year show improvement over pre-war figures Page 33
NEW faces recruited by Hollywood to build marquee strength Page 35
ASCAP, U. S. smoke peace pipe in Washington pow-wow on possible consent decree Page 37
BILLS for control of games, two-men-in-a-booth up in many states Page 43
CENSUS report indicating population shifts studied by circuits Page 44
GENERAL upward revision of admission scales not occasional increases is needed, Bernhard tells AMPA Page 45
BRITISH exhibitors seek revision of quota as production drops Page 49

SERVICE DEPARTMENTS

Asides and Interludes Page 29
Hollywood Scene Page 40
Release Chart Page 63
Reviews Page 38
What the Picture Did for Me Page 51

Ingenious selling methods were employed by Round Tabler Joe Ruddick at the Gilloz Theatre, in Springfield, Mo., for his date on "Philadelphia Story," complete details of which may be found in this week's issue of MANAGERS' ROUND TABLE. Press room cage was constructed in lobby ahead, with business college girls tying messages carrying picture copy for distribution to patrons as they left the theatre. Page 55

ASCAP Appeasement

FORMATION of an appeasement policy towards the Department of Justice of radio broadcasters, or both, was indicated in the action taken Wednesday by the American Society of Composers, Authors and Publishers in discounting its nine-person public relations staff, headed by A. P. Waxman, advertising and publicity counsel. During the past three months that publicity force sent out tons of statements, releases and reprints, explaining and defending the Society's position in the music 'war' with the broadcasters. It was established specifically to conduct a word-war with BMI and the broadcasters. John G. Paine, general manager, called the move "an armistice pending the outcome of negotiations with the Government."

ASCAP attorneys Wednesday presented to the Government a proposal for a consent decree which had been approved by the ASCAP board Monday. Thurman Arnold was present. Previous story on page 37.

Another Group

HOLLYWOOD, Broadway, and related quarters in between, are prominently identified with another of those war-and-international-politics groups, this one carrying the banner: United Americans, with Mrs. Eleanor Roosevelt among a membership pledged to "rally the people of the country in support of the (Roosevelt) Administration's foreign program and emergency defense measures during the world crisis."

From eastern headquarters, at No. 3 Mitchell Place, New York, Orville S. McPherson, national chairman, issued a statement declaring that 36,000 persons already enrolled, would work to effect the subordination of "purely patisan bickering."

Mr. McPherson is publisher of the *The Journal,* in Kansas City, locale of national headquarters.

His statement to the press lists as members of this newest "all-out" aid movement Douglas Fairbanks, Jr., A. J. Balaban, Chicago theatre executive of the Paramount-B. and K. Circuit family of Balabans, Maxwell Anderson, Louis Bromfield, Leo Carrillo, Tallulah Bankhead, Rex Stout, Margalo Gillmore, Fanny Hurst, and a large assortment of bankers and brokers, lawyers and lawmen, educators and engineers, politicians and purchasing agents, teachers and theologists.

FDR amd 'Oscars'

PRESIDENT Roosevelt will address the 13th annual Academy dinner by radio from the White House at the invitation of Walter Wanger, Academy president. The awards presentation will follow the President's address but will not be broadcast.

Final nominations for the Hollywood judging for the awards of the Academy of Motion Picture Arts and Sciences, were announced this week in Hollywood, and on Thursday ballots were sent out to some 12,000 persons in production.

The Academy Award "Oscar" statuettes will be presented to the winners February 27th at the Biltmore Bowl of the Biltmore Hotel in Los Angeles.

Nominations for the outstanding motion picture of the year were: "All This, And Heaven Too," Warners; "Foreign Correspondent," Walter Wanger-UA; "The Grapes of Wrath," Twentieth Century-Fox; "The Great Dictator," Charles Chaplin-UA; "Kitty Foyle," RKO Radio; "The Letter," Warners; "The Long Voyage Home," Argosy-Wanger-UA; "Our Town," Sol Lesser-UA; "The Philadelphia Story," Metro-Goldwyn-Mayer and "Rebecca," Selznick-International-UA.

For the best performances by an actor the following were named: Charles Chaplin in "The Great Dictator"; Henry Fonda in "The Grapes of Wrath"; Raymond Massey in "Abe Lincoln in Illinois," Max Gordon Plays and Pictures-RKO; Laurence Olivier in "Rebecca" and James Stewart in "The Philadelphia Story."

Performances nominated for the actress award were: Bette Davis in "The Letter"; Joan Fontaine in "Rebecca"; Katharine Hepburn in "The Philadelphia Story"; Ginger Rogers in "Kitty Foyle" and Martha Scott in "Our Town."

'Round the Clock

TWENTIETH Century-Fox, in New York, has conceived a 24-hour-a-day straight performance for Darryl Zanuck's "Tobacco Road" production of backwoods sharecroppers of the southland, for its introductory run at the Roxy theatre in New York, commencing at eight o'clock on the morning of February 20th. This will be the first time, in knowledge, that any Broadway de luxe theatre will run 'round the clock.

Regular admissions will be charged.

$275,000 for a Story

THE press this week gave unusual attention to Paramount's announcement that it had paid "substantially above $275,000" for the film rights to the current Broadway musical, "Lady in the Dark." Not only is such a price unprecedented but the open admission in a formal statement to the press of the amount spent is likewise out of the ordinary. The company, this week, reported a $7,600,000 profit for 1940, nearly doubling the 1939 net; (see page 33.)

The picture will not be produced until the conclusion of the New York stage run and road shows. Release is not expected before 1943. The play is by Moss Hart, Kurt Weill and Ira Gershwin.

Honor Edison

RADIO station WNEW, in New York, Tuesday, dedicated a broadcast to the memory of Thomas Alva Edison, whose birthday was 94 years ago, on February 11, 1847.

A. O. Tait, one of the few remaining workers of Mr. Edison's personal staff at Orange, N. J., was brought to the air from his home in Brooklyn, N. Y., to reminisce on the inventor's first motion picture participations, through the Kinetscope, which peep-showed the first "movies," on April 14, 1894, at 1115 Broadway, at 27th Street, then a center of New York night life.

Mr. Tait remembered that the average length of a picture then was 16 seconds, that Carmencita, famous dancer of the 90's, and Sandow, the strong man, were subjects of early films.

The projectors originally were ordered for the Chicago World's Fair, the Columbian Exhibition of 1893, but manufacturing was such a slow process they were not ready until after the fair had closed.

Wheeler After Radio

SENATOR Burton K. Wheeler, militant Montana isolationist, on Thursday turned his guns on radio, charging the three major networks with disseminating "thinly disguised propaganda" in favor of the pending aid-to-Britain bill. Senator Wheeler, who recently charged that motion picture producers were inserting propaganda in favor of war into the films, said that complaints against propaganda in newspapers, columns, radio and motion pictures had become so numerous that he would demand that official notice be taken of them.

Patent Control

LEGISLATION prohibiting owners of patents from granting licenses which restrict the amount of any article which may be produced thereunder, the price at which it may be sold or the purpose for, or manner in which it may be used, was suggested to the Temporary National Economic Committee in Washington, Wednesday, by Assistant Attorney General Thurman Arnold, as a recommendation which should be made by the TNEC in its report to Congress

Motion picture sound and other film patent pools have variously down through the years been subject to official attention.

Color on the Gain

POSITIVE print output of Technicolor is now running better than 80,000,000 feet a year, some 10,000,000 feet more than in 1939, from the 11,500,000 annual average around 1934, according to Dr. Herbert T. Kalmus, president.

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THIS WEEK IN PICTURES



By Staff Photographer

JOSEPH BERNHARD, Warner circuit chief, pleads for higher general admission prices and assails inconsiderate talk about the industry by gossip columnists in an address at the luncheon meeting of Associated Motion Picture Advertisers in New York. On the dais with him are Leon Bamberger, left, AMPA president; Mort Blumenstock, right, Warner advertising and publicity head; Sam Schneider, Warner executive, and Clayton Bond, Warner film buyer.



SAM DEMBOW, Jr., above, Paramount circuit executive, returns to his New York office after a hospital siege with a broken leg while Harry Royster, right, his assistant, prepares to assume the stewardship of the Netco Theatres.





By Staff Photographer

ADVISER, left. The Rev. Norman Vincent Peale, pastor of the Marble Collegiate Church, New York, reads "One Foot in Heaven" after his selection by a group of clergymen to represent them, at invitation of Warners, during filming of the picture. With him is Dr. Daniel Poling, Philadelphia, a committee member.



MANAGERS and executives of Paramount Enterprises, Inc., of Florida had A-Mike Vogel, chairman of the Managers' Round Table, for guest of honor at their weekly luncheon in Miami last week. Clockwise around the table: Ralph McEntyre, Colony; Dan Boone, Gables; Austin Moon, Rex; Bert Jackson, Boulevard; Mr. Vogel; N. A. Rossman, auditor; Ken Laird, booker; George C. Hoover, city manager; Marshall Pinckard, Flagler; Rollin K. Stonebrook, Paramount; Jack Murray, art director; Carl Mott, Hialeah; C. W. Whitaker, Dade; Billy Mount, Regent; Irwin Waite, Sheridan. Seated in back: Al Weiss, Olympia; Jerry Shinbach, Cinema; Howard Pettengill, The Beach; James Barnett, Roxy; Tom Jefferson, publicity head; Charles Walders, Tivoli, and Tom Manning, Coral. Exploitation and showmanship, their need and lack, were discussed.



By Staff Photographer

OLD HAT. Charles C. Pettijohn, general counsel for the MPPDA, commissioned to present President Roosevelt's lucky campaign hat to Jean Hersholt, president of the Motion Picture Relief Fund of Hollywood, to be sold at auction to the highest bidder, fulfills his mission in New York.



UNIVERSAL sales convention delegates and officers above are Dave Levy, Big U exchange, New York; F. J. A. McCarthy, eastern sales manager; George E. Schwartz, Philadelphia exchange; John Pavone, New Haven exchange; Paul Baron, Boston exchange; Max Cohen, Washington, D. C., exchange and Jules Lapidus, district manager. The convention is reported on page 25.



DAVID F. PERDUE, manager of the Uptown, Superior, Arizona, poses proudly with Chris-Pin Martin.



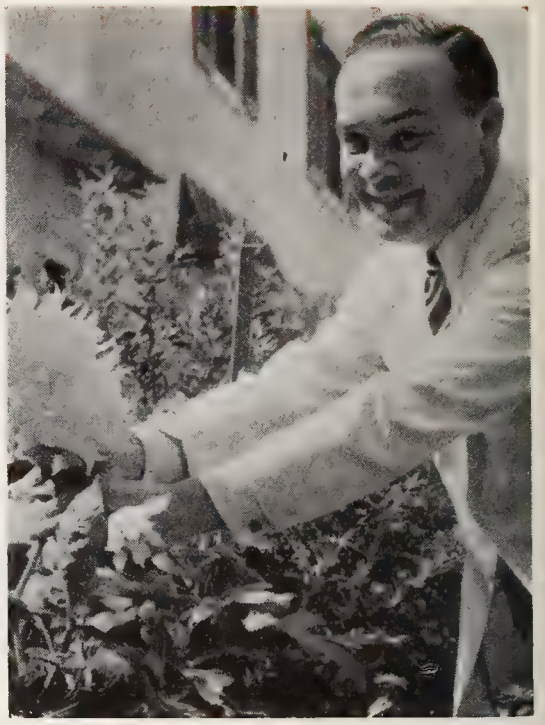
LUNCHEON FOR STAR. Showmen of Charlotte, North Carolina, are hosts to Stirling Hayden, featured in Paramount's "Virginia." In the customary order: Roy Smart, assistant to H. C. Kincey of the Wilby-Kincey circuit; Stirling Hayden; Emil Berstecker and Harry Hardy, district managers for North Carolina Theatres, Inc.

WORKING PRESS, right. Guests of Universal for the Miami opening of "Back Street," some of the 150 critics and reporters brought from all over the country look happy on the beach. It was pretty cold in New York. Left to right: Jimmie Fidler and guest, Norman Clarke, Baltimore News Post; Rose Pelswick, New York Journal-American; Jack Pearl, radio comedian; Harold Cohen, Pittsburgh Post Gazette; William Boehnel, New York World-Telegram; Elsie Finn, Philadelphia Record; Ken McCaleb, New York Sunday Mirror; Louis Azrael, Baltimore News-Post, and Louis Sobel, columnist.





FRANK CAPRA rides the camera boom over a crowd scene while directing the sequence which early reviewers say is the biggest and best of "Meet John Doe," the producer-director's first film for Warner release. The scene was shot on the Wrigley baseball field in Los Angeles during a week long rainstorm which exactly suited Mr. Capra's plans for the script to the discomfiture of the Chamber of Commerce. The picture is reviewed on page 38.



ASCAP Photo

EXECUTIVE PRODUCER. B. G. De Sylva, above, has been named to that post at the Paramount studios, succeeding William LeBaron, resigned to produce independently. He has been an associate producer on the Paramount lot for some months and is just now completing his first picture for the company, "Caught in the Draft." His song-writing reputation brought him to Hollywood and he at present has two stage productions on Broadway.



TONY MASSELLA, extreme left, acting manager of the Loew-Poli Globe in Bridgeport, Conn., gets Louise Campbell and Horace MacMahon, stars of "Bowery Boy" to pose for publicity pictures with him and Harold Engle, student assistant manager. Mr. Massella and Mr. Engel are operating the Globe, one of the circuit's key houses, during the illness of Harry Rose, manager. Between Mr. McMahon and Mr. Engle is Mrs. Harry Rose, wife of the manager.



By Staff Photographer

PLANS for a dance to aid the sick benefit fund are examined by officers and members of New York Projectionists Local 306. Left to right: Charles Beckman, Harry Garfman, Joseph Basson, president; Dave Garden, Mike Berkowitz and Abe Kessler.

JOHN F. SULLIVAN, AAA board manager in Chicago. A lawyer, he was secretary to the late political leader, Boetius Sullivan.



By Staff Photographer



J. C. CLEMMONS, Texas circuit operator, has been reelected to his third term as head of the Beaumont Chamber of Commerce.

CHICAGO, CLEVELAND, MINNEAPOLIS, ATLANTA ARE COMPLAINT "HOTSPOTS"

Decree Arbitration System Gets First Test in Complaint Filed in Washington; New York Is Quietest City

The first test of the arbitration system established by the consent decree is in the making, for a hearing in Washington, the city in which the basic principles of the consent document were conceived by the Department of Justice.

Meanwhile The American Arbitration Association reported that demands for arbitration would be filed shortly in Minneapolis, Cleveland, Atlanta and Chicago. Although those four cities were described as the "hottest" as to requests for arbitration forms, there was some activity at each of the 31 local offices. But the AAA was surprised that after 10 days of operation of the motion picture arbitration system there had not been a single request for arbitration from New York City.

Austin C. Keough, Paramount general counsel, this week discussed the position of the distributor with respect to the consent decree and arbitration and Abram F. Myers, Allied general counsel, further analyzed the decree and the arbitration system. See pages 14 and 15.

During the second week of operations requests for forms, information on the grounds for filing arbitration demands at the offices in the key cities increased more than 50 per cent over the first week, it was said at the AAA headquarters in New York City.

In a number of cases exhibitors have tried to submit for arbitration matters not covered by the consent decree. If the local board manager is not sure whether or not a particular dispute may be arbitrated under the decree he writes to the legal research department at the main office where an opinion is given. But the final decision on the question is made by the arbitrator assigned to a case.

Complaints on Duals And Chance Games

Requests for arbitration to prevent a competing theatre from showing double features, running chance games, cutting admission prices in violation of alleged agreements, have been turned down because such matters between exhibitors do not come under the consent decree. It was pointed out that only the five distributors which signed the decree are parties to it. An exhibitor only becomes subject to the rules of arbitration of the decree after he files a demand for arbitration and an agreement to abide by the decision.

Clearance was the chief matter about which exhibitors have complained to local arbitration board managers since the offices in the 31 key cities were opened on February 1st. The next most frequent complaints involved run. In all clearance disputes the exhibitor seeking information on how to file a demand for arbitration alleged that his present clearance was "unreasonable" and should be cut. There were also some questions involving refusing to grant any run at all. A drive-in theatre in a western state was reported to be among those which had raised the matter of refusal of product.

Disputes involving clearance usually concern other theatres as well as the distributor. it was pointed out by an AAA spokesman. In such cases the other exhibitors whose business may be affected by the decision in the case will be expected to intervene in the proceeding. If a large number of parties become interested in a particular arbitration an hotel ballroom or similar space might be hired for the hearings to provide room for all interested parties. However the average proceeding will probably involve only a few parties and for these cases there will be plenty of room at the hearing room of the local AAA office.

WARBURG DEBATES ON ARBITRATION

Paul Felix Warburg, chairman of the American Arbitration Association's administrative committee for the motion picture arbitration system, was scheduled to debate with Representative E. E. Cox of Georgia, Friday evening, February 14th, on the question of whether or not the Government should force business and labor to arbitrate disputes involving national defense projects.

Compulsory arbitration was opposed by Mr. Warburg. The talks followed a dinner given at the Waldorf Astoria in New York by Modern Industry, *published by Eldridge Haynes. The debate was to be broadcast by the National Broadcasting Company from* 10:30 *to* 11:00 *P.M.*

"Complaints About Everything" Predicted by Col. H. A. Cole

Col. H. A. Cole, president of Allied States Association of Motion Picture Exhibitors, said that independent exhibitors in Texas want to complain about almost everything in connection with the consent decree to an arbitration board. He also said that they feel that many theatres which have been playing subsequent run behind the chains ought to have had an equal release with the circuit houses. Other complaints, according to Col. Cole, will concern an inability to obtain certain product and particular clearance matters.

Independent exhibitors of Kansas City plan to file complaints with the local arbitration board on the clearance and zoning situation, it was reported. Clearance has been the subject of considerable dispute in the past and was at one time the basis of a suit in the federal court against Fox Midwest and the major distributors.

In Milwaukee there has been considerable objection by independents to the policy of the Miller and Princess, subsequent downtown houses operated by Fox and Warner-Saxe, respectively, playing off the first run downtown houses, while neighborhood theatres are required to play off deluxe neighborhood houses. Independent exhibitors hold that the result is that the Miller and Princess, both of which charge 15 cents during the day and 20 cents at night, often play pictures several weeks ahead of the availability for the same product to neighborhood houses charging the same admissions.

It was asserted that the availability should be based upon the admission price doing the bulk of the theatre's business rather than the house's top admission figure. Independent operators asserted that the Miller and Princess do 75 percent of their business during the day at the 15 cent admission and that therefore their availability should be based upon the 15 cent bracket rather than 20 cents as now prevails in all situations.

The State zoning and clearance scheduled has resulted in protests on several occasions. Most recent dispute was over the schedule between the Fox in Janesville and the Eskin theatres in Evansville.

Mr. Eskin was reported to have sought to invoke provisions of the schedule when Fox reduced its admission in Janesville to 25 cents. The schedule provides, it was said, that any key run house in the state must charge at least 30 cents to secure clearance.

Walbrook in Baltimore Files First Demand

The Walbrook Amusement Company, headed by Thomas D. Goldberg, and operating the Walbrook theatre in Baltimore, was the first company to file a formal demand for arbitration in the system set up by the consent decree. The papers were filed with Harold B. Barton, manager of the Washington arbitration board which includes Baltimore, one week after the office was opened by J. Purdon Wright, attorney for the Walbrook theatre, and counsel for the Baltimore Public Service Commission.

The complaint alleged that Warner Bros. and Twentieth Century-Fox were giving the Ambassador, Forest and Gwynn theatres in Baltimore unreasonable clearance over the Walbrook in violation of section VIII of the decree. The three theatres named are part of the Frank H. Durkee circuit which operates about 20 theatres in Maryland.

Mr. Goldberg who has operated the Walbrook for 20 years said he believed the seven days' clearance granted the Ambassador, Forest and Gwynn theatres was unreasonable. He said Metro-Goldwyn-Mayer and Paramount were not named because they had maintained the 21 day clearance schedule which was also used by Warners and 20th Century-Fox until the three houses named in the complaint were built.

The comment made by Mr. Wright, attorney for the Walbrook, was, "If these contracts are valid, then the decree is no good."

The hearing date and the name of the arbitrator selected for the first case in the motion picture arbitration system will be announced in about two weeks. The Durkee circuit will be allowed to intervene in the case, if it so desires. A party which intervenes in an arbitration proceeding is also bound by the final decision of the arbitrator.

Bartelstein Circuit Plans Chicago Case

The first case expected before the Chicago arbitration board was one involving alleged discrimination against the Bartelstein Brothers Circuit. Formal papers had not been filed at mid-week but it was reported that it would be submitted shortly.

The Bartelstein circuit which operates theatres in Chicago and one in Cicero, Ill., will charge that the "Big Five" distributors have discriminated against Annetta, the Bartelstein circuit house in Cicero, it was reported. The Palace and Villas, operated by the Lasker circuit, in Cicero will also be named as receiving preference over the Bartelstein theatre, it was said.

Ben Bartelstein said that his family have operated the Annetta in Cicero since 1914. He also asserted that the present method of selling product to the Palace and Villas in Cicero had forced him to reduce admission prices at the Annetta. No details on what specific violations of the decree would be charged were announced.

Arbitration demands for "some run" and

(*Continued on page 20*)

'MANY DISPUTES CAN ARISE', KEOUGH SAYS, GIVING MAJORS' DECREE VIEW

General Counsel for Paramount, Writing in Arbitration Journal, Says Decree Does Not Make New Law; Analyzes Clauses

The consent decree does "not make new law" and "economic and social theories are not to be legislated into existence by arbitration," Austin C. Keough, vice-president and general counsel of Paramount, said at the conclusion of an article written especially for the *Arbitration Journal* which was published this week by the American Arbitration Association.

Mr. Keough' article was entitled "A Distributor Talks About the Motion Picture Consent Decree and Arbitration" and is the first detailed public explanation of the viewpoint of the distributors which signed the consent decree.

Other contributors to the special issue of the *Journal* which is given over almost entirely to the motion picture consent decree and various aspects of the arbitration system were Abram F. Myers, general counsel and chairman of Allied States Association of Motion Picture Exhibitors, who wrote on "Arbitration and the Independent Exhibitors"; Paul F. Warburg, chairman of the administrative committee of the motion picture arbitration system; James V. Hayes, special assistant to the attorney general and Walton H. Hamilton, Professor of Law at Yale. Copies of the *Arbitration Journal* can be obtained through the AAA.

In the introductory pages of the magazine it was said that the signing of the consent decree November 20th by Judge Henry W. Goddard was the fourth "great dramatic instant in the history of American arbitration," the others being May 3, 1768 when the "New York Chamber of Commerce first lifted commercial arbitration out of the judiciary system and established the first permanent independent board of arbitration in the United States"; the first Code of Business Ethics written about 1910 and in 1920 the New York State Legislature passed the first modern American arbitration statute. Commenting on the signing of the motion picture decree it was said:

"That act, curiously enough, not only emancipated arbitration from both common and statutory law and the environs of trade and commercial associations, with the powers of the court behind it, but set it high in the annals of self-regulation in business, and created something new in the technique of arbitration."

Mr. Myers named a number of special features of the arbitration system established by the consent decree:

"Among the unique features of the arbitration system prescribed by the Decree, are:

"1. The Decree provides for the institution of arbitration proceedings by exhibitors against distributors, but it makes no provision for the institution of proceedings by distributors against exhibitors.

"2. Although the exhibitors stand to gain by the awards, actually the proceedings have for their main purpose the enforcement of a decree entered in a suit by the Government under a public statute.

"3. Controversies can be arbitrated which could not be the subjects of civil actions at law; not, at least, without allegations and proof of combinations and conspiracy, which will be unnecessary in proceedings under the Decree.

"4. The arbitration tribunals are charged with the duty of deciding certain controversies on abstract principles of "reasonableness," with no fixed standards to guide them.

"5. A complaining exhibitor may be awarded a run, or be given a reduction in clearance, at the expense of another exhibitor, without joining the latter as a party; although, of course, the affected exhibitor may intervene."

His article, "Distribution Talks About the Motion Picture Consent Decree and Arbitration," follows in part:

NORTHWEST ALLIED WEIGHS DECREE ACTION

Allied Theatre Owners of the Northwest this week studied interchange features of the "blocks-of-five" sales plans in the hope of obviating the need of state legislation proposed by Northwest Allied to circumvent the consent decree block-booking ban. Fred Strom, executive secretary, in Minneapolis, said that if distributors would permit interchanging of pictures from one group to another it "automatically would take care of cancellation demands through eliminations between distributors and exhibitors by mutual agreement."

Meanwhile Harry Field, chairman of the Allied legislative committee, left Minneapolis on a vacation and to visit other states to enlist support in Northwest's drive for state legislation setting aside the New York decree provisions. The legislative committee deferred action until Mr. Field returns and it receives the report of E. L. Peaselee, Northwest president, on the Allied States board meeting.

by AUSTIN C. KEOUGH

General Counsel, Paramount Pictures

After months of study and discussion, the Government and the five companies arrived at an agreement to try out two trade practices which are new to this country. One is the licensing of feature pictures only after they have been completed and shown to the trade. The other is a substantial modification of what is called "block booking." Under the new system, a distributor may not require an exhibitor to take more than five features in a group, nor require him to take more groups than the exhibitor desires.

Trade showing of pictures before sale had never been tried in the United States, although in England and in some European countries a law requiring it had been in effect for a good many years; but trade conditions in England and in the European countries were not identical with conditions here.

There was no experience anywhere with limitation of selling in small groups. Even in the countries having trade show laws, a distributor may sell at one time and in one group his entire program as long as it has been completed and trade shown. It had been suggested that the American distributors should license pictures not in groups of five or in any other combination, but one at a time. It was answered that while this might be a beautiful ideal, it was commercially impossible; hence the limitation to a block of not over five. . . .

Exhibitor Hardships Pointed Out

It must be admited that exhibitors generally are opposed to the trade showing and "groups-of-five" sections of the Decree. They argue that instead of benefiting exhibitors, big or little, independent or circuit, and through them the public, the new selling system will impose hardships in time consumed and costs increased that will outweigh any good that can possibly come from it—and they say no good can come. It is to be hoped that they are mistaken. In any event, the Decree can be amended if the experiment does not prove the new system a good thing for all concerned.

The five consenting distributors also agreed to give up the right to refuse to license their feature-length pictures to an exhibitor because he would not take newsreels or short subjects also. They agreed, too, to license a run of their pictures to any reputable and responsible exhibitor meeting reasonable minimum standards of operation, unless the granting of such a run would, in a given situation, impair the distributor's revenue.

They agreed to submit to arbitration claims made under conditions specfied in the Decree that improper discrimination had been practiced by any of them against an independent exhibitor having five theatres or less, in favor of a circuit of fifteen theatres or more.

Recognizing that the moral, religious and racial standards and preferences of one community or locality may differ from those of another, the companies undertook to allow an exhibitor to cancel from his contract a feature picture which should be found generally offensive on moral, religious or racial grounds to the people in a locality served by a particular exhibitor's theatre.

Other Problems Under Decree

Another problem dealth with by the Decree grows out of the following conditions:

There are over 17,000 moving picture theatres in operation in the United States. Any distributor annually serves many thousands of these theatres—in some instances as many as 13,000 or 14,000 different accounts. It would be financially impossible to provide a print or copy of any picture for every exhibitor to show at the same time. The license fees obtainable from certain theatres are only a small fraction of the actual cost of the positive print alone. For this reason all theatres cannot and do not play a picture at the same time. . . .

This difference in time, which is stipulated for as part of the license contract, is known in the trade as "clearance." In the past, frequent disputes and even expensive law suits have arisen between exhibitors and distributors as to how long the period of clearance should be and over how wide an area it should operate. There is no mathematical yardstick that

(*Continued on page* 18)

'PICTURES WILL BE LIKE BANANAS IN A SHOW WINDOW,' SAYS MYERS

Says Steps Must Be Taken "to Forestall Hardships Decree May Impose"; Declares Neely Bill Was "Not So Radical"

Early in January, Abram F. Myers, general counsel of Allied States Association, accepted, at his headquarters in Washington, an invitation from Allied Theatre Owners of Eastern Pennsylvania, to appear before that national Allied regional affiliate, at its third annual convention, in Philadelphia, on January 14th, to define the rights of exhibitors under the Consent Decree.

The meeting, held in Eastern Pennsylvania Allied's headquarters, in Philadelphia's Flint Building, attended by several dozen independent members, and with Sidney E. Samuelson presiding, was strictly a "closed" affair, arranged, purposely, so that Mr. Myers could speak explanatorily and extemporaneously, and not necessarily express statements of Allied policy.

A stenographic account was taken of Mr. Myers' remarks, as is customary in organization procedure, but these were not intended for public release. However, on specific request, with the idea that thousands of independent exhibitors not yet equipped with enough information about the Decree or its Rules of Arbitration, nor having legal talent immediately available to enlighten them, Mr. Myers and Mr. Samuelson have made available to theatre owners Mr. Myers' detailed explanation of procedure and certain exhibitor rights under the new order in distribution-exhibition.

by ABRAM F. MYERS
General Counsel,
Allied States Association

The directors of National Allied at the Pittsburgh meeting in late October directed me to appear before Judge Goddard (in Federal Court in New York) and oppose entry of the Consent Decree. Thus it was that I attended the Goddard Consent Decree hearing in New York on November 20. It is the privilege of an attorney, and his duty, in opposing an action of this kind to use every argument at his command. This I did. My statement contained every conceivable argument against the Decree—at least, I thought so. The criticism has been made that I was inconsistent in arguing against the new selling plan and at the same time arguing that it did not afford a permanent remedy because the provision was temporary. But both were pertinent and I was using every weapon at my command.

But the Court was not inclined to pay heed to my arguments against the Decree—no matter how pertinent. The choice was between accepting a settlement acceptable to the parties to the suit or forcing a trial which might last for six months. A Judge who complained about having to read briefs submitted at the hearing could hardly be expected to choose the hard way.

And so the Consent Decree was entered. In the light of that fact, our position must be altered a good deal. The exhibitors for a brief period on November 20 were unified. But they failed to side-track the Decree. Now they must study it, analyze it, first to see whatever of benefit can be extracted from it and, second, to determine what steps can be taken to forestall or alleviate the hardships which many believe the Decree will impose. (At this point Mr. Myers went into the analysis of the Consent Decree and Arbitration, and to matters related thereto):

ARBITRATION USED BY MANY GROUPS

The American Arbitration Association in its Arbitration Journal *published this week listed the following groups in the amusement field in addition to the motion picture consent decree setup which the organization serves: Actors' Equity Association, Chorus Equity Association, Managing Producers, Dramatists Guild of the Authors' League, Screen Actors' Guild, Actors' Managers' Guild, League of New York Theatres, American Federation of Radio Artists and American Guild of Musical Artists.*

Neely Bill Was the Block-Booking Solution

1. ***Compulsory block booking and blind selling.*** Allied's solution for this problem was the Neely Bill. It was not as radical as the Decree and was better designed to accomplish its purpose. It provided merely for the identification of pictures in the contracts and for freedom in the selection of films to be licensed. It would not have dislocated long-standing practices nearly as much as the Decree. But the task of putting over the bill during the present Congress is too great. The legislators deferred action pending outcome of the negotiations for a consent decree. Now they feel that the Decree should be given a fair trial.

The new selling method has been described to you. Pictures must be trade shown before they are offered for license. This ends blind selling. You may attend the trade showing, or not, as you please. It is there if you want to avail yourself of it. If you don't attend, you can learn about the pictures in reliable trade papers. Those papers have a greater opportunity than ever before to serve the exhibitors. By the same token, sycophantic editors will have greater temptation to serve their advertising accounts at the expense of the exhibitors. But the interested exhibitor can learn in advance about the pictures offered.

Then the Decree requires that not more than five feature pictures be included in a single group. This does not mean that you can buy only five pictures at a time. You can buy all that a distributor offers, but not more than five on a single contract. This method was included contrary to the advice of Allied. It is the product of "fresh minds" in the Department of Commerce. But as soon as it appeared the Decree would be entered, Allied urged that the consenting distributors have as many groups of five ready to offer at the beginning of the new selling season as possible. It now appears that this will be done. Each company will have two or more groups ready.

Two fears have arisen: (1) That the free flow of product will be disturbed; (2) that prices will be exorbitant.

I am not as much concerned about a possible picture shortage as some others profess to be. It should be remembered that the five consenting defendants are the largest theatre operators in the country. Paramount, alone, is interested in about 2,000 theatres. These theatres must have product. It would be contrary to the spirit of the Decree for the distributors to feast their own theatres and starve the independents. Mr. Balaban has said something about Paramount exhausting the possibilities on the first group before offering a second. I can not imagine the Paramount selling organization offering one group while its competitors amass playdates by selling, two, three, or four.

Undoubtedly the distributors will try to squeeze every penny they can from the exhibitors. There is nothing new about that. Now the squeeze comes once a year; under the Decree it will come many times. But the picture is not altogether dark. Remember, pictures can not be offered until they have been trade shown. There is no more advance selling of pictures which may or may not be delivered. Consequently, the pictures will begin to age as soon as they are trade shown. They will be something like the bananas in the store window. They will begin to gather black spots. The distributors will have a real incentive to "move their merchandise." The longer it lays on the shelf, the more it will depreciate. This should add to the exhibitors' bargaining power. Certainly the several thousand exhibitors in closed situations will get a break.

It is the exhibitors in competitive spots who are most apprehensive. And rightly so. I do not speak out of turn when I say exhibitors are often their own worst enemies. They contribute to the rise in film rentals by grabbing pictures from one another. The temptation to do this will be increased by the Decree. If exhibitors can curb their cupidity by self-discipline—agreements are out—they can save themselves much grief. Bill Rodgers, of Metro, stated at the Atlantic City Convention that his company would not put pictures on the auction block unless forced to do so. I hope all will adopt the same policy. Then pictures will be offered to regular customers on the same runs and buying can proceed as usual, but at more frequent intervals. But if exhibitors start grabbing from each other, the sky will be the limit.

Decree Strikes Balance In Theatre Operation

2. ***Exclusive selling.*** The Decree provides for the exhibitor who now is unable to buy any run of pictures from a distributor. There is danger in wording such a provision. While deserving exhibitors should be granted a run, shooting galleries and fly-by-nights should not me encouraged. The Decree strikes a nice balance. It provides relief for the exhibitor of good reputation who can meet reasonable minimum standards of operation. The run, whether first, second, or third, will be determined by the distributor. The terms must be negotiated, but they may not be so onerous as to defeat the objects of the Decree. The distributor is not bound to grant a run if to do so will affect its total film revenue in the competitive area. But this does not include speculative losses from threats by a circuit to withdraw patronage if a run is granted and its local monopoly is broken.

3. ***Forcing of shorts, etc.*** The Decree contains very stringent provisions against the forcing of unwanted shorts, newsreels, trailers, reissues, foreigns and westerns with desired feature pictures. This protection extends to the forcing of one group of features with another. It will be up to the exhibitors to avail them-

(Continued on page 19)


SCAT
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millions have
imagined him!
SPECTACULAR WORLD PREMIERE
THIS WEEK... Gigantic "down home" cele-
bration throughout New England over Yankee
Network as picture opens to holiday gala at
Capitol Theatre, Montpelier, Vt., Feb. 13, with
Governor and other dignitaries in attendance.
Guy Kibbee and other Hollywoodites on hand.
Celebrations continue with openings at Bur-
lington, Vt., Feb. 15, and Claremont, N. H., Feb.
16. Opening soon in big cites everywhere!
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WITH

GUY KIBBEE

CAROL HUGHES · JOHN ARCHER · FRANCIS TROUT · EMMA DUNN · LEE (LASSES) WHITE

PRODUCED BY JERROLD T. BRANDT · DIRECTED BY CHRISTY CABANNE

RKO RADIO PICTURES



'ARBITRATION VOLUNTARY'—KEOUGH

(Continued from page 14)

can be applied. The clearance is the result of bargaining between the exhibitor and the distributor and the exercise of the distributor's judgment as to what the clearance ought to be. It should not be so long in time or great in area as to go beyond the purpose of protecting the value of the earlier exhibition contracted for by the exhibitor who has bought the prior run, and become an instrument of oppression and unfair competition. This is what is meant by saying that it should not be unreasonable.

It will be apparent that many disputes can arise over the application of the principles announced in the Consent Decree to the facts in any given situation and there will be controversies as to whether or not the Decree is being carried out.

Has an exhibitor unwillingly licensed more groups of feature pictures that he desired because the distributor made it a condition of dealing that he take "all or none"? Or has the distributor refused to deal with an exhibitor because he will not take the extra unwanted pictures? Has the distributor tried to "force" newsreels and short subjects upon the customer as a condition of getting the distributor's feature pictures? Or was the refusal of the distributor to deal with the exhibitor in a given instance merely the result of their inability to agree upon the terms of a contract? Is the exhibitor's demand to cancel out a feature based upon the fact that it gives offense generally to his patrons on some ground of morals, race or religion, or does the claim come merely because a few vehement critics, who want to be the unofficial censors for the whole community, have exerted pressure upon the theatre manager? Or does the manager merely think he will not make enough money on the picture and is asserting a specious ground of cancellation to avoid what he thinks may turn out to be a bad bargain?

Arbitration Speed and Economy, Decree Desire

The foregoing, by way of illustration, are some of the questions that will have to be decided under the Decree if disputes arise. It was the wish of the Government and of the five companies that there should be a reasonably speedy and inexpensive method of decision provided for their settlement. Arbitration was the obvious way.

But no exhibitor is forced to arbitrate. Except insofar as it is obligatory upon the corporations which consented to the Decree and are bound by it, arbitration is purely voluntary. The Decree gives exhibitors certain privileges not otherwise provided by law and affords them a quickand inexpensive machinery for the settlement of disputes arising under the Decree. For these disputes and arbitration provided is the sole remedy. However, the Decree does not take away an exhibitor's right to sue where he believes he has been injured either by a violatio nof law, breach of contract, etc. . . .

From the very outset, counsel for the Government and the companies were in agreement that the American Arbitration Association should be invited to set up and administer this system. When the Association accepted the invitation, its officials participated in the drafting of the arbitration sections of the Decree and the rules of arbitration and appeals, and counsel for the Government and the five companies were glad to have the benefit of their expert advice.

To obtain as nearly as possible the ultimate in impartiality, it was determined that the arbitrators should have no past or present connection with the motion picture business and no current interest whatsoever in the business or any of its branches. To achieve this end, it was necessary to sacrifice the technical knowledge and experience which would have come as the result of either former or present activity in the business. However, it was the considered judgment of the draftsmen of the Decree and the rules that the arbitrators who could be found to sit as judges in these arbitration proceedings would be men who could be depended upon to grasp and understand the technical business points involved in an arbitration without having had prior experience in the business, just as a judge must do in trying a case which involves the special learning or technique of a trade or profession.

One Arbitration for Each Controversy Best

It was decided also to have a single arbitrator hear and determine each controversy rather than have three arbitrators, one chosen by each of the contending parties and the third in some other manner. In this way, any possible contention that the arbitrators chosen by the parties would be advocates rather than judges could be avoided. Indeed, it would have been impracticable to have each party choose an arbitrator in view of the fact that in some disputes there will be many different parties to the proceeding, and no feasible way was suggested or found to overcome this difficulty.

However, the parties do have a voice in the selection of the arbitrator, because each party to a proceeding is given the opportunity to indicate his preference as to an arbitrator whose name is submitted on a large list out of the larger panel of arbitrators. Should it happen in any case that the parties to a proceeding fail to agree upon some person so listed, the final choice of the arbitrator in the proceeding rests with the AAA, which will name another member from the rest of the panel.

To guarantee the impartiality of the entire arbitration machinery beyond even the possibility of criticism, the selection of arbitrators, the appointment and employment of the clerks of the arbitration tribunals and of all other personnel of the system is exclusively in the hands of the American Arbitration Association. just as the appointment of the members of the appeals board is exclusively in the control of the court. Neither the Government nor any of the companies which consented to the Decree or their affiliates, nor any exhibitors or exhibitor associations, nor producer or distributor organizations, nor, in fact, anyone connected with the motion picture business, may nominate, suggest or sponsor the appointment of any member of the panels of arbitrators, any member of the appeals board appointed by the court or any clerk or other person employed in the arbitration system.

Arbitrators Paid For Services

It was considered advisable to provide for a per diem rate of compensation for arbitrators. This is unusual for arbitration conducted under the auspices of the American Arbitration Association, where arbitrators generally serve without compensation and are glad to render that service. It was felt by the companies and the representatives of the Department of Justice that in the case of arbitration under the Consent Decree, there may be a substantial demand upon the time of the members of the panel to serve frequently in order that arbitrators may become increasingly familiar by practice and experience with the problems and technique of the motion picture business which are involved in the Decree, and that it would be an imposition to expect an arbitrator to sit frequently without some small recompense for his time and services. A maximum compensation, therefore, was fixed at $50 a day. The American Arbitration Association will determine, in the light of experience from time to time, what rate within the maximum will be appropriate and just in varying situations. It is recognized that standards of compensation vary from one community to another for obvious reasons.

The arbitrator's fee will be his sole compensation. The rules forbid the payment, directly or indirectly, of any other compensation, gratuities or benefits by any party to arbitrators.

It was desired that arbitration be swift and inexpensive. Therefore, the rules provide for a small filing fee of $10 at the commencement of an arbitration proceeding and for a filing fee of $25 upon the filing of an appeal, and they provide for the deposit by each party with the clerk of the arbitration tribunal of the arbitrator's fee daily in advance of hearings. The only other expense necessarily to be incurred by any of the parties to an arbitration proceeding is the expense which may be involved in having an inspection of the theatres or or any locality involved in the arbitration and the expense of having a stenographic record should there be an appeal from the arbitrator's decision. If the parties wish to dispense with an appeal and stand on the arbitrator's decision as final, they need not have a stenographic record.

Counsels May Represent Parties

Appeals will ordinarily be taken upon the record of the proceedings and briefs filed by the respective parties. There will be no oral argument before the Appeal Board unless the parties themselves agree to have one or the Board, either upon the application of a party or at its own instance, orders oral argument in cases where the Board believes the importance of the matter or the justice of the case requires it.

The parties may be represented by counsel at the arbitration hearings and should there be oral argument upon appeal, by counsel before the Appeal Board, but this is wholly optional.

The time schedule for arbitration proceedings from the filing of a claim to the final award, and through teh course of appeal to ultimate final decision, is made as short as appears practical consistent with giving all of the parties adequate opportunity for presenting the case and giving the arbitrator and the Appeal Board in case of an appeal, sufficient time to consider and decide it.

Proceedings are to be as informal as is consonant with justice. While full opportunity is given to the parties to present their case and to examine and cross-examine witnesses under oath, the technicalities of proceeding so often associated with litigation will be absent. Technical rules of evidence will not be enforced. One of the rules says: "The arbitrator shall be the judge of the relevancy and materiality of the evidence offered, and conformity to legal rules of evidence shall not be necessary."

Should it be found, in the light of experience, necessary or desirable to change or add to the rules which were provided at the time the Decree was signed, they may be amended.

"Decree Doesn't Make New Laws"

To the extent that the Decree imposes obligations voluntarily undertaken by the distributors, it imposes upon them new rules of trade conduct. It does not go beyond this. It does not make new law. It does not empower the arbitrators to establish additional trade practices or put additional restraints or limitations upon either the distributors who consented to the Decree or exhibitors who arbitrate under it. Economic and social theories are not to be legislated into existence by arbitration. . . .

'DOESN'T MEET EXPECTATIONS'—MYERS

(*Continued from page* 15)

selves of this protection. They must be able to prove that the product was forced, or that they could not contract for the desired group or groups without taking the rest. Notice must be given as provided in the Decree. The remedy provided—if a contract has been approved—is that the contract be cancelled so far as the forced product is concerned. This leaves the contract intact so far as the desired features are concerned. This was the form of remedy advocated by Allied for inclusion in the N. R. A. Code. The distributors rejected it then. In those days, if forcing was claimed, the whole contract was cancelled and the exhibitor was right back where he started, only faced with the problem of negotiating a new deal with an irate branch manager.

If no contract has been reached, and the exhibitor claims that he can not buy the desired features without taking unwanted product, the remedy is different. The arbitrator will direct the distributor to pay a penalty of $500 into the general arbitration fund. You may ask how that will benefit the exhibitor. In the first place, it should open the way for the negotiation of a proper contract. In the second place, it should have the result to alter the policy of that exchange for the benefit of exhibitors generally. Allied regional associations should have an interest in such proceedings in order to protect their entire membership.

Qualifications for Theatre Are Pointed Out

4. ***Recovery of a run.*** Sec. X attempts to provide a remedy for exhibitor who once enjoyed a preferred run and lost it to a chain or booking combine. The provision is so hedged about with conditions to the right of an exhibitor to invoke it that many deserving exhibitors will be denied a remedy. (At this point Mr. Myers went into detail as to the qualifications of an exhibitor to arbitrate under the provision. He pointed out that his theatre must have been in existence when the Decree was signed; that he must be an "independent," i. e., a component part of a chain of not more than five; that the defendant must be a "circuit," i. e., a component part of a chain of more than 15; that buying combines are "circuits"; that the independent must have enjoyed the run at one time or have made written demand therefor; and that the remedy was not an award of the run, but "the right to buy.")

5. ***Clearance.*** The limitations of Sec. X do not apply to other provisions, least of all to that granting any exhibitor the right to arbitrate his claim that he is subject to unreasonable clearance. Not only is the right to arbitrate wide open, but a new principle has been invoked. Clearance is no longer a property right of the theatre enjoying it. It is the property of the distributor, to grant or withhold as it pleases. It is the distributors, not the circuits, that have consented to arbitrate unreasonable clearance. The proceeding is brought against the distributor. Interested exhibitors may intervene. But their consent to arbitrate is not necessary.

The factors which the arbitrators must take into account are calculated to make clearance dependent upon economic justification, not buying power. The formula is one that Allied has advocated. The provision is about the best that could be drafted and I pronounce it fair.

6. ***Arbitration.*** The arbitrators must be neutral. They must not have had any connection with any branch of the motion picture business. This has been criticized. It is said that inexperienced men can not hope to master the intricacies of this complicated business. But the courts have done a pretty good job. The decisions in the *Binderup, First National, Paramount, Youngclaus* and *Interstate* cases certainly rang the bell. What is the alternative? Balanced boards of industry representatives. Balanced how? Between distributors and exhibitors, affiliated exhibitors and independents, prior runs and subsequent runs, strong men and sycophants, reel independents and stooges? Aside from the unhappy experience we have had with men who want to exercise authority in order to feather their own nests, is it fair to put a genuine independent in a position where he must render a verdict against a distributor on whom he is dependent for necessary product? There has been too much loose talk about industry arbitration from sources which are, to say the least, suspect.

Please remember that the courts are still open to you. If you don't want to arbitrate you can sue. But you can't very well do both. If you decide to arbitrate, you must stand by the award. You can not try your luck in one tribunal and, if unsuccessful, try the other route. In deciding whether to sue or arbitrate, you must weigh, first, the relative chances of success and the effectiveness of the remedies. There is no remedy at law for the matters dealt with in the Decree except under the Anti-Trust Act. You must allege and prove a contract, combination or conspiracy in restraint of trade. This is frequently too heavy a burden to sustain. Under the Decree, you are relieved of this burden. The Government has done this for you. In an anti-trust suit it is hard to determine in advance what the proof on either side will be. Under the Decree the elements of proof are pre-determined and you can run down the list and make an estimate of your chances. Finally, the anti-trust cases are attractive in holding the prospect of treble damages, but are weak on specific relief. The Decree offers a specific remedy: The cancellation of forced product, relief from showing an offensive picture, the award of a run, "the right to buy," reduction of clearance.

"Exhibitors Must Show Decree Weakness"

7. ***Decree in General.*** What have the exhibitors gained or lost by the Decree? In general, the document does not meet their expectations. The remedy for block booking and blind selling is not to their liking. Section X is a cross between a statute of limitations and a railroad time table. Postponing theatre divorcement for three years was a terrible sign of weakness. Where the Government goes from here will depend largely on the exhibitors. They must show up the weaknesses and hardships of the Decree. They must be prepared to prove to the Department of Justice that revisions are necessary. I am relying on the arbitration proceedings to build up the record.

A vicious feature of the Decree is the exemption of certain franchises signed before June 6, 1940—when the negotiations began. The very abuses at which the Decree is ostensibly directed are imbedded in certain of those franchises. They are the instruments of monopoly. The Government can never explain the immunity bath given them. This exemption may serve to deprive qualified exhibitors of any remedy under Sec. X. Fortunately, it applies in a lesser degree to the section relating to clearance. The number and provisions of the exempted franchises have not been published.

It is too early to condemn the Decree. No less than a person, it should be tried before it is condemned. For many exhibitors in search of cheap and expeditious relief from unfair practices, it may prove a blessing. If the distributors have undergone a change of heart, if they really want to make the Decree a success and to forestall further Government action, the new selling method may not prove as burdensome as has been feared. If they persist in cutting corners instead of obeying the letter and spirit of the Decree, they will build up a record that will compel the Attorney General to insist on divorcement. It is very much up to them. It is also up to the exhibitors to report all violations and hardships so that the information may be lodged where it will do the most good.

Cooperation Necessary For Decree Benefits

Whether exhibitors will benefit substantially will depend a good deal on how well they maintain their regional associations, on the alertness and efficiency of those organizations, and on the extent of their cooperation with National Allied. There will be no place for the lone wolf in the decretal scheme of things. Preparation and conduct of arbitration proceedings will have to be done with the active aid and assistance of the Allied regionals. Exhibitors must cooperate with each other through these regionals. They must furnish evidence to each other and, if necessary, testify for one another. The regionals must keep abreast of all developments and of important decisions and awards in the national arena. This will have to be done through National Allied and Allied Information Department.

Allied, directly or through AID, will publish a handbook for exhibitors analyzing the Decree in detail and showing how arbitration proceedings will be conducted. This will have to await publication of the forms by the American Arbitration Association. Based on observations to date, I believe that association is trying to do an honest and efficient job.

(*Editor's Note:The American Arbitration Association, in New York, last week, revealed the contents or 27 forms to be used by exhibitors and other participating in the approach to arbitration and the subsequent procedure.—see* MOTION PICTURE HERALD, *February 8th, pages* 13 *and* 14.)

Grierson's Status Still Uncertain

Despite last week's announcement by a Canadian Government official that Canada's film commissioner, John Grierson "...would most certainly remain as Film Commissioner," Mr. Grierson's position has yet to be made definite.

It appears that government circles do not wish to see the English-bred technician leave the post from which he has overseen improvements in Canada's governmental film projects, and in order to discourage any thought of his retiring, many totally unfounded statements have been circulated, claiming to foreshadow Mr. Grierson's destiny, it is charged.

It is quite possible that the present film commissioner will continue at his job, but certainty at the moment is out of the question.

So far, there has been no mention of a possible successor to Mr. Grierson in the event that he does relinquish the post, and the odds are that, with so many important film projects allied with the war effort in the offing, the ship Film Board will not change captains in mid-stream.

ARBITRATION CASES FILED

(*Continued from page* 13)

clearance disputes are expected to be the first cases before the Minneapolis board. According to reports, the Minnesota and Esquire theatres in Minneapolis, may be the first houses to request arbitration. Both theatres have recently reopened after being closed for some time. Alleged inability to obtain suitable product would be the basis for the arbitration demand. All the other complaints being prepared for filing in the Minneapolis area were said to be on clearance matters.

The New York Independent Theatre Owners Association has voted to begin a series of "test" arbitration proceedings in New York. The members decided to try out the arbitration system and a survey is being made to discover which complaints should be filed. An effort will be made to institute proceedings under various clauses of the consent decree.

Up-State New York Weighs Arbitration

In several of the smaller cities in upstate New York operators of theatres which have been built in the last few years have complained of an inability to buy product. Clearance in some cases has been claimed to be excessive, with fourth run waiting periods running to as many as 90 days in Troy and Albany.

A special problem was said to exist in Troy in that one second run house uses but four pictures a week and the third and fourth runs need between six and eight but only the four are available. It was reported that independents have hailed the opening of the arbitration board, holding that any change will tend to break down alleged chain theatre favoritism.

Several exhibitors in both the second and subsequent run classifications in the Cincinnati territory were reported to be planning to bring arbitration proceedings on clearance and zoning matters. A survey indicated that some exhibitors in the Cincinnati suburbs will claim that the first and second run clearance is unreasonable and inimicable to their interests, holding that the present situation amounts to discrimination against them.

"Watchful Waiting" In Philadelphia

Exhibitors in the Philadelphia area where local grievances were reported to be numerous have adopted for the present a "watchful waiting" attitude towards the arbitration system. Recently two local exhibitors filed anti-trust actions against the circuits and major distributors rather than wait until the arbitration system opened February 1st. Disputes in Philadelphia are expected to involve matters affecting the independents on the one hand and Warner Theaters on the other. Clearance is the basic question.

Among the disputes expected before the arbitration board in Memphis which serves the western part of Tennessee, northern half of Mississippi and the state of Arkansas are those involving product availability. Independents in the area also have protested about the clearance given to chain houses.

The main dispute in the Oregon trade area and the one which may be first offered for arbitration involves the clearance, amounting to as much as 105 days, given to the Hamrick-Evergreen circuit houses. Exhibitors and theatre chain executives have held a number of meetings on the problem in the past two years but no solution has been reached.

Everything is harmonious in the Des Moines area, according to local exchange managers, and it was said that there is no local trade practice or clearance and zoning problem that might be presented immediately for arbitration. L. F. Wolcott, president of the Independent Theatre Owners Association, said that "there are no specific instances where the arbitration board is expected to function just now. However, there are rumors of several product and clearance disputs which may break out at anytime."

No Action Yet In Los Angeles

Independent exhibitors in the Los Angeles territory have not yet determined to take advantage of the arbitration provisions of the consent decree. What effect the arbitration board will have upon the negotiations of the conciliation committee of the Independent Theatre Owners of Southern California and Arizona and Fox West Coast Theatres remains to be seen when the arbitration board begins to function.

Probably the first matter of arbitration will involve Southside Theatre's new Fifth Avenue Theatre which has been kept dark ever since its completion about a year ago. Newest theatre in the circuit operated by Ralph Grunauner, the house has been a subject of discussion whenever availability of product arises. For some time now, Milt Arthur, who is connected with Southside, has been negotiating with Charles P. Skouras, president of Fox West Coast, to obtain suitable product for the Fifth Avenue. It was reported that if Mr. Arthur cannot make some arrangement with Fox West Coast, the matter will be placed before the arbitration board.

In Pittsburgh chain and independent exhibitors expressed the opinion that it was unlikely that any arbitration cases would be brought in that city for some time.

In Seattle, also, it was reported from exchanges and independent exhibitors that no demands for arbitration would come to the attention of the board for several weeks.

In Indianapolis it was said that there were only small, individual grievances which may be present for arbitration at this time with no major complaints on such subjects as zoning and clearance expected for the present.

LaCrosse Hearings To Resume February 17th

Hearings in the LaCross Theatres Corporation suit seeking $1,476,900 from each of three companies, Paramount, Twentieth Century-Fox and United Artists, in the Federal Court in Madison, Wis., will be resumed on February 17th. Restraint of trade was alleged. Robert Hesse, attorney for LaCross, obtained a postponement in December on account of illness.

The next hearing on the action of Midwest Theatres against the Co-operative Theatres of Michigan is now scheduled for March 4th in the Federal Court at Detroit. The plaintiff will present concluding evidence and then the defense will open its case.

In the Chicago Federal Court of Appeals defense briefs have been filed in the Gary trust action, denying that there had been any combination in restraint of trade proved in the trial.

Nine Receive U. S. Income Tax Refunds

Nine individuals connected with the various fields of entertainment received income tax refunds from the United States Government this week. Film and skating star Sonja Henie was refunded $6,381 and her mother Selma, $557. Raymond Massey, the actor, received $524, and Sylvia Sidney, $801.

William S. Paley, president of the Columbia Broadcasting System, was refunded $701, while Martin Beck received $1,215. Harry and Jack Warner were refunded $8,854 and $3,295, respectively. Fannie Hurst received $1,590.

Dealers Meet Manufacturers At Convention

Twenty-three independent theatre equipment dealers, members of the Theatre Equipment Dealers Protective Association, attended the organization's quarterly meeting, last Sunday and Monday, at the Hotel Congress in Chicago. Twenty-three manufacturers sent representatives.

The organization was formed nearly a year ago for the mutual assistance of theatre equipment dealers of the United States.

Harry W. Graham, of Graham Brothers, Denver, was elected executive secretary, the only elective post in the organization.

In a statement of organization policy, Mr. Graham said:

"We are organized to do all in our power to aid the industry in remaining on a basis that will eliminate unfair practices, both on our part and that of the manufacturers.

"We will attempt to restrain any of the dealers or manufacturers from taking any steps that we might deem will be harmful to our industry such as price cutting, or any other which might give this industry a black eye.

"Members of this organization have agreed to do all in their power to see that the finest equipment obtainable is made available to exhibitors.

Organization dealer members who attended included:

Ken Douglass, Capitol Theatre Supply, Boston.
Des Moines Theatre Supply, Des Moines.
Roy Colvin, Exhibitors Supply, St. Louis.
Falls City Theatre Equipment, Louisville.
John P. Filbert, J. P. Filbert Co., Los Angeles.
Ger-Bar, Indianapolis.
Joe Goldberg, Joe Goldberg, Inc., Chicago.
Harry Graham, Graham Brothers, Denver.
M. O. O'Neill, Guercio and Barthel, Chicago.
Joe Hornstein, Hornstein Theatre Supply, New York.
Louisiana M. P. Equipment, New Orleans.
George McArthur, McArthur Theatre Equipment, Detroit.
Eldon Peek, Oklahoma Theatre Supply, Oklahoma City.
Walter G. Preddey, W. G. Preddey Theatre Supplies, San Francisco.
Miss V. Harwell, Queen Feature Service, Birmingham, Ala.
O. J. Hazen, Service Theatre Supply, Salt Lake City.
Ben Shearer, representing his own offices in Seattle, San Francisco, Los Angeles and Portland.
Ray Smith, Ray Smith Company, Milwaukee.
Southwestern Theatre Equipment Co., Houston, Tex.
Stebbins Theatre Equipment Company, Kansas City.
Superior Motion Picture Company, Pittsburgh.
George Breneman, United Projector and Film Corporation, Buffalo.
F. A. Van Husan, Western Theatre Supply Company, Omaha.
C. B. Paden, Western Theatrical Equipment, San Francisco.
E. J. Vallen, Vallen, Inc., Akron.
Wm. A. Gedris, Ideal Seating Company, Grand Rapids, Mich.
Harry Strong, Strong Electric Corporation, Toledo.
H. Thorwell Matthews, Motiograph, Inc., Chicago.
J. C. Heck, Da-Lite Screen Company, Chicago.
Ernest Wagner, Wagner Sign Service, Inc., Chicago.
J. J. Arnsfield, Adler Silhouette Letter Company, Chicago.
Edw. H. Wolk, Theatre Equipment and Parts, Chicago.
Jake Mitchell, LaVezzi Machine Works, Chicago.
L. W. Davee, Century Projector Company, New York.
Homer B. Snook, R.C.A. Manufacturing Company, Camden.
James K. Elderkin, Forest Manufacturing Company, Newark.
Robert L. Smith, Century Electric Company, St. Louis.
E. A. Williford, National Carbon Company, New York.
C. S. and Mrs. Ashcraft, Ashcraft Manufacturing Company, Long Island City.
Oscar Neu, Neumade Products, New York.
Warner S. Victor, Projection Optics Company, Rochester.
Lou Goldberg, Goldberg Brothers, Denver.
M. Golde, Golde Manufacturing Company, Chicago.
T. Karatz, Air-Loc Seat Industries, Minneapolis.
W. C. Stober, General Register, Chicago.
G. K. Westhead, Radiant Lamp, Chicago.
L. H. Pedersen, Wenzel Company, Chicago.

"IF IT ISN'T IN THE CONTRACT, IT ISN'T IN THE DEAL," WARNS ALLIED

Third AID Report Summarizes Contract Terms Being Set by Distributors for New Year; Important Provisions Analyzed

Recognizing that existing contractual commitments have a definite relation to new negotiations with distributors for product, exhibitors, especially independents, now are more closely inspecting their standing agreements, to find out their contractual positions as the present season moves into its second half and talk of deals for another season will soon be in order.

Lending aid of evident considerable value to exhibitors studying their 1940-41 contracts is an analysis of the more important provisions of contract forms, which was sent to members this week by Allied States Association, as another in the series of product-and-contract surveys prepared by the Allied Information Department, of which Sidney E. Samuelson, national Allied officer, is chairman.

No attempt was made to summarize clauses which are rarely brought into question. Included in the summary are suggestions to aid exhibitors in protecting their contract rights.

"The main rule in buying pictures is to see that the deal is fully stated in the contract," declares an introduction to the summary, by Abram F. Myers, Allied's general counsel. "Do not rely on oral promises of any kind," it continues. "If it isn't in the contract, it isn't in the deal."

The analysis was written in 15 divisions: Term of Contract, Pictures Licensed, Roadshows, Cancellations, Allocation of Pictures, Dating Pictures, Delivery and Return of Prints, Playing in Order of Release, Admission Prices, Hours of Exhibition, Double Features, Advertising, Paymen, Percentage Engagements, General.

"Releasing year," where used in the survey, means the period from September 1, 1940 to August 31, 1941; other periods are designated by dates. The contract analysis follows in full:

I. Term of Contract

Metro. No term specified but period governed by limitation to pictures generally released during the "releasing year" and requirement that exhibitor book same within stated time after availability.

Paramount. One year from exhibition of first picture thereunder unless otherwise provided in the schedule.

20th Century-Fox. Same as Paramount.

Warner Bros. Same an Paramount.

RKO. Eighteen months commencing with exhibition of the first picture.

United Artists. No term specified but period governed by limitation that pictures specified, if not released prior to April 15, 1942, are subject to cancellation by either party; otherwise contract continues until designated pictures are released and played.

Universal. Same as Paramount.

Columbia. Same as Paramount.

Republic. Same as Paramount.

Monogram. Same as Paramount.

Suggestions: Designation of a term in the contract seems superfluous inasmuch as the exhibitor is obligated to play the pictures within a certain time after release and the releasing year is specified in the contract (see Chap. II, "Pictures Licensed"). However, if you fear an overbought condition and want more than a year in which to play the product, see that special provision therefor is written into the schedule.

MPA SUBMITS PLAN FOR SALESMEN UNDER DECREE

The Motion Picture Associates of Philadelphia have appealed to the local exchanges to select from among its unemployed members in adding salesmen to the staffs because of the consent decree. The appeal was made by William Karrer, President of the group. This is the first instance of its kind since the decree was signed and with it the indication the extra salesmen be needed that an organization expression in behalf of unemployed film men.

II. Pictures Licensed

Metro. All feature pictures generally released during the releasing year, not to exceed 52 and not less than 44.

Exceptions: "Gone With the Wind," "Quo Vadis" and any picture the roadshowing of which was commenced prior to the beginning of the year. Also pictures distributed by Metro as to which it must obtain the consent of third persons to the terms of the license.

The "roadshowing," "try-out," "pre-view" or "pre-release" of any picture shall not constitute a general release.

Paramount. All features generally released during the releasing year, not exceeding 38.

Exceptions: Pictures as to which Paramount must secure the consent of third persons as to the terms, foreign pictures (as defined in the contract), re-issues and 6 'Hopalong Cassidy's."

The "roadshowing," "pre-view," "try-out" or "pre-release" of a picture shall not constitute a general relase.

20th Century-Fox. All features generally released between August 1, 1940, and July 31, 1941—not more than 52 nor less than 42—including not to exceed 4 produced in England by 20th Century or a subsidiary.

Exceptions: (Warranty) Re-issues of old negatives, or old negatives re-titled, or foreigns other than those above described.

"Roadshowing," "try-out," "pre-view," or "pre-release" not deemed a general release.

Warner Bros. Schedule specifies 5 groups of feature pictures each containing a number of "release numbers," viz: I, 4; II, 8; III, 8; IV, 16; V, 12—a total of 48. Distributor not required to deliver any not generally released during the releasing year, provided it gives written notice to the exhibitor by August 15, 1941.

However, the exhibitor is entitled to receive such of those pictures as may be released during the next succeeding year provided he gives written notice to the distributor not later than 30 days after August 31, 1941.

Exceptions: Any picture produced by another producer and distributed by Warner Bros. See also Chap. III, "Roadshows."

RKO. License covers the feature pictures "designated in the schedule." If *all* are licensed the number shall be deemed to be not more than 50 nor less than 40; if *half*, then 25-20.

Exceptions: All features and shorts produced by others which RKO is required to license on separate contracts. Also all pictures produced in color unless color is specified in the contract, and all re-issues (whether or not re-titled) and foreigns as defined in the contract. See also Chap. III, "Roadshows."

United Artists. License covers only pictures specifically described in the schedule.

Exceptions: Should any picture not be generally released by April 15, 1942, either party may cancel same by giving written notice within ten days after said date.

"Roadshow" is not a general release.

Universal. All feature pictures generally released during the releasing year, but not more than 44 nor less than 34.

Exceptions: Westerns and Arlen-Devine features, Frank Lloyd Productions and pictures as to which Universal is required to obtain the consent or approval of third parties to the terms of license.

The "roadshowing," "try-out," "pre-view," or "pre-release" of any picture shall not be deemed a general release thereof.

Columbia. All feature pictures generally released during the releasing year—not more than 44 nor less than 30.

Exceptions: Western group; pictures as to which Columbia must have the approval of third parties to the terms.

The "roadshowing," "pre-view," or "pre-releasing" of a picture shall not be deemed a general release.

Republic. Pictures described in the schedule.

Exceptions: See Chap. III, "Roadshows."

Monogram. Pictures designated in the schedule.

Exceptions: Pictures not generally released between September 1, 1940 and October 31, 1941 upon written notice by the distributor to the exhibitor by September 15, 1941—

unless the exhibitor shall have given written notice to the distributor before November 30, 1941 of his desire to exhibit such of those pictures as may be generally released during the next succeeding year.

Suggestions: Insist that the salesman identify as far as possible pictures described in announcement books or work sheets which are likely to be excluded because of roadshowing or because the approval of third parties must be had to the terms of the license.

Insist that salesman identify pictures as far as possible in the schedule by titles, stars and directors.

Remember to protect your rights as to undelivered pictures under the Warner Bros., United Artists and Monogram contracts by giving the required written notice.

Note that 20th Century's releasing year begins and ends a month earlier than the others.

III. Roadshows

Metro. (Definition.) Public exhibition of a feature picture at a theatre or theatres under licenses requiring an admission price of not less than One Dollar, including tax, for a majority of the orchestra seats for evening performances. No limitation on the number of performances per day or the prices at other than the evening performance.

(Number.) Not more than four in territories other than New York City and Los Angeles, in which cities ten pictures may be roadshown.

(Effect.) Distributor may exclude pictures roadshown in the territory upon written notice to exhibitor not later than 14 days after completion of roadshowing in the territory. In-

(Continued on following page)

"Have a Supply of Product on Hand...."

(Continued from preceding page)

advertent failure to give notice does not affect right to exclude.

Paramount. Same in substance as Metro except that there is no limitation on the number of pictures that may be roadshown and no provision for giving notice.

20th Century-Fox. Same in substance as Metro except that the number of pictures which may be excluded is two and 14 days' notice is prescribed in New York and Los Angeles and 7 days in other territories. Pictures roadshown but not excluded shall not be deemed available until after the completion of such roadshowing and their general release.

(Exhibitor's right to exclude.) For each roadshown picture excluded by the distributor, exhibitor may also exclude one, provided he gives the distributor written notice to that effect not later than 14 days before the date fixed in the license for the exhibition of such picture. This right to exclude is in addition to the cancellation privilege outlined under Chap. IV.

Warner Bros. Same as 20th Century-Fox.

RKO. Same as Metro except that not more than four may be roadshown outside of New York and Los Angeles, with no limitation as to the number in those cities.

United Artists. Distributor may roadshow any picture, a roadshow not being deemed a general release. If roadshow is in the same "zone" as exhibitor's theatre, the contract for such picture may be cancelled by either party by giving written notice to the other within 15 days after commencement date of the roadshow. "Roadshow" is not defined.

Universal. Same as 20th Century-Fox except that notice in New York and Los Angeles may be four weeks after commencement of roadshow and seven days elsewhere.

Columbia. Same as 20th Century-Fox except that notice in New York and Los Angeles may be four weeks after commencement of roadshow and 14 days elsewhere.

Republic. Same as Universal.

Monogram. No express provision. However, a roadshow is not a general release.

Suggestions: Bear in mind that whenever 20th Century, Warner Bros., Universal, Columbia, or Republic excludes a roadshown picture, you automatically are given the right to exclude an unplayed picture. If United Artists roadshows a picture in your clearance zone and bleeds it white, you may cancel it.

IV. Cancellations

Metro. Of right: If the exhibitor contracts for all the features offered at one time, he may cancel not to exceed 20% if license fees average $100; 15% if fees average between $100 and $250; and 10% if fees average over $250. Fractions of one-half or more are counted as one; fractions of less than one-half are not counted. "Feature pictures" does not include re-issues. Exhibitor must give written notice as to each picture 14 days prior to date of availability to exhibitor, and must not be in default under contract insofar as it relates to feature pictures. Controversies growing out of exercise of the cancellation privilege are subject to arbitration.

For cause: If a feature is deemed offensive to the public on moral, racial or religious grounds, exhibitor should so advise distributor in writing at least 14 days after first run in the territory. Distributor will be deemed to have rejected claim unless he concedes it within five days after date of claim. In that event, exhibitor must refer claim to arbitration within 7 days thereafter. Such cancellation, if upheld, will be in addition to the cancellation right above described.

Paramount. Same ratio between number features cancelable and average film rental per picture as in the case of Metro. Exhibitor must contract for all and give written notice as to each picture he wishes to cancel 10 days after the distributor shall mail notice of availability. Cancellation can only be made in the lowest price classification. Fractions counted the same as in the case of Metro. Cancellation privilege revoked upon failure of exhibitor to comply with "any term or condition" of the contract.

20th Century-Fox. If exhibitor buys all features he may cancel 10% provided he gives written notice to the distributor as to each picture he wishes to exclude within 10 days after the mailing to him of notice of availability. In case any canceled picture was one designated by the distributor for percentage playing in the A, B or C class, distributor may designate another picture to take its place in such designated class, so that the agreed number of A, B and C pictures will be played.

Warner Bros. Exhibitor who has bought all and is not in default and his license fees average not more than $250, may cancel 10% by giving notice as to each within 14 days after date of general release in the territory, upon the following conditions: May cancel one out of each group of 10 provided he has paid for the other 9; or may cancel picture by paying for it and crediting payment against the tenth or succeeding tenth motion picture. Fractions are counted as in the case of Metro. Distributor may substitute film rental and terms of any picture canceled in place of the rental and terms of any other picture by written notice within 14 days after receipt or exhibitor's notice of cancellation.

RKO. If exhibitor buys all and is not in default he may cancel 10% by giving written notice as to each picture he wishes to cancel 14 days after notice of availability. Fractions treated the same as in the case of Metro.

United Artists. None.

Universal. Same as RKO except that exhibitor must give notice not later than 14 days prior to date of availability to the exhibitor. In addition it is provided that if any canceled picture shall have been allocated to a particular group, the distributor may replace it in that group with another picture.

Columbia. No provision.

Republic. Same as RKO.

Monogram. No provision.

Suggestions: Be sure that your contract shows on its face the number of pictures offered and the number licensed; if you do not take all, you can not cancel under any contract. The Metro, Paramount, 20th Century, Warner Bros., RKO and Republic contracts have blank spaces for this; make Universal write it in.

Check carefully the date on which notice of cancellation must be given, as they are not uniform.

Settle with the salesman before you sign with Metro, Paramount or Warner Bros. on your average film rental per picture and have it entered on the contract so that there will be no misunderstanding as to the number of cancellations to which you are entitled.

In canceling a high bracket picture bear in mind that another picture may replace the canceled picture in the same classification, as it is the policy of most companies that all high bracket pictures shall be played. Find out from the exchange, if possible, what you may expect in place of the picture canceled. (See also Chap. V. "Allocation and Pictures.")

If you have been oversold and expect an adjustment you may endanger your chances by exercising your cancellation privilege. Threats of "no adjustment" are used by some branch managers to discourage cancellations.

As indicated by an executed contract in my possession, 20th Century-Fox may be seeking to confine all cancellations to the lowest classification by an entry in the schedule. This particular contract recites: "Exhibitor has privilege of eliminating 5 pictures from the 'E' Group."

It may be a good thing to have a supply of unplayed pictures on hand when the new selling method goes into effect next summer. Therefore, it may not be wise to cancel pictures this year unless you have good reason to do so.

V. Allocation of Pictures

Metro. Distributor to designate pictures to be included in each classification. Will designate the classification of each picture at the time it gives the exhibitor notice of availability, unless exhibitor is a first run in a key city in which case designation will be made 14 days after general release date. Designation once made shall be changed only by mutual agreement in writing.

Paramount. Distributor has the right "from time to time" to designate the classifications of the pictures licensed—no time limit specified.

20th Century-Fox. Schedule recites as to each group "Pictures to be designated by the distributor"—no time limit specified.

Warner Bros. Distributor has right to designate pictures to be played at each respective film rental in the schedule. No time limit specified but distributor may interchange rentals and terms of the various pictures by written notice to the exhibitor before the "available date."

RKO. Distributor has the right to designate the classification of each picture at least 14 days before the date agreed upon or designated for the commencement of the exhibition thereof. Distributor may interchange fees between pictures in its sole discretion and without limitation as to time.

United Artists. Fees and terms for each picture stated in the schedule, hence there is no provision for allocations.

Columbia. Distributor has right to allocate pictures at or before the time of giving notice of availability. Distributor also has the right to interchange fees and terms between pictures in which case it shall notify the exhibitor of such re-allocation in the notice of availability.

Republic. Distributor has right to designate pictures to the several groups by written notice on or before the former gives notice to the latter of the availability of the picture. Fees and terms may be interchanged by written notice to the exhibitor any time before the picture is played.

Monogram. Distributor may designate classification of each picture by written notice at or before the time of notice of availability. Distributor also may interchange fees and terms by written notice prior to or at the time of sending notice of availability.

VI. Dating Pictures

Metro. (Standard provision.) Subject to prior runs and clearance, and within a reasonable time after prints are received in the exchange, and provided exhibitor is not in default, distributor shall mail to exhibitor notice of date of availability, such notice to be at least fifteen days in advance of such date. Within fourteen days thereafter exhibitor shall select an exhibition date or dates not theretofore assigned to another exhibitor and within a period of 30 days after the available date and give the distributor written notice thereof. If

"Confirm Playdate Agreement in Writing"

the exhibitor fails to select dates, the distributor may assign same by written notice to the exhibitor.

(Special provision.) If the number of days selected by the exhibitor and confirmed by the distributor shall be less than the maximum number specified in the schedule, the license shall be limited to that number of days unless the exhibitor obtains the consent of the distributor to an extension in writing.

Paramount. Same as Metro.
20th Century-Fox. Same as Metro standard.
Warner Bros. Same as Metro standard.
RKO. Same as Metro standard plus the following:

If the exhibitor fails to confirm the exhibition date . . . or shall fail to exhibit the picture on the date . . . designated or otherwise agreed upon . . . the license and run granted shall automatically be terminated . . .

United Artists. Same in substance as Metro standard and RKO.
Universal. Same as Metro standard.
Columbia. Same as Metro standard.
Republic. Same as Metro standard.
Monogram. Same as Metro standard.

Suggestions: All license agreements contemplate a separate subsidiary agreement as to the playdate for each picture. It is as much in the interest of the exhibitor as the distributor that these subsidiary agreements be made definite and, if need be, enforceable. Therefore, exhibitors should not depend on the distributors to confirm playdates; when they are arranged with the bookers, or are designated by the distributor. Exhibitors, to protect their rights, should confirm the playdates to the distributor. Of course, where an exhibitor tenders a date in writing, and it is confirmed by the distributor in writing, no further step is necessary.

VII. Delivery and Return of Prints

Metro. Delivery to carrier, mail, or agent of exhibitor deemed delivery to exhibitor. Will be delivered so that carrier, on regular schedule, will deliver print to theatre at least one hour before usual time for opening. Exhibitor will return each print with reels and containers to the exchange or otherwise as directed by the distributor immediately after the last exhibition. Exhibitor to pay all transportation costs except when sent to another exhibitor in which case print may be sent "transportation collect." Delivery to a common carrier shall constitute return of the print. If exhibitor fails to or delays return of print he must pay damage, if any, caused distributor or other exhibitor.

Paramount. Same as Metro except that it stipulates delivery in time for inspection and projection before opening.
20th Century-Fox. Same as Paramount.
Warner Bros. Same as Paramount.
RKO. Same as Metro.
United Artists. Same as Metro.
Universal. Same as Paramount.
Columbia. Same as Paramount.
Republic. Same as Paramount.
Monogram. Same as Paramount.

VIII. Playing in Order of Release

Metro. No standard clause: depends on entry in the schedule. If provision is made for playing in order of release, distributor will not withhold delivery of any feature on ground exhibitor failed to exhibit in order of release, provided such failure by exhibitor was due solely to failure of distributor to make prior released pictures available—any dispute under the clause to be settled by arbitration. This clause impliedly sanctions the use of "stop" pictures where distributor is not at fault.

Paramount. Exhibitor shall play in order of availability and distributor shall be under no obligation to deliver a print out of the order of availability.

20th Century-Fox. Exhibitor to play in order of release. Exhibitor may select any picture, except the last, for playing out of order upon the following conditions: (a) that exhibitor is not in default; (b) distributor and exhibitor have agreed upon playdates for all pictures released prior to the one to be played out of order, or, in the alternative, that the exhibitor shall pay for all such pictures.

Warner Bros. Same as 20th Century-Fox.

RKO. No specific provision. However, reservation of right to designate playdates in absence of such action by the exhibitor, enables distributor to force playing in order of release, if so minded.

United Artists. Exhibitor agrees to exhibit pictures "in the sequence of the notices of availability."

Universal. To be played in order of release, if and as available. Provision for playing out of order same as 20th Century-Fox.

Columbia. Same as 20th Century-Fox.
Republic. Same as 20th Century-Fox.
Monogram. Same as 20th Century-Fox.

IX. Admission Prices

Metro. (A) Admission prices for matinee and evening, with commencement time of evening performance, to be entered in the schedule.

(B) Exhibitor warrants that at no time during engagement of licensed pictures will admission prices be lowered.

(C) If exhibitor lowers prices without consent of distributor latter may (1) forthwith change or modify the run, availability or clearance; and if pictures are licensed on a percentage basis (2) exhibitor shall account to distributor on the basis of the prices stated in the schedule for each person admitted except for reasonable and customary issuance of passes to bona fide representatives of the press and in consideration of advertising, but (3) if the prices charged are higher than those in the schedule, then the accounting shall be on the higher basis.

(D) If the pictures are played on percentage basis and exhibitor reduces admissions without the consent of the distributor, or if he fails or refuses to account to the distributor on the basis of the agreed admissions, distributor shall have the right forthwith (1) to change or modify the run, availability or clearance, (2) terminate the license as to all unplayed pictures, or (3) terminate the license and any other contracts between the parties as to all unplayed pictures. Distributor may declare such violation a breach of the entire contract and recover license fees for all unplayed pictures. This shall be in addition to any other rights possessed by the distributor.

(E) Use by exhibitor of cut-rate tickets or coupons or any device, such as two-for-ones, which lowers the agreed prices shall constitute a violation entitling distributor to exercise rights set forth in D, above.

Paramount. Same as Metro A plus the following: If agreed prices are reduced, distributor may (1) immediately terminate license of picture then being exhibited and all remaining unplayed pictures by written notice to such effect to the exhibitor; or he may (2) reduce clearance not to exceed one-half; or if no clearance is provided, he may (3) revoke the run granted the exhibitor and latter will thereafter play on notice of availability; (4) on percentage engagements, exhibitor shall account on basis of the agreed prices.

20th Century-Fox. Same as Metro (A); then same as Paramount.

Warner Bros. Same as Metro (A). Unless a greater admission is specified, exhibitor will not in any case charge less than 15c for adults at either matinee or night. Otherwise same as Paramount (1) and (2) plus proviso that if no clearance is specified, distributor may withhold for not to exceed 60 days notice of availability on subsequent pictures; then same as Paramount (3).

RKO. Same as Metro (A) plus a general minimum price provision of 15c for adults in the evening and 10c at all other performances. If admissions lower than those specified are charged, distributor may (1) terminate license for picture on exhibition by giving notice; (2) reduce clearance by not more than one-half; (3) if no clearance, then to withhold notice of availability for not more than 60 days, and as to each subsequent picture, the run shall be deemed revoked.

United Artists. Same as Metro (A).

Universal. Same as Metro (A) but schedule includes spaces for orchestra, loges and balcony. Then same as Paramount with this addition: Distributor shall have the right to suspend all further deliveries until prices have been restored. Also two-for-ones, service passes or similar devices shall be construed as a reduction in price.

Columbia. Same as Metro (A). Otherwise, same as RKO.
Republic. Same as RKO.
Monogram. Same as Metro (A).

Suggestions: Do not lower your admissions on percentage engagements or on flats where such reduction may affect earnings of distributor on prior run percentage engagement, without written consent of the distributor. Right of the distributor to enforce the minimum admission clause on flat rentals where prior runs are not affected is not clear—but, to avoid trouble, it is best to secure written consent.

X. Hours of Exhibition

Metro. Unless otherwise expressly provided in the schedule, license does not include the right to exhibit any feature or junior feature at any time between 12:01 a.m. and 6 a.m.

Paramount. No exhibition prior to 6 a.m. on the first exhibition day.

20th Century-Fox. Not before dawn of the first day.

Warner Bros. Not before dawn of first day licensed.

RKO. Not between 12:01 a.m. and 7 a.m.

United Artists. Not prior to 8 a.m. on the first day.

Universal. Dawn of the first day.
Columbia. Dawn of the first day.
Republic. Dawn of the first day.
Monogram. Dawn of the first day.

Suggestions: The aim of these provisions is to prevent so-called midnight shows, i.e., the coupling of the picture licensed at midnight with the preceding program thus affording a consecutive performance of double, triple or quadruple features. However, the provision against performance before 6 a.m. in the Metro contract is not limited to the first day but in terms extends throughout the run.

XI. Double Features

RKO. Distributor may designate not to exceed five pictures to be shown as single features by notice at the time of sending notice of availability.

United Artists. Exhibitor agrees not to double feature with any picture which has not been approved by the Production Code Administration of the Hays Association.

XII. Advertising

Metro. A. Must advertise "A Metro-Goldwyn-Mayer Picture" and follow form of ad-

(*Continued on following page*)

WARNS ON LOCAL TAXES

(Continued from preceding page)

vertising contained in advertising matter issued by distributor.

B. All trailers relating to Metro pictures must be secured from distributor.

C. All advertising accessories relating to Metro pictures must be secured from Metro and must not be sold, leased or given away.

D. Exhibitor shall not advertise in any manner any Metro picture until completion of exhibition thereof by any exhibitor having a prior run in the same city, town or zone. In case of violation, distributor, in addition to other remedies, may withhold from exhibitor the picture prematurely advertised.

Paramount. Same in substance as Metro A, C and D with following addition: Exhibitor may advertise licensed pictures as a group provided no individual picture is mentioned during a prior run.

20th Century-Fox. Same as Paramount except that it allows for the arbitration of disputes involving claims of premature advertising where the optional arbitration clause has been signed.

Warner Bros. Advertising accessories secured from Warner Bros. to be used in connection with its pictures. No requirement that pictures be advertised as "A W.B. Picture" or that its advertising copy be followed. Otherwise, same as Paramount.

RKO. Same in substance as Metro A and D except that no special remedy is provided for premature advertising.

United Artists. Exhibitor must adhere to instructions of distributor as to advertising and publicity. Otherwise, same as Metro C and D.

Universal. Same as Metro D.

Columbia. Same as Metro A, C, and D, except that group advertising is permitted.

Republic. Shall announce each picture as "A Republic Picture." Otherwise same as Metro D except that group advertising is permitted.

Monogram. Same as Metro A and C.

XIII. Payment

Metro. A. Fixed sums for features, junior features and trailers payable three days in advance of date of shipment.

B. Distributor has right to demand and receive from exhibitor all sums due under any contract as condition precedent to delivering a print, and may enforce by C. O. D.

Paramount. Same as Metro.

20th Century-Fox. Same as Metro A.

Warner Bros. Same as Metro A.

RKO. Same as Metro.

United Artists. Same as Metro except that C. O. D.'s are limited to sums due under "this" contract.

Universal. Same as Metro.

Columbia. Same as Metro.

Republic. Same as Metro without specific mention of C. O. D.

Monogram. Seven days in advance. Otherwise, same as Metro B.

Suggestions: For payments on percentage engagements, see Chap. XIV.

XIV. Percentage Engagements

Metro. A. (Gross Receipts.) This term means all sums received for admissions (excluding admission tax) during the run of any picture played on a "participating basis."

B. Payments or a part thereof, accompanied by itemized statement of gross receipts, to be made daily; immediately following close of the run a recapitulating statement shall be supplied together with full payment of all amounts due.

C. Authorized representative of distributor may check sales and receipts, with access to books and records; no time limit.

D. All sums due distributor are held in trust by exhibitor for former's benefit.

E. Distributor will treat information as confidential except in arbitration proceedings.

Paramount. Same as Metro A. Payment immediately after end of engagement (or daily if requested), accompanied by itemized statement of gross receipts. Then same as Metro C, D and E. Access limited to one year.

20th Century-Fox. No definition and no reference to trust funds. Otherwise, same as Paramount except that distributor agrees to use its own employees or else not to employ as a checker any resident of or person employed in the place where the theatre is located other than a person engaged in business as an accountant. Access limited to four months.

Warner Bros. Same as 20th Century-Fox.

RKO. Same as Metro except access limited to 90 days.

United Artists. Same as Metro except there is no definition and access limited to one year.

Universal. Same as 20th Century-Fox except that there is an elaborate provision for holding monies in trust.

Columbia. Same as Universal.

Republic. Same as Universal.

Monogram. Same as Universal.

XV. In General

Taxes. All contracts provide that the exhibitor shall reimburse the distributor for any taxes imposed on the licensing, distribution, possession, delivery, etc., of films. If your legislature attempts to impose any such tax on the theory that the wealthy Hollywoodians will pay it, be alert to point out it will merely be passed on to the exhibitors under this standardized provision.

Changes in Writing. All contracts recite that they are complete in themselves; that all oral representations, promises, understandings, etc., are expressed therein. No change or modification shall be binding on the distributor unless in writing and signed by an officer. In emergencies, changes may be agreed to in writing by an exchange manager. Some contracts contain no provision for voluntary alteration, but, obviously, this can be accomplished by an officer of the corporation.

Run, Clearance, Etc. The contracts contain general and more or less uniform provisions relating to these subjects, but the questions arising thereunder are too diverse and complicated to be dealt with in a summary. In case of trouble of this kind, consult your regional Allied association.

Forcing Shorts and Designating Playdates. The Metro contract provides for the arbitration of claims that shorts have been forced; also, for arbitrating claims that pictures designated for preferred playing time are unsuitable for the days for which they are designated. No other contract contains similar provisions.

Nazis Release War Film

A war film produced under the German High command, entitled "Mystery in the West," will be released throughout Germany and occupied territories it was announced by D.N.B., official news agency of the Hitler regime. The picture depicts operations from the invasion of the Low lands to the capitulation of France.

Two Theatres for Sparks

Definite plans for the erection of a motion picture theatre in downtown Gainesville, Fla., and a tentative plan for the construction of a second theatre on property adjacent to the University of Florida, have been announced by E. J. Sparks, president of the Sparks circuit in Florida.

NTS Meets on Product, Policy

Branch managers and officials of National Theatre Supply convened in New York this week to view new product lines and discuss sales policies for the coming year. Twenty-nine branch heads from all sections of the company met with Walter E. Green, president of National, and Oscar Oldknow, vice-president, to view projection, screen and stage, and house equipment which they will handle next year.

Among the manufacturers who showed product to the sales heads at the Belmont Plaza Hotel were: Herbert Griffin, president of International Projector Corp., and A. E. Meyer; J. E. Macauley, Peerless Equipment; W. W. Irwin, Irwin Seating Co.; Cy Dash, Hertner Electric Company; Bausch and Lomb Manufacturing Co.; General Electric Company; Alexander Smith Carpet Company; E. Wagner, of Wagner Signs; A. E. A. Williford, National Carpet Company, and J. S. Mill, of Rowe Manufacturing Co., makers of vending machines.

Vaudeville Union Dismisses Hoyt Haddock, Secretary

The American Guild of Variety Artists, vaudeville performers' union, on Monday dismissed its executive secretary, Hoyt S. Haddock, who for some while had been accused of aiding the "Communist" faction in the union.

The discharge was effected by the national board, meeting in New York; and the vote was close. It came after Mr. Haddock had been requested to resign, and after he had replied that he would if allowed to draw and submit a final report of his stewardship. The board's rejoinder was immediate dismissal, with two weeks' pay.

Mr. Haddock was the third secretary since the union's formation in September, 1939, to replace the American Federation of Actors. He came from other union fields, having been an organizer and official.

The New York membership may express itself on the discharge Monday, Mr. Haddock said, asserting a meeting would be held at the Hotel Abbey, and that he had already been given votes of confidence by locals in Chicago, Detroit, Cleveland, Pittsburgh, and Cincinnati.

PRC Distributes Shorts

Producers Releasing Corp. has closed contracts for the distribution of a series of eight two-reel subjects on American history, produced for Academic Film Co. by Max and Arthur Alexander, and written and directed by G. A. Durlam. Milton J. Salzburg and Harole Baumstone are associate producers and Charles Henkel is editor of the subjects.

Beckley Resigns from Tri-State

William Beckley, manager of Tri-States Theatres' Strand in Des Moines, Iowa, has left to join the Harry Nace Theatre Circuit at Phoenix, Ariz. Tony Abronavitch, manager the Garden theatre in Des Moines, will manage the Strand, and G. Smith, assistant manager at the Strand, will become manager of the Garden theatre.

'U' ANNOUNCES NEW PRODUCT, OPENS 1941-42 SELLING UNDER 'NEW ORDER'

47 Features, 14 Westerns and 4 Serials Listed at Chicago Convention; $2,500,000 Is Added to Production Budget

Universal Pictures on Monday, at the conclusion of its annual sales convention in Chicago, issued the first product announcement for 1941-42, listing 47 features, 14 westerns, 84 short reels and 104 issues of its newsreel, to lead all other distributors to unprecedented early selling as a result of the new order created by the consent decree. Following four regional meetings to be held, Universal's salesmen are expected to be on their way to exhibitors by March 1st with contracts for the new season's pictures.

Nate J. Blumberg announced that the company's production budget for 1941-42 had been increased about $2,500,000 over the current season. A $2,000,000 increase was made this year so the 1941-42 budget is about $4,500,000 higher than the sum allotted for production in 1939-40.

"Exhibitors," Mr. Blumberg said, "must come to realize that all we can do is make the finest pictures we know how, make them available when they are needed, and inject in them that certain something that is called box-office appeal. After that, it's the exhibitors' job to make the public come to his theatre to see them. If there is a 'bottleneck' in this business today, it's in the theatre."

Asks More Showmanship

Mr. Blumberg also said that every good salesman should make it his business to encourage and plead for more showmanship in the theatre he contacts.

William A. Scully, general sales manager, said that Universal had again increased its number of exhibitor accounts, adding a full ten per cent on the number which was announced in Atlantic City ten months ago. He announced a new product slogan: "Universal Pictures—The Exhibitors' Insurance Policy for 1942."

Cliff Work, Universal vice-president in charge of the studios, said the product condition of the company on September 1st, starting off the new selling year, would be even better than last year when the company showed the largest number of completed pictures in the business.

The convention was told by Paul J. Nathanson, vice-president of Empire-Universal, of Canada, that the company had become the second ranking in that country.

J. Chever Cowdin thanked the sales force for their efforts in building good-will for the company, and asserted the company's financial base was the firmest in its history. He also paid tribute to the executives of the company, among them Nate Blumberg, president; Mr. Scully; Clifford Work, head of production, and Joseph Seidelman, chief of foreign sales.

Among other speakers were Matthew Fox, Dan Kelly, and Joseph Pasternak, F. J. A. McCarthy and William J. Heineman, division manager.

The regional sales conventions will be divided up by the division managers. Mr. McCarthy will preside at meetings in Cleveland on February 15th, Philadelphia on February 16th and in New Orleans on February 18th. Mr. Heineman will conduct sessions in Chicago on February 12th and in San Francisco on February 18th. Both division managers will spend more time in the field during the coming year, it was announced.

The Universal 1941-42 program will consist of 47 features, 7 westerns starring Dick Foran, Leo Carillo and Andy Devine, 7 starring Johnny Mack Brown and Fuzzy Knight and Nell O'Day. Also there will be 84 reels of shorts divided into five series, plus a special two-reel featurette and 104 issues of the Universal Newsreel, it was announced.

Among the stars who have already been assigned pictures were Abbott and Costello, The Andrews Sisters, Mischa Auer, Charles Boyer, Johnny Mack Brown, Carol Bruce, Virginia Bruce, Bruce Cabot, Leo Carillo, Lon Chaney, Jr., Brod Crawford, Robert Cummings, Andy Devine, Marlene Dietrich, Irene Dunne, Deanna Durbin, W. C. Fields, Dick Foran, The Dead End Kids and The Little Tough Guys, Hugh Herbert, John Howard, Gloria Jean, Charles Laughton, Carole Lombard, Peggy Moran, Helen Parrish, George Raft, Basil Rathbone, Baby Sandy, Robert Stack, Margaret Sullavan, Franchot Tone, Rudy Vallee and Loretta Young.

Producers Listed

The producers who will make the announced program include Islin Auster, Joseph Bernhard, William Cowan, Ken Goldsmith, Marshall Grant, Burt Kelly, Gregory La Cava, Jules Levey, Frank Lloyd, Bruce Manning, Henry MacRae, Joe Pasternak, Vaughn Paul, Ben Pivar, Joe Sanford, William Seiter, Jack Skirball and Glenn Tryon. Some of these producers will direct their pictures, and in addition to them there are the following directors: Ford Beebe, Eddie Cline, Henry Koster, Charles Lamont, Arthur Lubin, Edward Ludwig, George Marshall, John Rawlins, Ray Taylor, George Wagner and Sam Wood.

The product list as announced by Mr. Scully to the convention was as follows:

Two Deanna Durbin productions, to be produced by Joe Pasternak, one to be directed by Henry Koster and the other by William A. Seiter.

"Hellzapoppin'," to be produced by Mayfair Productions, with Olsen and Johnson featured.

Three productions to be produced by Frank Lloyd Productions, Inc., Jack Skirball, associate producer.

An Irene Dunne production, to be produced by Bruce Manning, from a screenplay by Bruce Manning and Felix Jackson.

Charles Laughton in "Almost an Angel," a Henry Koster production, to be produced by Joe Pasternak and directed by Henry Koster.

A production starring Charles Boyer and Margaret Sullavan, and produced by Bruce Manning.

A production starring Margaret Sullavan and Franchot Tone, to be produced and directed by William A. Seiter.

A production starring Carole Lombard.

A production starring George Raft, with Carol Bruce and Brod Crawford, to be produced by Bruce Manning, from a screenplay by Bruce Manning and Felix Jackson.

A production starring Loretta Young.

A Joe Pasternak production, "Hilo Hattie," starring Marlene Dietrich.

A production to be produced and directed by Sam Wood.

"Badlands of Dakota" with a special cast.

A production starring Franchot Tone and Virginia Bruce, to be produced and directed by William A. Seiter.

W. C. Fields Film Set

W. C. Fields in "Never Give a Sucker an Even Break," with Gloria Jean, Baby Sandy, and Butch and Buddy, to be directed by Eddie Cline.

A production featuring "The Wolf Man."

Bud Abbott and Lou Costello, in two pictures, "Ride 'Em Cowboy," and "They're In the Navy Now."

A big scale production, "The Yukon Trail."

A "Frankenstein" sequel, titled "The Ghost of Frankenstein."

"Bombay Clipper," based on the exploits of the cross-ocean fliers.

"Straight From the Heart," starring Gloria Jean, Islin Auster, associate producer.

Two productions starring the combined Dead End Kids and Little Tough Guys.

"Mermaid In Distress," a novelty production, with Vaughin Paul scheduled to be associate producer.

A horror comedy, "The Black Cat," starring Basil Rathbone, with a cast featuring Brod Crawford, Hugh Herbert and Anne Gwynne.

Two productions starring "Baby Sandy," supported by outstanding casts.

"Captive Wild Woman," featuring a new type of star.

"Radio Follies," starring Rudy Vallee and a big supporting cast.

Two productions starring Hugh Herbert, titled "Hello Sucker" and "Man or Mouse."

"Juke Box Jennie," a picture based upon the current juke box craze.

Many Properties Available

To complete the program of feature productions, Universal will select from the following properties it now owns and controls: "Havana Nights," "Moonlight in Hawaii," "You've Got to Have Rhythm," "Men of the Mounted," "Sea Spoilers," "Frisco Kate," "Half Way to Shanghai," "Mississippi Gambler," "Black Fleet," "Terror of the South Seas" and "Flying Cadets."

The seven productions starring Dick Foran, Leo Carrillo and Andy Devine will have the flavor of early American history along the Mexican border. The productions were announced under the titles: "Beyond the Pampas," "In Old Monterey," "Viva, Pancho!", "Sunset on the Sierras," "Dons of San Marcos," "The Fighting Padre" and, last, "The Americanos."

The seven Western productions announced will star Johnny Mack Brown with the comic

(Continued on following page)

UNIVERSAL MANAGER REPORTS ON INDIA

Harry Dudoff, managing director for Universal in Bombay, India, reported at the company's sales convention in Chicago that film audiences in India favored films with pro-British themes and pictures containing all possible war news because the majority of theatre-goers are British.

Mr. Dudoff also said that in recent months the trend in motion pictures had been toward light comedies and that they had received tremendous response in Bombay and other cities of India.

To attend the Universal convention in Chicago Mr. Dudoff traveled over 36,000 in thirty days by the way of Cape Town and Trinidad.

'U' PLANS FOUR SERIALS

(*Continued from preceding page*)

Fuzzy Knight and Nell O'Day in the featured roles.

The company announced a program of four serials for the new year, two of which were said to be especialy aimed at adult audiences. The first, "Riders of Death Valley," in 15 chapters, is Universal's "million-dollar serial," and stars Dick Foran, Leo Carrillo, Buck Jones, Charles Bickford, Jeanne Kelly and Lon Chaney, Jr. Similar treatment will be given another 13 chapter production, "The Gang Busters." There is a possibility that eventually this serial may be remade into a series of featurettes or even a full length feature, Universal said. The remaining two serials announced were "The Sea Raider," in 12 chapters, and "Head Hunters of Amazon" in 12 chapters.

Will Improve Short Subjects

The short subject program, while similar in type to the current year, will be improved, it was announced. A special 2-reel subject will be made, of sufficient timeliness and interest to warrant special exploitation; there will be 15 issues each of the popular "Stranger Than Fiction" single reel subjects. Special attention will be given to a series of 13 "Personality" 2-reel Musicals, featuring top name bands and a group of Hollywood screen youngsters. Also announced was a series of 13 cartoons in technicolor featuring Andy Panda, a character created by Walter Lantz, and 15 reels of "Going Places." To complete the program will be 104 issues of the Universal Newsreel, released twice weekly.

Attending the convention were J. Cheever Cowdin, chairman of the Universal Board of Directors, Nate J. Blumberg, president of the company, William A. Scully, vice-president and general sales manager, Cliff Work, vice-president in charge of the studios, Joseph H. Seidelman, vice-president in charge of Foreign Affairs, Matthew Fox, vice-president and executive assistant to the president, division sales managers Frank J. A. McCarthy and William J. Heineman, John E. Joseph, director of advertising and publicity, Milton Feld, studio executive, as well as district and branch sales managers and home office executives.

Shifts and additions in the Universal sales personnel were announced on Monday by William F. Scully, general sales manager, during the company's sales convention in Chicago. Mr. Scully also told assembled salesmen that responsibility for fair dealing with the exhibitors, under the company's announced policy, was theirs. He warned against using "sales talk that can't be put into a contract."

The changes in the Universal sales executive personnel are as follows:

Jack Bannon, formerly of National Screen Service, appointed assistant to F. J. A. McCarthy, Eastern sales manager; Gordon C. Craddock, former branch manager at Indianapolis, made assistant to William J. Heineman, Western sales manager; H. H. Hull, to succeed Mr. Craddock; W. M. Richardson, formerly branch manager at New Orleans, to succeed John Ezell, resigned, as Atlanta manager; and James Frew, former Cleveland salesman, to succeed Mr. Richardson in New Orleans.

Republic Holding Four Regionals, Dates To Be Set

Four regional sales meetings will be held this year by Republic, according to its plans this week. The locales will be Los Angeles, Kansas City, Atlanta, and New York.

This itinerary was given by James R. Grainger, president of the company, in New York last week, before he left for the studio, for conferences following anticipated stopovers in Cleveland, Indianapolis, Chicago, Milwaukee, Minneapolis, Seattle, Portland, and San Francisco.

Mr. Grainger added that the company's lineup of films probably would be the most "ambitious" in the organization's history.

Herbert J. Yates, president of Consolidated Film Industries, and controlling head of Republic, arrived in Lon Angeles Monday, from New York, for a four-weeks' stay, during which he expects to establish the production company's picture schedule for the quarter year.

UA Names Lazarus To Head Kelly Sales Drive

Paul Lazarus, contract manager for United Artists, has been made head of the Arthur Kelly sales drive, which began January 6th and ends April 19th. Mr. Kelly is vice-president in charge of sales. The drive post had been held by L. Jack Schlaifer, resigned. This week, at the end of the first month of the drive, district managers leading were revealed as Charles Stern, Jack Goldhar, and Bert Stearn.

The exchanges are expected to share prizes amounting in total to nearly $20,000, the company disclosed. Its entire sales staff is involved on the campaign.

Midwest Leads in Warner Sears Drive

At the end of the fifth week of the Warner Brothers "Twentieth Year for Sears" sales drive, honoring the company's general sales manager, Gradwell Sears, the Midwest district, captained by Rud Lorenz was leading. That was last week. The drive ends April 19th. Prizes totaling $20,000 in value will then be awarded.

In the first week of the Ned Depinet Drive, 23 RKO exchanges exceeded their quota, making it the greatest week of this year for the company, in point of total billings. The Atlanta exchange, manager of which is H. M. Lyons, was the leader among them.

Six of the company's Western offices have set aside the week ending March 21st to honor their district manager, Herb MacIntyre. The offices are in Denver, Los Angeles, Portland, Salt Lake City, San Francisco, and Seattle.

"Education" for Fox Salesmen Continues

Meetings of Twentieth Century-Fox sales executives and salesmen, at which they have been hearing from the company's legal experts on the various sales phases of the consent decree, are continuing. The first such sessions were held in New York last week, with Fred Pride, attorney, addressing salesmen in the branches. Felix A. Jenkins, company general counsel, is touring the Midwest, with the same mission.

Loew's Shifts Staff

S. H. Meinhold of Loew's, Inc., has announced the following promotions and transfers around the metropolitan circuit: Sigmund Schwartz, assistant at the State, becomes manager of the Premier theatre. Joe Beck, manager of the Ave. B, moves to the Canal replacing Walter Mock, who becomes assistant at the 46th Street. Stanley Marks, manager of the Bedford is now manager of the Ave. B. William Woolfolk, relief manager, is assigned to the Bedford until further notice. Joseph Citron, assistant at the Oriental moves to the 83rd Street, replacing Nathan Slater, who goes to the State as assistant. Harold Beltner, assistant at the 46th Street moves to the Oriental.

Cooperative for Rank-and-File In Theatricals

A decrease in certain living costs for rank-and-file members of theatricals is the aim of the newly-formed Associated Consumers, cooperative purchasing agency launched in New York with the blessing of Actor's Equity.

Paul N. Turner, Equity lawyer, is largely responsible for setting up the cooperative for members of the several entertainment unions. Associated Consumers, of which Mr. Turner is executive director and counsel, is a part of the nation wide labor cooperative movement and a member of the Eastern Cooperative League. Through joint purchasing, collective bargaining and a merchandise advisory service it hopes to afford substantial annual savings to its members in the purchase of commodities ranging from groceries and clothing to insurance.

Leslie Hart Heads Group

The Consumers have opened offices adjoining Mr. Turner's at 25 West 45th St. with Leslie A. Hart, business manager and technical director. Mr. Hart, a non-professional, is a former manager of the successful Morningside Cooperative and has had experience organizing similar groups in labor unions, housing projects and community areas. Frank Gilmore, chairman of the organizing committee is currently forming a board of directors, which will include representatives from Equity, the musicians, stagehands, electricians, projectionist, chorus and other participating theatre unions.

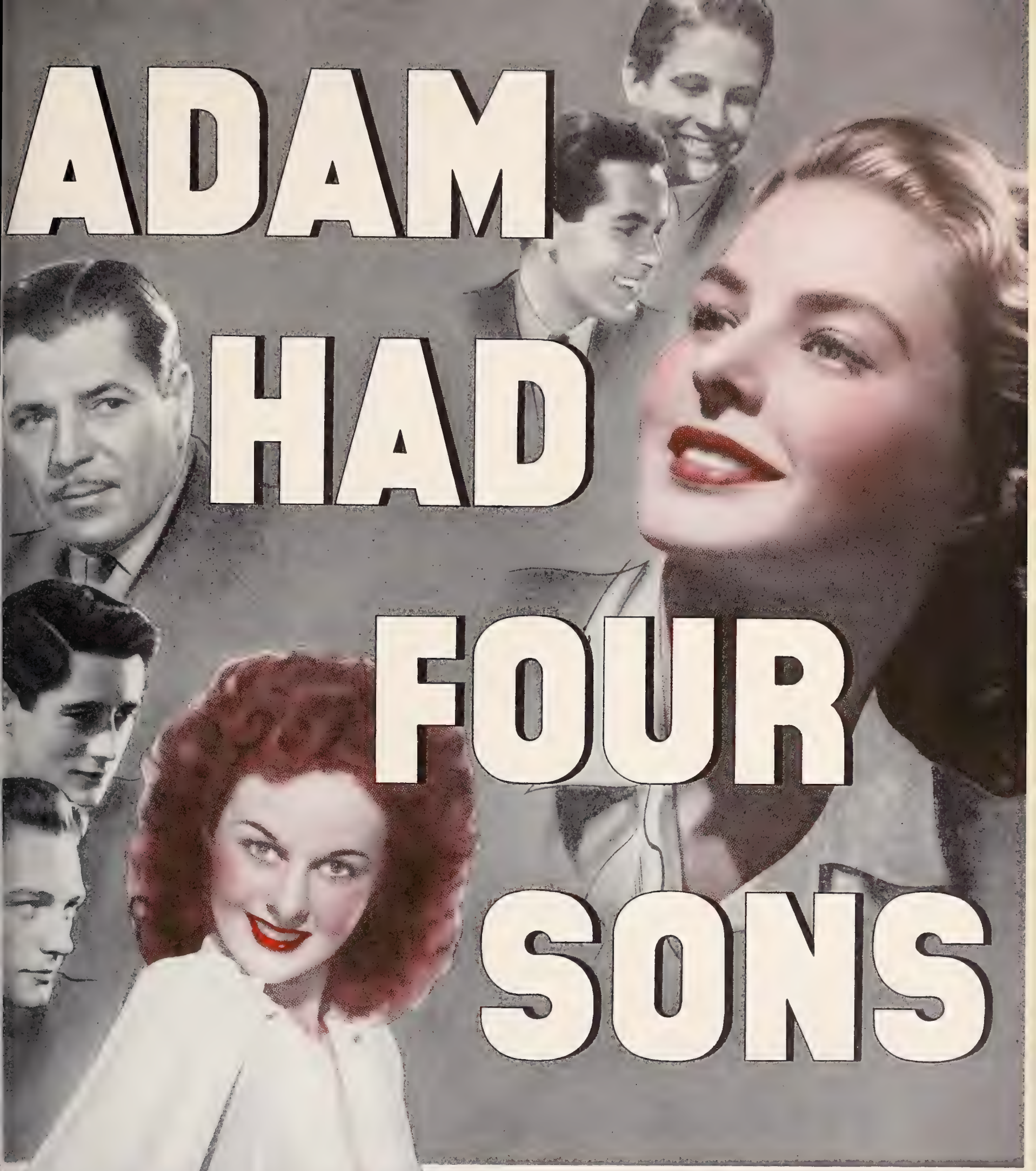
Membership in the cooperative costs $2.50 a year and covers purchases by a member's entire family. Three services are planned tentatively by Mr. Hart. The first, a cooperative store for the actors and other members will offer merchandise from recommended brands at a minimum price. Most items will be obtained on order, rather than burdening the non-profit organization with a large inventory.

The second service will arrange special rate agreements for members with hotels, eating places, and individual merchants. An advisory service will furnish purchasers with advice on the best merchandise and markets on the basis of research conducted independently and through the national cooperative league. Recommendations are based on U.S. Bureau of Standard tests, independent laboratory analysis, and a compiliation of the reports of independent research organizations.

Equity Supports Idea

The Associated Consumers has no direct tie to Equity, other than the support of Equity officers, and is independent of other entertainment unions. Most have expressed endorsement of the idea, and currently memberships are being solicited in the four A's group and among the scenic, electrical, and production unions. The American Federation of Labor endorses the plan and its executive council in 1939 expressed the belief that "consumers' cooperation should go hand in hand with trade union organization."

Mr. Hart indicated that, for the present, activities of the Associated Consumers would be restricted to the New York area. Stage and theatre unions in other cities, and several of the Coast motion picture labor groups have expressed interest in the project. It it succeeds in New York its advocates say that a nationwide purchasing cooperative will probably be formed in behalf of entertainers, theatre, and motion picture employes.



...and two women fought for them...

That Rare Thing...

A Real Woman's Picture

- Universally Appealing!
- Unforgettably Stirring!
- Overwhelmingly Entertaining!

INGRID BERGMAN · WARNER BAXTER

ADAM HAD FOUR SONS

WITH

SUSAN HAYWARD · FAY WRAY · HELEN WESTLEY · RICHARD DENNING · JOHNNY DOWNS · ROBERT SHAW

Based upon "LEGACY", the best-selling novel by Charles Bonner • Screen play by William Hurlbut, Michael Blankfort • A Robert Sherwood Production • Directed by GREGORY RATOFF

A COLUMBIA PICTURE

COLUMBIA PICTURES

Printed in U.S.A.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Two former Nebraska-Iowa film salesmen, Hymie Novitsky and Joe Rosenberg, have switched to handling the Connie Bennett line of cosmetics which can be dispensed in theatres. They have been making many contracts with showmen in the territory of the two states, and use this motto:

"If your busines smells—it might as well smell good!"

▽

Rudy Vallee will make his debut as a ventriloquist in Pathe's "Picture People" short subject, directed by Louise Rousseau. Vallee uses two dummies, a precocious youngster, "Mary Ann," and "Linoleum," a lazy colored lad. Linoleum, we assume, is intended to lay you in the aisles.

▽

When John Schwalm, manager of the Northio Rialto, in Hamilton Ohio, reached the theatre the other morning, he found his marquee sign contained not the names of the stars in the picture opening that day, but names of unknown subordinate supporting players.

Questioned, the boy who changed the marquee announcement, explained, "Everyone knows the stars, so I thought I'd give the little fellows a break."

▽

Edith Arnold, presently a CBS air actress, announces her departure for Florida on the advice of her dog's doctor. The veterinary told her that "Freckles," her cocker spaniel, who hasn't been feeling well lately, needed a trip South.

▽

Grace Moore, who has had certain Hollywood movie making experiences as certain studios will attest, was rehearsing, the other day, for her role in the opera of "The Love of Three Kings," in which she was to die on the big stage of the Metropolitan Opera House, with her neck in the hands of Ezio Pinza, singing opposite her. Foregoing the usual operatic death implements of poison and daggers, Singer Pinza arrived at the Moore 280 Park Avenue duplex apartment in New York, to immediately sing, and choke Miss Moore, choke Miss Moore and sing. She was letting out the most realistic screams, until the house doorman, elevator men and a wide assortment of other house attaches stormed the apartment, convinced that someone was engaged in a little murdering business, or else plain wife beating.

Miss Moore will live.

▽

Philadelphia's movie colony stands to eat and drink aplenty at the expense of Mr. Cecil Felt, who conducts the Bluebird theatre in that village.

Mr. Felt was the first exhibitor member of the Variety and Showmen's local theatrical clubs to be called by the Army draft. In recognition, the Variety Club tendered him a fitting testimonial banquet. Three evenings later, the Showmen's Club did likewise. The following morning Mr. Felt reported for Army duty, and was "flunked."

He promises to give the two clubs dinners identical to those they gave him.

▽

Glenn Ford, Columbia's new Hollywood he-man, "find," standing six-foot, three, originally answered to the name of Gwylln Samuel Newton Ford.

Any incendiaries dropped by Nazis on our publishing branch at No. 4 Golden Square in London, receive the immediate attention of Hope Williams Burnup, our branch manager, or of Aubrey Flanagan, our repertorial representative, who alternate, nightly, on this specific British assignment. Young William Pay, Quigley Publications junior office clerk, does his fire spotting for incendiaries at his Fulham apartment house.

Mrs Williams volunteered for duty and is rapidly becoming proficient in the use of the stirrup pump and in shoveling sand on those pestiferous thermite bombs which the Nazi airmen drop in such generous numbers.

Flanagan also puts in one night a week at his country village at Denham, Willowbank, patrolling the hamlet in tin hat and raincoat, keeping his eyes peeled between "Alert" and "All Clear." With three colleagues from the Golden Square Building he has learned how to clamber over roofs and climb ladders in the best fire-laddy tradition.

▽

Eastman Kodak's *Kodak Magazine* calls them "the unsung heroes of the battle for London—the men and women of the Air-Raid Precautions Squad."

Many have served for a year, and met the big test cheerfully. One such is the unnamed, but typical air-raid warden who appeared on the scene when an American newspaperman was climbing out of raiders' debris which had buried him for hours. They began to chat. The correspondent asked the air-raid watcher whether he ever got tired of his job.

"Sometimes," replied the doughty Briton. "But when I'm fed up a bit, I get a few days off and go mine sweeping in the Channel."

▽

Eli Sugarman's "Billboard" deviates a little from its reportorial attentions to the great outdoors to observe what it terms "Hollywood mania," in Universal's re-titling "Fashion Fancies" to "Beat Me Daddy, Eight to a Bar."

▽

Governmental orders moving toward a virtual war footing in press and photographic relations dealing with national defense find motion picture newsreelers in Washington, like others, being subject to strict documentary identification whenever they enter Federal buildings of military or defense nature.

Finger prints are being stamped, photographs taken, passes issued to those having business to do in affected quarters in the Capital, all recalling the days of World War I.

White House correspondents and newsreelers, in registering, were required to fill out forms with their names, residences, telephone numbers, professional connections, age, sex and color of eyes and hair—if any.

▽

Film salesmen and others traveling the Indiana territory can tell you about the sign in a Gary beanerie, called Fran's Place, which reaches a new high in local merchandising phraseology, as follows:

HARD BOILED EGGS	1 cent
WEAR & TEAR ON CHICKEN	3 cents
ROOSTER'S FEE	1 cent
TOTAL	5 cents

A little sidelight on last week's item mentioning Charlie Pettijhon's presentation of President Roosevelt's politically famous campaign hat to Jean Hersholt, comes from Hollywood Hersholt himself.

Seems that Mr. and Mrs. Hersholt, in Washington for the President's third inauguration, were guests at the gold plate breakfast at the White House, where Hersholt, jokingly asked the President for his campaign hat. To his surprise, F.D.R. replied affirmatively. Even Mrs. Roosevelt was surprised. She said the President was superstitious about that hat and had said he'd never part with it. Maybe F.D.R. doesn't intend to campaign any more.

▽

Press agents of Producers Releasing Corporation are practically fearless, if one is to judge them by the mannerisms of some of Hollywood's acute knee-benders.

PRC president O. H. Briggs, newly elected and newly arrived in Hollywood for his first visit in his new post, was welcomed to the company's Talisman Studios, where, from a first-hand observation PRC press agent Eddy Graneman wrote the following account of the proceedings for the edification and delight of trade and news press:

"It was purely, and frankly, a red-apple party tendered by Hollywood's 'apple-polishers'—studio 'Yes-men,' professional and novices now on the pay roll of Producers Releasing Corporation, or hoping to be.

"The mob consisted of producers, directors, cameramen, film salesmen and actors' agents, welcoming to Hollywood O. Henry Briggs, who is making his first visit to the film capital since his election to the presidency of P.R.C. Briggs was formerly chief executive of Pathe Laboratories.

"Also prominent among Brigg's hosts were glad-handers adept in every known phase of apple-polishing, representing practically every business and industry catering to studio needs, all frantically making their primary 'contacts.'

"As each of the several hundred persons invited to the function approached Briggs, he tendered the guest of honor a bright red, highly-polished Washington state apple, meanwhile injecting a few phrases relative to his qualifications for a job, or the value of what he has to sell to the producers making pictures for Briggs' firm."

▽

Interesting, to be sure, was the big, blazing type display of a recent *Printer's Ink* advertisement, which told *"How to woo a woman WHEN HER HUSBAND IS AWAY."* But it turned out to be only a National Broadcasting Company sales message in behalf of its daytime air programs for women.

▽

"I Witness' is the title for Motion picture newsreel cameraman Norman Alley's book of reminiscenses, to be published in March by Wilfred Funk. Mr. Alley photographed the Japanese bombing of the United States gunboat Panay, and he is said to have been the only foreign news movie cameraman in Germany since the begining of Europe's World War II.

The book was to have been called "To Hell and Back," but Mr. Alley's young daughter objected to such language.

$1,223,573 for Magazine Ads

FIVE motion picture companies with an advertising budget of $100,000 or more for national magazines, radio network and farm paper advertising spent a total of $1,303,930 in the three media during 1940. The sum represents a decrease of $235,709 from the total of $1,539,639 spent for similar advertisements in 1939.

Metro-Goldwyn-Mayer, with a magazine, radio and farm paper appropriation of $641,147 during 1940, led motion picture advertisers in the media for the second successive year. Other film companies reported in the tabulation of advertisers spending more than $100,000 during 1940, and their respective expenditures, are: Paramount Pictures, Inc., $236,820, United Artists Corp., $163,113, Twentieth Century-Fox Film Corp., $143,045, and Warner Brothers Pictures, Inc., $119,805.

The five film companies are listed in a study of advertisers spending more than $100,000 per year in magazines, radio, and farm press made for Printers' Ink by Barbour Walker Lyndon on the basis of a compilation prepared by Publishers' Information Bureau, Inc., of New York. During 1940 262 advertisers invested $100,000 or more in the three media for a total of $228,855,342. In 1939 342 companies spent $204,361,906 in the same media.

Of the five film companies listed, all, with the exception of MGM, reported a decrease last year in the amount spent for space in magazines and farm papers and for time on the networks. Metro alone increased its expenditure in the media, by $166,608, spending a total of $641,147 in 1940 compared to $474,539 in 1939. Largest proportionate cut for advertising in the three media was listed by Twentieth-Century-Fox which pared its budget in the field from $307,233 in 1939 to $143,045 last year. United Artists decreased its outlay from $270,264 to $163,113, Warners from $202,047 to $119,805, and Paramount from $285,556 to $236,820 in 1940. The decreases were registered chiefly in the magazine field.

Leading advertisers last year spent $93,019,074 for time on the three radio networks compared with an expenditure of $81,083,244 last year. Paramount Pictures, with an outlay of $14,189 was the only motion picture company to purchase air time in 1940. The previous year Paramount spent $13,022 and Twentieth Century-Fox also bought network time worth $13,083. The limited purchase of radio time by the film companies is partly accounted for by the extensive free radio promotion which both companies and specific pictures receive through player appearances and the adaptation of cinema stories for radio entertainment.

Metro was again the only motion picture company to use the farm publications as an advertising medium, more than doubling its 1939 appropriation last year. MGM spent a total of $66,168 in 1940 compared with $29,294 in 1939 for space in farm papers and magazines.

Eastman Kodak Company, Agfa Ansco Corp., Philco Radio and Television Corporation and Radio Corporation of America, also listed in the table, spent a total of $1,695,308 for advertising in the three media during 1940, compared to $2,090,285 in 1940.

Film Advertising Outlays Compared In Magazines, Farm Papers, Radio

COMPANY	1940	1939	1938	1937	1936
TOTAL MAGAZINE-RADIO-FARM-PAPER AD EXPENDITURES IN DOLLARS					
Metro-Goldwyn-Mayer	641,147	474,539	153,899	238,433	307,484
Paramount Pictures, Inc.	236,820	285,556	369,454	212,530	103,037
Twentieth Century Fox Film Corp.	143,045	307,233	174,482	100,611	126,563
United Artists Corp.	163,113	270,264	138,478	104,957	44,867
Warner Brothers Pictures, Inc.	119,805	202,047	251,302	113,661	233,621
TOTALS	$1,303,930	1,539,639	1,087,615	770,192	815,572
Agfa Ansco Corp.	124,750	119,622	110,866	88,300	61,300
Eastman Kodak Co.	549,365	571,514	639,280	729,505	611,511
Philco Radio & Television Corp.	653,416	412,083	326,718	1,422,572	1,525,824
Radio Corporation of America	367,777	987,066	1,563,803	1,753,092	1,087,998
TOTALS	$1,695,308	2,090,285	2,640,667	3,993,469	3,286,633
MAGAZINE EXPENDITURES IN DOLLARS					
Metro-Goldwyn-Mayer	574,979	445,245	153,899	238,433	307,484
Paramount Pictures, Inc.	222,631	272,534	369,454	212,530	103,037
Twentieth Century-Fox Film Corp.	143,045	294,150	174,482	100,611	126,563
United Artists Corp.	163,113	270,264	138,478	104,957	44,867
Warner Brothers Pictures, Inc.	119,805	202,047	251,302	113,661	233,621
TOTALS	$1,223,573	1,484,240	1,087,615	770,192	815,572
Agfa Ansco Corp.	124,750	119,622	110,866	88,300	61,300
Eastman Kodak Co.	549,365	571,514	639,280	729,505	611,511
Philco Radio & Television Corp.	594,292	384,498	165,138	595,430	751,984
Radio Corporation of America	366,685	336,678	723,914	553,067	475,070
TOTALS	$1,635,092	1,412,312	1,639,198	1,966,302	1,899,865
RADIO NETWORK EXPENDITURES IN DOLLARS					
Paramount Pictures, Inc.	14,189	13,022	.....	.....	.....
Twentieth Century-Fox Film Corp.	.....	13,083	.....	.....	.....
TOTALS	$14,189	26,105	.....	.....	.....
Philco Radio and Television Corp.	15,000	.....	129,360	790,805	745,020
Radio Corporation of America	.....	635,926	827,640	1,153,585	586,791
TOTALS	$15,000	635,926	957,000	1,944,390	1,331,811
FARM PAPER EXPENDITURES IN DOLLARS					
Metro-Goldwyn-Mayer	66,168	29,294	.....	.....	.....
TOTALS	$66,168	29,294	.....	.....	.....
Philco Radio and Television Corp.	42,124	27,585	32,220	36,337	28,820
Radio Corporation of America	1,092	14,462	12,249	46,440	26,137
TOTALS	$43,216	42,047	44,469	82,777	54,957

Almost all of the sum went to the purchase of magazine space. With RCA dropping the radio promotion for which it paid $635,926 in 1939, Philco, with a purchase of $15,000 in air time was the only one of the group to continue network advertising this year. Eastman and Agfa restricted their expenditures to magazines, appropriating $549,365 and $124,750 respectively. Eastman's purchase of space dropped from $571,514 in 1939, while Agfa increased from $119,622, according to the Printers' Ink survey.

Forty-four advertisers, or three more than in 1939, spent a million dollars or more for advertising in the three media last year, Printers' Ink reported, their combined expenditures reaching $134,866,999, an increase of 14.4 per cent over 1939. More than half of the sum, or $69,422,332, was spent on network time. The radio expenditure showed an increase of 16.2 per cent compared with a 12.9 per cent rise in magazine advertising among the million dollar group. The percentages of increase were approximately the same for the 360 advertisers in the one hundred thousand dollar group in 1940.

PRODUCERS BUY 51 NEW PROPERTIES PREPARING FOR '41-42 PROGRAMS

Three Current Plays, "Hattie", "Charley's Aunt", "Arsenic", Purchased; Fox Buys Marshall Novel, "Benjamin Blake"

Another feature program-making season has rolled around, this one for 1941-42, and with it Hollywood is again concentrating on story buying. During January, producers acquired screen rights to 51 properties. Thirty were original stories, seven were past and current stage productions ranging in theme and plot from Gerwin musicals to comedy-murder mysteries, and 14 were books including five published magazine stories and one newspaper serial.

Highlight of the month's acquisitions was the purchasing of "Panama Hattie," "Charley's Aunt" and "Arsenic and Old Lace," three current Broadway productions that are definitely smash hits.

"Panama Hattie" is the Buddy G. De Sylva production with Ethel Merman in the starring and title role. Metro-Goldwyn-Mayer purchased the screen rights to the production as a vehicle for Ann Sothern and Shirley Temple in the roles which Joan Carroll and Miss Merman portrayed on the stage. Columbia was reported to have entered a bid for the show of $125,000, but MGM overbid this figure.

January Buys

ADVENTURES OF JOE SMITH, AMERICAN, a Paul Gallico magazine story purchased by MGM.

AFFECTIONATELY YOURS, an original story acquired by Warners as a vehicle for Merle Oberon.

AMONG THE LIVING, an original horror story bought by Paramount as a vehicle for Albert Dekker.

ANDY HARDY GETS HIS WINGS, an original story acquired by MGM as another in the "Hardy" series of pictures with the regular cast.

ANGELS WITH BROKEN WINGS, an original story purchased by Republic.

ARSENIC AND OLD LACE, the current Broadway murder comedy by Howard Lindsay and Russel Crouse, purchased by Warners.

BENJAMIN BLAKE, a novel by Edison Marshall acquired by Fox. The story deals with romantic adventure in eighteenth century England.

BLINDMAN'S HOUSE, a new novel by Hugh Walpole bought by RKO.

BUT BEAUTIFUL, an original story purchased by Columbia.

CHARLEY'S AUNT, a comedy stage play by Brandon Thomas first produced in London in 1893. The screen rights have been acquired by Twentieth Century-Fox as a vehicle for Jack Benny under his new joint contract with that company and Paramount.

CHOCOLATE SOLDIER, THE, Oscar Strauss's opera, acquired by MGM as a vehicle for Nelson Eddy. Victor Saville will produce the picture.

CINDERELLA IN WASHINGTON, an original story purchased by Republic as a vehicle for Mary Lee.

CONEY ISLAND, two original stories by Edward Van Every, New York *Sun* sports writer, which have been combined for film production. The properties were acquired by Fox.

CONFIRM OR DENY, an original story about the current war, purchased as a vehicle for Tyrone Power.

DANGEROUS HOLIDAY, an original story purchased by Paramount. The stories concern spy activities in America.

DILDO CAY, the Nelson Hayes novel purchased as a vehicle for Dorothy Lamour by Paramount. Edward H. Griffith will produce and direct.

FAMILY, THE, a novel of the White Russian refugees in Tientsin, acquired by David Hempstead. The picture will be produced for RKO.

FORBIDDEN CITY, an original story acquired by Alexander Korda and concerns the Nazi occupation of France.

FORCED LANDING, an original story purchased by the Picture Corp. of America.

GIFT OF THE MAGII, an O. Henry short story acquired by Fox.

GIRL CRAZY, a musical comedy stage production based on the book by John McGowan and Guy Bolton, with music by George and Ira Gershwin, MGM has acquired the property for production.

GUNS A-ROARING, an original story brought by Monogram.

HALFWAY TO SHANGHAI, an original story acquired by Universal.

HOW TO DIE YOUNG, an original story on auto racing purchased by Republic.

JASON, THE BUCKET, an original story purchased by Republic

JOAN OF ARKANSAS, a magazine story by David Garth purchased by Paramount.

LADY BE GOOD, the George Gershwin stage production of some few years ago, acquired by MGM. Busby Berkeley will direct with Eleanor Powell, Ann Sothern, Tony Martin and Red Skelton in featured roles.

LAZY GALAHAD, an original story bought by Fox. Nunnally Johnson will produce the picture with Henry Fonda in the starring role.

LITTLE MISS MUFFIT, an original story acquired by Paramount as a vehicle for Anne Shirley.

LOVE CRAZY, an original story purchased by MGM.

MISBEHAVING HUSBANDS, an original story purchased by Producers Releasing Corp., with William Beaudine directing.

MOLLY, BLESS HER, a novel by Frances Marion acquired by Fox.

MRS. FANE COMES OF AGE, a *Good Housekeeping* magazine serial by Libbie Block, acquired by MGM.

Collier's Story Bought

NAVY BOUND, a *Collier's* magazine story by Talbot Josselyn purchased by Monogram.

NINE LIVES ARE NOT ENOUGH, a novel by Jerome Odlum acquired by Warners.

PANAMA HATTIE, the current Broadway musical stage production acquired by MGM. Shirley Temple, Ann Sothern, Eleanor Powell and Rags Ragland will appear in the film version.

PARTNERS WANTED, an original story acquired by Universal.

PEARL OF PEARL HARBOR, an original story bought by Fox as a possible vehicle for Betty Grable.

RED PONY, THE, an original John Steinbeck story acquired for production by the new independent unit at Fox.

REMEMBER THE DAY, a Broadway stage play of the 1935 season by Philo Higley and Phillip Dunning, acquired by Fox.

SANDY STEPS OUT, an original story purchased by Universal as another picture in the series for Baby Sandy.

SHEIK OF BUFFALO BUTTE, THE, an original story purchased by Paramount as a vehicle for the "Hopalong Cassidy" series.

STRAIGHT LEFT, an unproduced musical comedy stage play by Winston Miller and Russel Crouse acquired by RKO as a vehicle for Alice Fay and John Payne.

STRANGE ALIBI, an original story purchased by Warners as a vehicle for Arthur Kennedy.

SUNDOWN, a magazine serial story by Barre Lyndon acquired by Walter Wanger.

TERROR OF THE SOUTH SEAS, an original story purchased by Universal.

THAT WAS NO LADY, an original story acquired by RKO.

TRINIDAD, an original story acquired by Columbia.

UNDERGROUND, an original story concerning subversive activities as carried on by short-wave radio in Nazi Germany. The property has been purchased by Warners.

WIDOW OF DEVIL'S ISLAND, THE, a newspaper serial by Nichol Smith, purchased by Warners as a vehicle for Bette Davis.

WINGS OF DEMOCRACY, an original story acquired by Boris Morros dealing with the ferrying of airplanes to England.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
February, 1940	32	14(a)	10	56
March	10	10(b)	..	20
April	38	27(c)	4	69
May	21	18(d)	4	43
June	12	7(e)	1	20
July	27	17	9	53
August	40	7(f)	5	52
September	19	9(g)	4	32
October	29	11(h)	5	45
November	20	8	5	33
December	35	16(i)	9	60
January, 1941	30	14(j)	7	51
TOTALS FOR 12 MONTHS	313	158(k)	63	534

(a) Including 3 published magazine stories and 1 newspaper comic strip.
(b) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(c) Including 4 published magazine stories and 1 film.
(d) Including 2 published magazine stories, 3 newspaper comic strips and 1 film.
(e) Including 1 published magazine story, 1 radio script and 1 film.
(f) Including 1 published magazine story, 3 films and 1 poem.
(g) Including 1 newspaper comic strip and 1 musical composition.
(h) Including 1 newspaper comic strip, 1 musical composition and 1 film.
(i) Including 4 published magazine stories and 2 radio scripts.
(j) Including 5 published magazine stories and 1 newspaper serial.
(k) Including 22 published magazine stories, 3 radio programs, 7 comic strips, 8 films, 1 poem, 2 musical compositions and 1 newspaper serial.

HOLLYWOOD GOSSIPS ON GOLDWYN'S PLANS

15-Year Association with United Artists Ended by Agreement; May Produce Independently

The future producing and releasing position of Samuel Goldwyn remained a question this week following the unexpected announcement in Hollywood, on Thursday, February 6th, that Mr. Goldwyn and United Artists had ended their 15-year association. At the same time Mr. Goldwyn withdrew as one of the five partners in United Artists, selling his stock back to the firm, and dropping a two-year legal fight to obtain freedom from an exclusive United Artists releasing contract.

News of the termination of the dispute between Mr. Goldwyn and the distributing company of which he was a partner came as a surprise, in a joint announcement by counsel for each of the parties. The brief notice declared:

"Negotiations today have been completed between Samuel Goldwyn and United Artists whereby United Artists has granted Mr. Goldwyn his immediate release from his United Artists distributing contract. United Artists has also arranged for the purchase of Goldwyn's stock in United Artists Distributing Corp. Mr. Goldwyn's suit against United Artists will be immediately withdrawn."

No Plans Announced

While Mr. Goldwyn's plans were not officially divulged he was mentioned variously in New York and Hollywood as having decided to continue releasing through United Artists as an independent producer, as joining Warner Brothers under a producing-releasing agreement, and as releasing his independent productions through Paramount.

Mr. Goldwyn, in confirming the settlement, said he had no immediate plans beyond the filming of the Lillian Hellman stage play "The Little Foxes" and added that he might "even stick with U. A." He added, "I've been under contract for a great many years and I'll be glad to get a rest," and declared that he would continue to devote most of his time to the Greek War Relief organization which he heads in Hollywood. He has been associated with Jack and Harry M. Warner in various west coast charitable activities.

United Artists repurchased the Goldwyn stock in the distributing firm for a price estimated at "between $300,000 and $350,000." Mr. Goldwyn surrendered all equity in the corporation which he had held in partnership with Charles Chaplin, Mary Pickford, Alexander Korda and the late Douglas Fairbanks. There was no indication that United Artists intends to resell the partnership to any independent producer. David O. Selznick, independent producer who has been releasing through United Artists denied that he had either offered or been asked to purchase stock in the distributing company.

The former United Artists Studios which Mr. Goldwyn acquired in 1938 under a 99 year lease and renamed Samuel Goldwyn Studios remain in his possession and he will continue to produce his films there. Five years ago Mr. Goldwyn was reported to have paid $250,000 to buy out 20th Century-Fox's half interest in the plant.

During 1928 Mr. Goldwyn allied his independent producing company with United Artists under a releasing agreement. A year later, on October 13, 1927 he was unanimously elected an owner-member by the other partners, which then included Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Norma Talmadge, Gloria Swanson, D. W. Griffith and Joseph M. Schenck.

The settlement brings to close a dispute between Mr. Goldwyn and his fellow-partners which reached the courts in December, 1939, when Mr. Goldwyn filed an action in Federal Court to break his ten year releasing contract with United Artists on the ground that the other producer-partners were inactive while the Goldwyn films were supporting the company. United Artists placed a counter-complaint and threatened action against any company releasing Goldwyn pictures. Mr. Goldwyn thereupon suspended production and refused to provide the unanimous ratifications of United Artist deals as provided in the terms of the partnership. Both factions claimed that the other was trying to exercise exclusive control over the United Artists Corporation. All litigation ended with the settlement announced last week. Mr. Goldwyn's cancelled contract had three years to run.

Latest Was "Westerner"

In the course of his association with United Artists Mr. Goldwyn produced, among other pictures, "Bulldog Drummond," "Stella Dallas," "Barbary Coast," "Kid Millions," "Dodsworth," "Dead End," "The Hurricane," "Goldwyn Follies," "They Shall Have Music," "Wuthering Heights" and "The Westerner." "The Westerner" was Mr. Goldwyn's latest release through United Artists. It was distributed by United Artists after the firm had threatened to enjoin its exhibition should Mr. Goldwyn conclude a distribution deal reportedly discussed with Warner Brothers.

For his forthcoming production of "The Little Foxes" Mr. Goldwyn has borrowed Bette Davis from Warners in exchange for the appearance of Gary Cooper in the Warner-Frank Capra production "Meet John Doe." It is variously reported that Mr. Goldwyn would form a releasing alliance with Warners for "The Little Foxes" and future productions. Mr. Goldwyn is also preparing an untitled comedy for future production starring Bob Hope and "Blonde Dynamite," a picture for Gary Cooper.

The settlement was concluded in behalf of United Artists by Murry Silverstone, operating executive and Charles Schwartz, general counsel. James Mulvey, vice-president of Samuel Goldwyn, Inc., and the law firm of George Z. Medalie represented Mr. Goldwyn during the discussions.

List New England Shifts

Loew's announced this week that Jack A. Simons, manager of Loew's Poli in Hartford had been placed in charge of the State at Providence, succeeding Edward H. McBride, who is the new manager of Loew's State in Boston. Fred Greenway, former manager of the State, Boston, goes to the Poli Palace in Hartford and Lou Cohen will succeed Mr. Simons at the Hartford Poli.

Bookers Club Incorporates

In Albany, N. Y., last week, membership incorporation papers were granted to the Motion Picture Bookers Club of New York, Inc., by Michael F. Walsh, Secretary of State, on data filed by Abraham S. Robinson, attorney.

India Desires Long Features

The longer the picture the better the customers like it in India, according to Michael Gordon, production chief of India Artists, Ltd., located in Bombay. Mr. Gordon has been making a survey of Canada, from the motion picture angle, and recently sailed from Halifax, N. S., for Bombay.

The company he directs produces dramatic and musical features not less than 12 reels in length, and with 14 reels as the maximum. Productions of less than a dozen reels would be unfavorably received and those of what he considers the average Hollywood length of seven or eight reels, would be outright financial losses. Above all, Mr. Gordon explained, the natives of India insist on plenty for their money.

Mr. Gordon reported that all the players on the India Artists list are native Indians, and that practically all the company executives, including directors and producers and technicians are Indians. His company has a fixed production rate in recent years of sixteen pictures annually. While in Canada he studied conditions in the theatres, and the reactions of exhibitors and audiences to various types of pictures.

Grainger Shifts Shea Managers

On a recent trip through Pennsylvania and Ohio E. C. Grainger, president of the Shea circuit, made a number of managerial changes in the theatres.

Duke Prince, manager of the Ohio and Strand, Marietta, O., has been transferred to Zanesville, as assistant to E. J. Hiehle, general manager of the Quimby, Grand and Imperial theatres. He has been succeeded by Joseph Scanlon, who managed theatres in Jamestown, N. Y., and in Bellvue and Clyde, Ohio.

Raymond C. Trubey, formerly of Dover, O., has been shifted to Ashtabula, O., as assistant to Dan Gilhula, city manager. Gordon Kearsey, chief of service at the Pittsburgh in Pittsburgh, has been promoted to assistant manager of that theatre.

Hearst Sues 'Friday' Publishers for $500,000

William Randolph Hearst and his International News Service have brought suit in New York Supreme Court against *Friday,* Inc., charging that he was libeled in the first issue of *Unbelievable,* a quarterly published by *Friday,* Inc., about February 1st. Damages of $250,000 were asked by Mr. Hearst and an additional $250,000 was claimed by International. In *Unbelievable* Mr. Hearst was included in a pictorial "album of hate," along with Henry Ford, Senator Robert R. Reynolds, Colonel Charles A. Lindbergh, Tom Girdler, General George Moseley, Pierre S. DuPont.

Producing Unit for Pittsburgh

Monarch Pictures will send a producing unit to Pittsburgh to film full-length comedy for the benefit of the Women's First Aid Ambulance Corps, with a local cast. Monarch will also film a news-reel of the corps activities.

PROFITS OF SOME U.S. COMPANIES ARE BETTER THAN BEFORE THE WAR

Paramount Net of $7,617,000 Increase of 100% Over 1939; Universal Reports Profit of $2,232,805 Against $999,000

More undisputable testimony of what the international situation is not doing to profits of U. S. motion picture companies, is at hand. A stockholders report from Paramount reveals net profits of $7,617,000 for 1940, an increase of 100 per cent and Universal Pictures' parent company, Universal Corporation, announced to its stockholders a profit of $2,232,805 for the same year.

The relative income positions of other companies likewise are better than before World War II, with all of its closed markets, embargoes, money restrictions and other factors which, 18 months ago, caused film managements in New York and their producers in Hollywood to express loud anticipations of reduced income.

It must be pointed out, of course, that the companies have lost in some foreign markets and have large sums on their books in "frozen" income abroad.

Contributing, in part, to increased incomes of the companies were the 1940 heavy concentrations of promotions of top product in the heavy-grossing theatres of the country, which are continuing and a general upsurge resulting from employment in and spending from the defense industries.

Paramount's Report

Paramount estimates its earnings, after federal taxes, interest and all charges, for the fourth quarter ended January 4, 1941 at $2,807,000. These earnings do not include $381,000 representing the amount of dividends received by the corporation and its consolidated subsidiaries from nonconsolidated subsidiaries in excess of Paramount's direct and indirect net interest as a stockholder in the combined earnings for the quarter, such excess representing a partial distribution of share of earnings of previous quarters. Earnings for the corresponding quarter ended December 30, 1939 were $1,030,000, not including $245,000 representing the amount of dividends received by the corporation and its consolidated subsidiaries from nonconsolidated subsidiaries in excess of Paramount's direct and indirect net interest in the combined earnings for the quarter.

Estimated earnings for the year (53 weeks) ended January 4, 1941 are $7,617,000, including $974,000 share of undistributed earnings of partially owned non-consolidated subsidiaries and $98,000 profit on purchase of debentures. Earnings for the year ended December 30, 1939 were $3,874,000 including $1,117,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

$1.02 Share on Common

There were outstanding as of January 4, 1941, 134,189 shares of cumulative convertible $100 par value six per cent first preferred stock, and $532,470 shares of cumulative convertible $10 par value six per cent second preferred stock. After deducting $281,154 of dividends accrued for the quarter on these preferred shares, the remaining $2,525,846 of estimated combined consolidated and share of undistributed earnings for the quarter represent $1.02 per share on the 2,465,927 shares of common stock outstanding on January 4, 1941, which compares with 29 cents per share for the quarter ended December 30, 1939. Computed on the same basis the estimated combined consolidated and share of undistributed earnings for the year (53 weeks) ended January 4, 1941 represent $2.63 per share on such common stock outstanding, which compares with $1.08 per share for the year ended December 30, 1939.

During 1940 the corporation acquired 10,482 shares of its first preferred stock and 22,600 shares of its second preferred stock of which 2,500 shares and 11,400 shares respectively were acquired in the fourth quarter. These shares were acquired at a discount of approximately $203,500 which amount has been credited to a special capital surplus account. During 1940 the corporation also acquired $925,000 principal amount of its three and a quarter per cent debentures at a discount of approximately $98,000 as referred to above.

The board of directors of Paramount Pictures, Inc., last Friday, declared a dividend on its common stock of 20 cents per share, together with a quarterly dividend of $1.50 on its first preferred stock and a quarterly dividend of 15 cents on its second preferred stock, in each case payable April 1, 1941 to common stockholders of record on March 14, 1941, and Preferred stockholders of record on March 11, 1941.

$2,232,805 Net for "U"

Universal Corporation, parent company of Universal Pictures Compay, Inc., in New York, Monday, reported consolidated net profit for the fiscal year ended November 2, 1940, of $2,232,805 after all charges, including taxes and dividend requirements on the picture company's outstanding first preferred stock. This report translates the recent annual financial statement of the Universal Pictures Company, the operating company.

The result compares with consolidated net profit of $999,110 in the preceding year, or an increase of 123 per cent. The report shows total assets of $7,779,284, of which $5,498,033 is investments in securities of Universal Pictures Company and Big U Film Exchange, Inc.

Capital stock consists of 525,681 shares of $1 par value.

A net profit of $140,000 for the first four months of the current fiscal year for Walt Disney Productions was announced in Hollywood, last Friday, at the annual meeting of stockholders. Walt Disney was reelected president and all directors were also reelected.

George E. Morris, secretary, reported that the company had produced and delivered nine shorts in the first four months as against a total of 10 in the entire 1940 fiscal year. This year's program calls for 20 shorts, he said. Four additional units for "Fantasia" and Fantasound equipment have been ordered and installations will be made in four additional cities as soon as available, he declared.

Mr. Disney told the meeting that the company's program called for completion and release of three additional features in the current calendar year. They are "Reluctant Dragon," "Jumbo, the Flying Elephant" and "Bambi, Wind in the Willows."

Directors renamed were Walter E. Disney, Roy O. Disney, Gunther R. Lessing, George E. Morris and Jonathan Lovelace. Oliver B. Johnston was named assistant secretary-treasurer, and Franklin Waldheim, assistant secretary.

Atlas Buys 141,000 RKO Shares

A series of buying transactions throughout December resulted in the acquisition of the largest block of film stocks ever reported by the Securities and Exchange Commission in a single month, with the Atlas Corporation, Jersey City, adding 138,578 shares of Radio Keith Orpheum common and 2,900 shares of preferred to its RKO portfolio.

At the close of the year, the SEC reported in its first December summary, Atlas Corporation held 732,896 shares of RKO common stock direct and 268,230 shares through the American Company, together with 327,812 warrants for common stock and 35,481 shares of preferred stock.

Also in RKO, the commission reported that L. Lawrence Green, New York, director, disposed of 2,000 shares of common, leaving him with 2,250 shares, and Frederick L. Ehrman, New York, director, disposed of 600 shares of common and 75 shares of preferred, leaving him with 200 shares of the former and none of the latter.

Meehan Stock Sold

Following the Atlas transaction in size was the disposition of 9,000 shares of Keith-Albee-Orpheum preferred stock by Michael J. Meehan, New York, 2,000 of it by gift in a trust for his children, leaving him with 17,004 shares. In the same company, Malcolm Kingsberg, New York, officer, exchanged 10 shares of preferred stock for 10 preferred voting trust certificates, in adddition to which he held 490 shares of preferred at the close of the year.

Third largest transaction of the month was the acquisition of 1,000 shares of Twentieth Century-Fox common stock by Sidney R. Kent, New York, officer, whose holdings were thereby increased to 3,180 shares.

A report on Trans Lux Corporation disclosed that Robert L. Gordon, New York, director, disposed of 500 shares of common stock, his entire holdings in that class, and Walter Siemers, Jamaica, N. Y., director, acquired 200 shares, giving him a total of 1,200 shares. In General Theatres Equipment, Edward C. Delafield, New York, director, acquired 200 shares of capital stock, doubling his holdings.

Loew's Buys Shares

In the Loew stocks, Loew's Inc., acquired another four shares of Loew's Boston Theatres common, giving it a total of 117,787 shares, and in Loew's, Inc., Al Lichtman, New York, officer, acquired 100 shares of common stock, his total interest in that class at the end of the month.

A gift to charity of 462 shares of Columbia Broadcasting System Class B stock was reported for Leon Levy, Philadelphia, director. At the close of the month, Mr. Levy held 37,723 shares of Class A and 41,903 shares of Class B stock.

THEATRE ADVERTISES FOR COMPETITOR

In Lincoln, Neb., the Varsity theatre ran a newspaper ad urging the public to see "Gone With the Wind" at the competitive Stuart theatre in the same city because as the ad said "it is a tribute to the industry." The ad also stressed the Variety's attraction.

The advertisement was effective, at least for the Stuart theatre, bringing a block-long line an hour before opening time.

Greek War Relief Headed by Zukor; Committees Named

Having been appointed head of the Amusement Industry Division of the Greek War Relief Association, Adolph Zukor, chairman of the board of Paramount Pictures, announced from New York Tuesday the personnel of the industry's committee heads to aid the drive, which in theatres will occur from March 25th to the 30th, inclusive. At the same time, it was disclosed by Spyros Skouras, head of National Theatres, and of the relief fund, that more than one-tenth of the nation's quota of $10,000,000 had been obtained.

Simultaneously, Mr. Skouras informed Willard Keith, head of the drive in Southern California, that the territory's quota was set at $675,000.

Unit Committees Named

The campaign committee to aid Mr. Zukor in rallying the amusement industry in the drive, is comprised of L. E. Thompson, chairman, and A. P. Waxman, director, assisted by Jack Connolly, Leonard Goldenson, Maurice Kann, and George Skouras. Mr. Thompson is executive head of RKO circuit; Mr. Waxman is publicity director for the American Society of Composers, Authors, and Publishers; Mr. Goldenson, a Paramount theatres executive; Mr. Kann, a film trade paper editor; and Mr. Skouras, head of Skouras Theatres.

The committee to organize exhibitors, in the drive, comprises Harry Brandt, of the Brandt circuit of New York and president of the Independent Theatre Owners Association, of the same city; Colonel Henry Albert Cole, president of the National Allied States Association; Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America; Abram F. Myers, a general counsel to the National Allied States Association; M. A. Rosenberg, western Pennsylvania exhibitor leader; W. A. Steffes, Minneapolis theatre operator; and Nathan Yamins, a director and leader in National Allied and a theatre operator in Fall River, Massachusetts.

AHEPA, national Greek Society, has made a gift of $50,000 to the drive, according to Van Nomikos, vice-president of the Allied Theatres of Illinois, and president of the society.

Last week, after being advised of his appointment as head of the industry's effort to aid the Greeks, Mr. Zukor announced the following as an advisory committee: Will H. Hays, president of the Motion Picture Producers and Distributors of America; Martin Quigley, editor and publisher of the MOTION PICTURE HERALD; Sidney R. Kent, president of Twentieth Century-Fox; Sam H. Harris, producer of legitimate theatre shows; Joseph Bernhard, director of the Warner circuit operations; and W. G. Van Schmus, managing director of the Radio City Music Hall, New York.

Sears Chairman

Chairman of the distributors' division is Gradwell Sears, general sales manager of Warner Brothers; and, of the exhibitors' division, John H. Harris, head of the Variety Clubs of America, and Pittsburgh theatre operator.

In 12 zones throughout the country, sectional chairmen are Arch Bowles, John Friedl, Harry Kalmine, M. A. Lightman, M. J. Mullin, R. J. O'Donnell, Elmer Rhoden, E. V. Richards, Frank Ricketson, Jules Rubens, J. R. Vogel and R. B. Wilby.

Stage and screen stars from New York and Hollywood joioned in a special radio program from both entertainment capitals Saturday night at 11:15 P.M., E.S.T., which was highlighted by an appeal from funds from the Grand Duchess Marie, in New York.

In that city, too, finishing touches were being set this week to a short "Heroic Greece," compiled by Frank Norton and narrated by Milton Cross. Releasing arrangements were being discussed this week.

Spyros Skouras discussed future plans for Greek war relief, with Kiman Diamontopolous, Greek Ambassador, in Washington, this week.

A benefit for British war sufferers, under the direction of the American Theatre Wing of the British War Relief Society, will be held next Friday evening at the Radio City Music Hall, New York City. One highlight will be a three-way broadcast, from London, New York, and Hollywood, with such stars as Gertrude Lawrence, at the Music Hall, Noel Coward, Robert Montgomery, and Sir Cedric Hardwicke, in Hollywood, and Beatrice Lillie, Leslie Howard, and Vivien Leigh in London. Tickets are now being sold, with a "top" of $10 for seats nearest the stage. The "carnival" will be held after midnight.

Two of Harrisburg's newspapers, the *Telegraph* and *Evening News,* broke tradition in ballyhooing the recent showing of the film industry's feature, "The Land of Liberty," at Jay Emanuel's Senate Theatre in that city. They published special British War Relief editions, and in them devoted the entire front pages to the film. The proceeds of the showing were given to the British organization. The newspapers, too, carried no price, buyers being told to pay what they wanted, the proceeds of these sales, too, going to the war fund.

Warner Brothers last week gave $25,000, the entire proceeds from 12,000 American bookings of the Quentin Reynolds' short it distributed—to the British Spitfire Fund. The short was "London Can Take It."

SHORT PRODUCT PLAYING BROADWAY

Week of February 8

CAPITOL
No Shorts
Feature: Gone with the Wind . MGM
(Return Engagement)

CRITERION
Midget Motor Mania..... 20th Cent.-Fox
Floating Elephants ..... Columbia
Feature: Life with Henry... Paramount

MUSIC HALL
Information Please, No. 4... RKO Radio
Feature: Arizona ..... Columbia

PARAMOUNT
Waiting for Baby..... Paramount
Pop and Mom in Wild Oysters ..... Paramount
Feature: Virginia ..... Paramount

RIALTO
Cookoo Cavaliers ..... Columbia
Men and Ships..... U. S. Government
Feature: The Face Behind the Mask ..... Columbia

RIVOLI
Picture People, No. 5..... RKO Radio
Mr. Mouse Takes a Trip.... RKO Radio
Feature: Back Street..... Universal

ROXY
Mississippi Swing ..... Universal
Training Police Horses..... 20th Cent.-Fox
Feature: Western Union..... 20th Cent.-Fox

STRAND
Boar Hunt ..... Vitaphone
Shop, Look and Listen..... Vitaphone
Dog in the Orchard..... Vitaphone
Feature: Honeymoon for Three ..... Warner Bros.

Loew's Renews Schenck Contract For Five Years

A five-year contract renewal for Nicholas M. Schenck, president of Loew's Inc., received the approval of stockholders of the company at their annual meeting in the New York home office on Tuesday. The stockholders continued Mr. Schenck at the head of the firm, re-elected 12 directors and all officers of the company, and voiced full approval of the Loew's management policy.

The Loew's meeting, postponed from December, renewed Mr. Schenck's contract without changes. The new agreement is effective December 31, 1941, expiration date of his present five-year contract. Of the 1,802,435 shares of common stock outstanding more than 1,200,000 shares were represented at the meeting. Approximately 1,146,000 shares voted for the re-election of the board of directors and renewal of Mr. Schenck's contract, 55,774 shares were registered in dissent.

Salary $130,000

Under the new contract Mr. Schenck, as president, will receive an annual salary of $130,000, all expenses, with an exception for travel costs, plus 2½ per cent of Loew's combined net annual profits, less normal deductions for taxes, interests and dividends on common stock. He also receives an option to purchase 48,492 shares of common stock during the contract's term at $40 per share.

In addition to reelecting Mr. Schenck the stockholders also renamed David Bernstein as vice-president and treasurer; Arthur M. Loew, first vice-president; J. Robert Rubin, Al Lichtman, Edgar J. Mannix, Sam Katz, and E. A. Schiller, vice-presidents; Leopold Friedman, secretary; J. T. Mills, comptroller and assistant secretary; Hattie Helburn and Benjamin Thau, assistant secretaries; C. C. Moskowitz, Len Cohen, Charles K. Stern, Nicholas Nayfack and Rae Lazarus, assistant treasurers.

The 12 reelected to the Loew's board of directors are: George N. Armsby, David Bernstein, Leopold Friedman, John R. Hazel, Al Lichtman, C. C. Moskowitz, William A. Parker, J. Robert Rubin, Mr. Schenck, Joseph Vogel, David Warfield and Henry Rogers Winthrop. The term of office is one year.

Stockholders and directors at the meeting paid enthusiastic tribute to Mr. Schenck's leadership and lauded his direction of company policy and the work of his associates. George N. Armsby, a director, in voting for contract renewal, declared:

"If it were in my power to do so, I would make the contract effective for the rest of Mr. Schenck's life."

Praised by Rubin

J. Robert Rubin, vice-president, chairman of the meeting and an associate of Mr. Schenck's for 25 years, told the directors that Mr. Schenck "had kept the flag flying for Loew's stockholders" through depression, and the curtailment of foreign markets and declared that the company led the entire industry under the Schenck management.

"No one is more capable, or as capable, of carrying on the business of this company as Mr. Schenck," Mr. Rubin said. "Leadership such as his is more essential in difficult times than in easy times. This company came through the depression with its colors flying, and now has overcome serious foreign problems and is operating at a profit. Those results are due in no small measure to Mr. Schenck's leadership."

HOLLYWOOD RECRUITS 96 NEW FACES TO BUILD UP MORE STAR MATERIAL

Studios Concentrating Publicity, Exploitation Forces to Garner Marquee Strength under New Order of Distribution Methods

Ninety-six "new faces" recruited from other fields of entertainment and from anonymity will be seen on the screen shortly in Hollywood's unprecedented buildup campaign calculated to create more star material.

Not since the chaotic days immediately following the advent of the "talkies" which found many stars virtually useless for the speaking screen has there been such concentration on the creation of new box office personalities.

Without fanfare or prior announcements, the studios quietly over the last few months have signed persons of various talents, and coordinated the activities of production, casting and publicity-exploitation departments in order to build the players into marquee strength by the time new selling conditions, caused by the government's consent decree, go into effect for the next season.

Actual shortage of leading men of suitable fan strength has been the cause of many a production schedule change or delay in the last six months.

26 at 20th Century-Fox

Leading the list of studios grooming new players is 20th Century-Fox, with 26 persons recently placed under contract there. Next comes Universal, with 16, which includes the Three Andrew Sisters, recruited from recording and radio, and Abbott and Costello, radio and stage fun makers.

Warners has 13 and Paramount comes next with 11 potential stars.

RKO has ten under contract, including Signo Hasse, Swedish star, and Michele Morgan, French star.

Republic has seven; MGM, six; Columbia, three. Howard Hughes, producing independently for 20th Century-Fox release, is launching two newcomers in a picture budgeted reportedly at over $1,000,000. Monogram has one newcomer, a concert singer, on contract. Hal Roach also has one.

Several types of personalities are included among those being given the showmanship building. First there are the players who have gained a measure or more of popularity in other fields, such as radio, opera and stage. Second, there are the film players in whom, after periods of servitude under studio stock contracts, latent possibilities are discovered. Third, there are the simon-pures, without previous experience in entertaining the public and who, by luck or otherwise, have been signed to studio pacts.

The resources of allied entertainment fields, such as radio and personal appearances, are being utilized by the studios in order to encourage public interest in their respective hoped-to-be celebrities. Studio "junkets" are arranged at the drop of a can of celluloid; pictures are exploited as never before via the appearances of film players on the air; and newspapers and magazines are under constant barrages of "art" and stories from the publicity departments.

Of 20th Century-Fox's 26 new personalities, 11 are candidates for leading-man positions. They have been signed from the stage, amateur theatricals, modeling and non-professional occupations.

They are: Dana Andrews, service station attendant discovered by Samuel Goldwyn, with whom 20th Century-Fox shares his contract; Sheldon Leonard, athlete of Syracuse '29 and on the stage since 1933; Robert Conway, who attracted attention in the New York World's Fair Chrysler exhibit; George Montgomery, Montana boxer now playing his first lead in "The Cowboy and the Blonde"; Kenneth Alexander, who tested successfully while appearing at the St. Regis Supper Room, New York; Robert Weldon, signed after an unsuccessful session at RKO and subsequent training at the American Academy of Dramatic Art, prior to which he was a service station attendant in San Fernando Valley; Basil Walker, collar ad model; Herbert Gunn, Long Beach dramatic school student; George Reeves, from the Pasadena Community Playhouse; Robert Cornell, from the stage; Richard Derr, from amateur theatricals.

The studio has six Powers models under a "sink or swim" pact. They are Betty Avery, Lillian Eggers, Bunny Hartley, Roseanne Murray, Marion Rosamond and Mary Joyce Walsh. They all appear in "That Night in Rio," and are set for another picture. If any show acceptable talent her contract will be continued.

Amid much publicity, Cobina Wright, Jr., New York debutante, was given a term contract. Her first major role was the feminine lead in "Murder Among Friends."

Gene Tierney has appeared in "The Return of Frank James" and "Hudson's Bay," and is due in "Tobacco Road," as part of her buildup. Sheila Ryan, who as Betty McLaughlin was in Paramount's stock company, and Elena Verdugo, 14 year old dancer in "Down Argentine Way," complete the feminine contingent of the lot's young hopefuls.

British Youth Signed

Roddy McDowell, 12 year old English lad who appeared in a dozen British films, has been brought to this country and is set for an important role in "How Green Was My Valley." The other boy recently placed under a term deal is Stanley Clements, from a Major Bowes unit.

Ben Carter, Negro singer, and the Nicholas brothers, colored dancers, have been held under option.

In addition to Abbott and Costello and the Andrews Sisters, now appearing together in the recently released "Buck Privates," Universal has 12 other players to whom attention is being invited. Jane Frazee, who made her film debut in Republic's "Melody and Moonlight" and owes that studio two more pictures, has been given a term contract by Universal, which first used her in "Buck Privates." Miss Frazee is half of the team of Frazee Sisters, radio singers.

The studio has signed Evelyn Ankers, British film star who appeared in the United States in the stage play, "Ladies in Retirement." She is yet to appear in a Universal picture. Florence Roberts, stage player with a little film experience; Kay Leslie, Salinas, Calif., beauty contest winner; Nina Orla, night club singer; Carol Bruce, star of the stage production, "Louisiana Purchase," and Maria Montez, a Latin "type," are the other young women under contract. Lon Chaney, Jr., who made a hit in Hal Roach's "Of Mice and Men," has been given a term deal by the lot where his father played for years. He has just completed the top role in "Man-Made Monster." Charles Lang, recruited from amateur performances, and Ray Harris, a commercial model, constitute part of the leading man timber at the studio.

Jeanne Kelly is being developed along the serial route, having played the feminine lead in about three chapter-plays.

"Meteoric" Joan Leslie

Meteoric is the word for 16 year old Joan Leslie's rise at Warners. Of a theatrical family which appeared on the radio and in vaudeville, Joan was given roles of gradually increasing importance in "The Great Mr. Nobody," "The Wagons Roll at Night," and "High Sierra," only the latter having been released as yet. At present working in "30 Days Hath September," the girl on her 16th birthday was awarded the feminine lead opposite Gary Cooper in the studio's forthcoming high budget production, "Sergeant York." When studio duties don't interfere, she poses for Southern California

(*Continued on following page*)

BEST SELLERS AND RENTERS

"Oliver Wiswell", the newest historical-fiction work of Kenneth Roberts, who will be remembered for "Northwest Passage" among others, leads the listing of the Ten Best Sellers, according to the February issue of The Retail Bookseller, *house organ of the Baker & Taylor Company, New York. Ernest Hemingway's "For Whom the Bell Tolls" continues to lead the listing of best renters.*

Ten Best Sellers

(Based upon a count of sales from December 16th to January 14th)

1. Oliver Wiswell, by Kenneth Roberts.
2. For Whom the Bell Tolls, by Ernest Hemingway.
3. Sapphira and the Slave Girl, by Willa Cather.
4. No Stone Unturned, by Josephine Lawrence.
5. The Giant Joshua, by Maurine Whipple.
6. The Earth Is the Lord's, by Taylor Caldwell.
7. Mrs. Miniver, by Jan Struther.
8. The Silent Drum, by Neil H. Swanson.
9. Today and Forever: Stories of China, by Pearl S. Buck.
10. The Family, by Nina Fedorova.

Ten Best Renters

(Based on nationwide reports)

1. For Whom the Bell Tolls, by Ernest Hemingway.
2. Oliver Wiswell, by Kenneth Roberts.
3. Sapphira and the Slave Girl, by Willa Cather.
4. Foundation Stone, by Lella Warren.
5. Fielding's Folly, by Frances Parkinson.
6. How Green Was My Valley, by Richard Llewellyn.
7. Fame Is the Spur, by Howard Spring.
8. Mrs. Miniver, by Jan Struther.
9. The Family, by Nina Fedorova.
10. Invitation to Live, by Lloyd C. Douglas.

PUBLICITY CAMPAIGNS UNDERWAY

(Continued from preceding page)

All-Year Club pictures as "The Sun Goddess," an appellation which the club bestowed upon her.

William T. Orr, discovered by Warner scouts in the local musical revue, "Meet the People," is doing nicely in his progression at the studio, currently playing in "30 Days Hath September."

Obtained from the stage, Richard Ainley is being given a series of minor roles in the popularization campaign. Under contract also are ten young women: Alexis Smith, dancer; Lucia Carroll, Mildred Coles, Suzanne Carnahan, Juanita Stark, Marguerite Chapman, Peggy Diggins, all models; Mary Brodell, who is Joan Leslie's sister; Lee Patrick, stage actress, and Nan Wynn, blues singer.

One of the most talked about Paramount players is Stirling Hayden, who, after an adventurous life of sailing, played the second lead in the now-in-release "Virginia." So enthusiastically was he received that for his second film role he will play opposite Dorothy Lamour in "Dildo Cay." Martha O'Driscoll, who, after playing "bits" at various studios, was given the feminine lead of RKO's "Lil' Abner," has been signed by Paramount to a term deal and has one of the top roles in "Little Miss Muffet."

Little five and a half year old Carolyne Lee, the child "knockout" of "Virginia," has been given a term contract. She first appeared in that studio's "Honeymoon in Bali." Between pictures her parents take her home to Martin's Ferry, Ohio, to prevent her, it is said, "from going Hollywood."

Betty Brewer, placed in "Rangers of Fortune" by Sam Wood, who found her singing for pennies outside of the Hollywood Brown Derby, will next be seen with Lloyd Nolan in the title roles of "Two Bad Angels." She is 13.

Another youngster, Susanna Foster, 16, who played first in "The Great Victor Herbert," is now in the east on a successful personal appearance tour, building up interest in her second film, "The Hard Boiled Canary." She is considered an amazing singer.

Virginia Dale, blonde who appeared in "Buck Benny Rides Again" and "Love Thy Neighbor," is definitely set for larger roles.

From the Playhouse

Catherine Craig, who debuted in "Las Vegas Nights," and is now working in "One Night in Lisbon," was signed from the Pasadena Community Playhouse. (Her husband, Robert Preston, was "discovered" at the same theatre.)

Harry Sherman and Paramount split the contract of Bernice Kay, 15, now in "Wide Open Town," Hopalong Cassidy western and her first.

Margaret Hayes, one time named Dana Dale; Don Castle, at present playing in Producer Corp. of America-Paramount's "Power Dive," and Phillip Terry, who played in the current "The Monster and the Girl," are other players being groomed. Castle was formerly under contract to 20th Century-Fox.

In addition to the Misses Hasso and Morgan, RKO has another importation, Alberto Vila, South American singer who appears in "They Met in Argentina." An interesting experiment is being conducted by Producer-director Herbert Wilcox with Paul and Grace Hartman, comedy dancers billed as "The Dancing Hartmans." They are currently working in "Sunny," but their dancing is incidental; both have been given dramatic roles. Jack Briggs and Robert Smith have been taken from the stage, with the latter reporting about March 1 at the studio.

James Craig, bit player until his assignment to the second lead of "Kitty Foyle," is being drafted for larger roles because of the public interest created in him.

If and when RKO and Orson Welles straighten out the tangle over Dorothy Comingore's name, which RKO wants to change to Linda Winters, she will be given an extensive campaign because of her "Citizen Kane" role—this after being relegated to minor roles for some time. She will receive screen credit as Dorothy Comingore, her real name, in the Welles picture. Another RKO acquisition from the Welles picture is Ruth Warrick, of the Mercury Theatre.

Republic's "discovery" of the period is Judy Canova. Receiving wide acclaim in "Scatterbrain," a modest picture, Miss Canova was immediately elevated to stardom and placed in the title role of "Sis Hopkins," a $750,000 picture. Previously she had been acquired from radio and vaudeville by Paramount, given minor roles when that studio chose to groom Martha Raye.

Leni Lynn, young singer MGM dropped after about a year, is promised an extensive campaign by Republic.

Barry in Westerns

Built up and given a following by the serial, "'Red' Ryder," Don Barry was placed in a series of action westerns which met immediate favorable response. His prior experience was on the stage, and currently he is embarked on a personal appearance tour.

Other contractees are Lois Ranson, from "Meet the People" and a regular member of the studio's "Higgins Family" group; 16 year old singing Mary Lee, who appears not only in Gene Autry's westerns but on his CBS radio program as well; and Carol Adams, signed from "Charlot's Revue."

MGM's most recent deal was with Risè Stevens, Metropolitan opera star. Her first picture will be "The Chocolate Soldier," opposite Nelson Eddy. John Shelton, of the New York stage and Hollywood extra ranks, is being given a rapid grooming, having been made a member of the "married people" series family consisting of Ann Rutherford, Frank Morgan and Irene Rich. First of this group was "Keeping Company." Prior to that he was in "We Who Are Young," and shortly will be seen in "Blonde Inspiration."

Dan Dailey, Jr., signed from a San Francisco musical show, appeared briefly in "Escape," and is set for an important role in "Lady Be Good."

Prelude to Laraine Day's promised future of starring roles was a succession of minor roles and one year, as Laraine Johnson, in western pictures at RKO.

Another "Meet the People" recruit, Virginia O'Brien, appeared in "Hullabaloo," an MGM picture, after appearing in a New York musical revue. Larry Nunn, 13 year old lad who appeared in "Strike Up the Band," was given a term contract.

Glenn Ford, who was in Columbia bit roles for about a year, blossomed in a large role in "The Lady in Question," and then was loaned to Loew-Lewin for "So Ends Our Night." Now on personal appearances in the East, Ford awaits the selection of an important story for his next at his home lot.

Following a test, Patti McCarty, once secretary to Paramount star Dorothy Lamour, has been given a term contract by Columbia.

That studio also garnered a character player for its roster. He is Edgar Buchanan, Eugene, Ore., dentist who, after establishing his practice in Pasadena, indulged in his hobby of dramatics at the Community Playhouse. Seen by a scout, he was signed, making his film debut in "Escape to Glory."

Howard Hughes is starring Jack Buetel and Jane Russell, neither having been in films or any other entertainment field before, in "The Outlaw," high budget production for 20th Century-Fox release. Buetel, a Texas youth of 21, obtained his role following a test by Hughes, made after the arrival here of the young man with the proceeds of a $100 Bank Night win in a Texas theatre. Miss Russell was a dentist's reception girl in Hollywood.

Monogram has options on the further services of Wilbur Evans, concert baritone, who made his film debut in "Her First Romance," Edith Fellows vehicle.

On the Hal Roach lot is Marjorie Woodworth, 19, former drum majorette at the University of Southern California who, after a small role in "Road Show," was given an important part in "Broadway Limited," completed last week.

Gabe Yorke Named Fox Western Promotion Head

Gabe Yorke has joined Twentieth Century-Fox as promotion manager of the western division, it was announced Monday by Charles E. McCarthy, director of advertising and publicity.

Mr. Yorke, who was foremrly advertising manager for Fox and also head of all advertising for Fox West Coast theatres, will make his headquarters in Los Angeles, where he will supervise promotion work in cooperation with theatres playing Fox pictures in the western area.

Tax Cut Aids Theatres

Philadelphia theatres in the central city area benefited in the reduction of taxable real estate in the 1941 assessment books revealed by the Board of Revision of Taxes. Major benefit was enjoyed by three Warner theatres. Assessment of the Aldine theatre was reduced from $593,500 to $549,000; the Boyd theatre from $656,000 to $573,000, and the Karlton theatre, from $1,003,000 to $980,000. The Academy of Music, a concert hall, was also reduced from $1,072,300 to $1,025,400.

Building Panama Theatre

A new motion picture theatre to seat 1,500 is being erected by Dr. Fabian Velarde in the residential section of Panama, Republic of Panama. Ben Schlanger, consulting theatre architect of New York, has prepared the designs. Seating is arranged according to a stagger system in combination with a double-bowled downward and upward type of floor slope. The theatre is expected to be completed about July 15.

Nobleman at Garden Theatre

Frank Nobleman, formerly with Jewel Productions, Inc., handling sales and exploitation, has been named manager for the Garden theatre in Richmond Hill, N. Y., by Prudential Playhouses.

New Theatre for Gulfport

With three motion picture theatres already operating in the city of Gulfport, Miss., plans are being made to establish a fourth, according to an announcement by the Joe Graham Post of the American Legion.

U.S. AND ASCAP SMOKE PEACE PIPE IN ALL-OUT POW-WOW AT CAPITOL

Entire Board Goes to Washington to Confer with Arnold; New "Agreement in Principle" on Suit Settlement Reached

Peace in the music war, via a consent decree, loomed this week as the board of directors of the American Society of Composers, Authors and Publishers and officials of the Department of Justice reached an agreement "in principle," with the Society reported willing to make some changes in its method of operation and the Government relaxing some of its demands Once before, back in December, an agreement had been reached "in principle" when negotiations abruptly were broken off.

If ASCAP should sign a consent decree, the document, signed by Broadcast Music, Inc., the radio industry's music organization formed as a source of music independent of the Society, would become operative. The Government would then drop its anti-trust suit against ASCAP which was instituted by the filing of a criminal information in Milwaukee on Wednesday of last week. This would open the way for negotiations between broadcasters and the Society over a new contract. ASCAP music, off the networks since January 1st, would be restored, if those negotiations reached a conclusion.

"ASCAP on Parade" Dropped

"ASCAP on Parade," the weekly hour broadcast sponsored by the Society, was discontinued this week for the announced reason that Billy Rose, producer, and Oscar Hammerstain II, who had written the scripts, had not the time available to continue the work. The program, which featured guest-star appearances of well-known ASCAP members, had attracted considerable favorable comment. It was carried by four New York stations on Sunday evenings and by transcription on about 100 other stations.

On Friday and Saturday of last week almost the entire board of directors of ASCAP assembled in Washington for negotiations with officials of the Department of Justice. The first day of the talks was given over to an explanation of provisions which the ASCAP board considered commercially disastrous. Attorneys on Saturday discussed the possibility of reaching a compromise agreement on these points. Lieutenant-Governor Charles Poletti of New York, acting as special counsel for ASCAP, has figured prominently in the consent decree negotiations.

ASCAP has decided that if a satisfactory decree can not be worked out, it will fight the Government's suit through the Supreme Court, if necessary. To avoid the long litigation the Society board decided to make a number of concessions, it was reported. However, the Society would not "commit organizational suicide," according to one of its spokesmen.

The arraignment of defendants in the Milwaukee action is scheduled for March 5th in that city. Defendants include officers and board members of ASCAP, publishing house members, some of whom are affiliated with motion picture companies, and well known members. The date could be postponed, if the negotiations for a consent decree settlement of the case were proceeding in a manner satisfactory to the Department of Justice, it was said.

On Monday the board of ASCAP held a day-long session at its Rockefeller Center headquarters in the same building in which the National Association of Broadcasters has set up a temporary office to direct the radio campaign in support of BMI and indirectly against ASCAP. At the meeting the agreement "in principal" was reached, although no official announcement was made.

Mr. Rose remarked after the meeting, "There are just a couple of points left which must be agreed on before a consent decree is approved." The Society hopes to work out changes in some of the provisions of the decree offered by the Department of Justice.

At the time the Government criminal action against ASCAP was announced, Mr. Buck said, "The Society, of course, does not wish to operate in violation of the law, but be it remembered that throughout our long history a great many courts—both State and Federal—have held that ASCAP was functioning in a lawful manner."

A settlement of the dispute between the Department of Justice and the Society would not necessarily result in the ending of the fight between ASCAP and the broadcasters. But after a consent decree settlement the grounds for many of the demands made by the radio industry against ASCAP would probably be removed.

Include Arbitrary Clause

The *Arbitration Journal,* published this week by the American Arbitration Association, in the section of editorial comments said, "However the controversy is settled or however long it may continue, the new contract (between ASCAP and broadcasters) eventually should provide for the arbitration of controversies that will arise out of that contract and under arbitration laws and Rules of Procedure that permit of awards being entered as judgments of the court."

ASCAP has announced the signing of 11 additional stations, bringing the total to 211, of which 171 are commercial stations. BMI said this week that about 680 of the 796 commercial stations in this country had signed its licenses.

Over the weekend 13 composers of popular tunes filed a petition with the Federal Communications Commission asserting that the three major networks had coerced radio performers, by threats and intimidation, to use BMI music exclusively. The petition was filed by Robert Daru, counsel for the 13 composers, 12 of whom are ASCAP members.

It was asserted that during 1940, "By means of threats, intimidation, coercion, boycott tactics and the improper use and abuse of the rights granted to the said licensed radio stations, said licensees compelled recognized band and orchestra leaders and radio artists throughout the United States to refrain from playing the music and compositions of the petitioners and others, which were in public demand and of accepted and proven merit and popularity, all against the public interest, convenience and necessity and contrary to law."

The NAB in reply said the FCC "had consistently taken the view that it has no jurisdiction with respect to program content."

BMI has announced that more than a million dollars has been subscribed in license fees for the first renewal period of the BMI license which runs from April 1, 1941, to April 1, 1942.

California Suit Announced

Albert J. Law, former assistant to the attorney general of the United States and now counsel for the Pacific Coast Conference of Independent Theatre Owners, has announced that he plans to file a suit against ASCAP in the Federal Court in Los Angeles, charging violation of the Sherman anti-trust law. It was reported that Mr. Law would probably seek an injunction staying ASCAP collections from exhibitor members of the Pacific Coast organization.

The officers of the American Federation of Musicians concluded their annual mid-Winter session in Miami last week without taking any action in the ASCAP-BMI fight.

A bill has been introduced in the Minnesota House of Representatives by C. G. Mann and E. J. Chilgren to tax the revenue of any copyright collection agency. This measure is directed against both ASCAP and BMI, it was said. Each composition would have to have its own price tag, under the proposed bill, and the schedule would have to be filed with the State government.

Artists File Test Suit

The National Association of Performing Artists has filed a test suit in the New York Supreme Court in an effort to prevent alleged unauthorized use of records in public dance halls. The organization claims to represent over 600 music, film, stage and radio performers. The action was brought against Robert L. Douglas, of the Renaissance Ballroom. $50,000 damages were asked in addition to an injunction and an accounting. An application to dismiss the complaint was also filed on the grounds that no cause of action was stated.

CANADA CONSIDERS MUSIC LICENSING

The Canadian Performing Rights Society can no longer be considered a monopoly, according to an official Dominion source, and this fact will have to be considered by the Copyright Appeal Board of Canada.

Broadcast Music (Canada), Inc., has been formed and seeks permission to impose performing rights licenses but at a scale under that of the Canadian Performing Rights Society.

On Tuesday the Government agency was to consider the question. "It is a question of the degree of the use of each company's repertoire in Canada and it is a very difficult one to decide. We are between brickbats from both sides," a Government spokesman said.

Musicians Union Dodges ASCAP-BMI Controversy

The executive committee of the American Federation of Musicians at its annual midwinter meeting in Miami this week avoided all discussion of the ASCAP-BMI radio music controversy during its initial sessions, it was reported. James O. Petrillo, president of the Musicians, indicated that sessions have been confined to routine union business and to consideration of social security protection for musicians. The meeting was scheduled to adjourn on Friday. The union was reported to be unwilling to take sides either way in the network-composers' battle.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Meet John Doe

(Capra-Warner)

Eloquent Entertainment

A political and sociological idea, sweeping in portent and as topical as this morning's headlines, is here reduced to its least common denominator and surrounded with romance, laughter and melodrama in sufficient quantity to provide entertainment even for those who prefer to ignore, or are unaware of, the idea. Exhibitors can emphasize to their audiences that both are combined without departure from the past performance record of the Frank Capra-Robert Riskin team and with the universal appeal which that team has proved it can evolve.

Done in the manner and style and with the same competence as "Mr. Deeds Goes to Town" and "Mr. Smith Goes to Washington," with Gary Cooper in the lead as he was in the first named, the picture can and will evoke wide comment and certain praise from the critics who would have their pictures carry a message. With equal certainty, because it has the basic simplicity which marked those pictures even with its originality of idea and execution, it may be expected to provoke audience reaction in kind and amount equal to that aroused by "Mr. Deeds" and "Mr. Smith."

The capsule idea is an elaboration of a formula for the practical execution of the democratic ideal. It is realistically expressed in character delineation and in terms of boy meets girl with comedy to relieve the melodrama. John Doe is a new depiction of the typical American, a bush league ball player unemployed since his pitching arm went bad, who inadvertently becomes the leader of a grass roots love-thy-neighbor movement and at the same time the tool of a plotting totalitarian tycoon.

"Ann Mitchell," newspaper columnist about to lose her job, writes a fictitious letter to her column, signed "John Doe" and proclaiming an intention of jumping from the tower of the municipal building on Christmas Eve in protest against the state of the world. Called upon to produce the writer of the letter she hires "Long John Wolloughby," selected from a group of tramp applicants, to become "John Doe." The letter stirs the feelings of the city's women's clubs and its shocked politicians and "John Doe" becomes a headline sensation through a series of "I protest" articles in "Miss Mitchell's" newspaper. "John Doe" goes on the air to read a speech full of the Golden Rule and the magnitude of the "little guys" and the John Doe movement is underway.

"John Doe," the sincere protagonist of a movement that started as a circulation campaign, learns, just before a Doe Club convention, that "Norton," publisher of the paper, had backed the movement to further his own campaign for the presidency on a third party ticket, a party which advocates the iron hand of fascism. When he refuses to endorse the publisher and his party, storm troopers in "Norton's" pay rush into the convention, declare "John Doe" a fake and break up the meeting.

He decides to carry out the Christmas Eve jump to prove his own sincerity. While "Norton" and his cohorts look on, "Miss Mitchell" halts "John Doe" on the parapet of the tower and convinces him that the "Doe" movement has existed from the beginning of time, that the little people always will be heard. Together they walk triumphantly past "Norton."

Previewed at RKO Proctor's in White Plains, N. Y., the picture drew loud applause at several scenes. The audience was vocally appreciative at the 11:20 P. M. ending in spite of the fact that most had been there from the opening of the theatre's B feature at 7:40.—J. R. B.

Produced by Frank Capra and Robert Riskin. Released by Warner-First National. Running time when seen in White Plains, N. Y., 135 minutes. P.C.A. Certificate No. 6560. General audience classification.

CAST

John Doe / Long John Willoughby ..... Gary Cooper
Ann Mitchell ..... Barbara Stanwyck
D. B. Norton ..... Edward Arnold
Connell ..... James Gleason
The Colonel ..... Walter Brennan

Also

Spring Byington, Gene Lockhart, Rod LaRocque, Irving Bacon, Regis Toomey, J. Farrell McDonald, Warren Hymer, Harry Holman, Sterling Holloway.

The Strawberry Blonde

(First National)

Romance of the Gay Nineties

Originally, this James Cagney-Olivia de Havilland starring vehicle was filmed by Paramount in 1933 under the title of "One Sunday Afternoon" as adapted from the play of the same title. In that rendition the four leads were played by Gary Cooper, Frances Fuller, Fay Wray and Neil Hamilton. For the current treatment Mr. Cagney, Miss de Havilland, are joined by Rita Hayworth and Jack Carson. Although there have been some minor script changes, the story remains substantially the same in theme and outcome.

Older folk in theatre audiences will find some sentimental enjoyment in the display of turn of the century fashions and customs and in the rendition of several hit parade melodies of that period. For the younger element there may be some advanced amusement in viewing the feminine styles, the outfits worn by the well dressed blades of the times and the carefully regulated behavior canons for young couples out on a date. The finished combination of dramatic and laugh moments is in a large way attributable to the directorship of Raoul Walsh.

Mr. Cagney appears in the central character of "Biff Grimes", a small town dentist, assignment different from his usual roles. Miss de Havilland, as the sweet, silent and sympathetic spouse of "Grimes" plays a role reminiscent of her famed "Melanie" portrayal and displays in the earlier sequences of the story, wherein she is shocking Cagney by her "free-thinking" opinions of woman's rights, a talent for light playing, as was demonstrated in "My Love Came Back". Miss Hayworth appears as the tinted tressed lady of the film's title.

The prologue opens with "Biff Grimes" making plans to take his long awaited revenge on "Hugo Barnstead", as he waits for him to arrive for a tooth extraction. He retraces by means of a flash back the case he has against "Hugo" who had eloped with "Virginia", leaving "Biff" with "Amy" as a substitute. When the successful rival goes into the construction business, he makes "Biff' an executive of the company. "Biff's" father is killed in a building accident and "Biff" serves a jail sentence for "Hugo" after a construction scandal causes a trial. While doing time, "Biff" completes his correspondence school course in dentistry and upon release he moves with "Amy" to another town.

A fadein to the present brings in "Hugo" and "Virginia" to the dentist office. "Biff" discovers that the girl of his dreams has a tongue of a shrew, concludes that being married to such a termagant is punishment enough for "Hugo" and gets satisfaction by yanking the troublesome tooth without an anesthetic. "Biff" takes "Amy" for a Sunday afternoon walk, convinced that he got the better of the matrimonial bargain.

Seen at a preview showing in New York where an assembled audience of newspaper and magazine critics found much to chuckle over during the comic interludes and enough absorbing material to keep them quietly interested during the serious sections.—JOSEPH F. COUGHLIN.

Produced and distributed by Warner Brothers-First National. Jack L. Warner in charge of production. Executive producer, Hal B. Wallis. Director, Raoul Walsh. Associate producer, William Cagney. From a play by James Hagan. Director of photography, James Wong Howe. Art director, Robert Haas. Dialogue director, Hugh Cummings. Film editor, William Holmes. Soundman, Robert B. Lee. Special effects, Willard Van Enger. Makeup, Perc Westmore. Gowns, Orry-Kelly. Music, H. Roemheld. Orchestral arrangements, Ray Heindorf. Musical director, Leo F. Forbstein. P.C.A. Certificate No. 6864. Release date, February 22, 1941. Running time, 97 minutes. General audience classification.

CAST

Biff Grimes ..... James Cagney
Amy Lind ..... Olivia de Havilland
Virginia Brush ..... Rita Hayworth
Old Man Grimes ..... Alan Hale
Hugo Barnstead ..... Jack Carson
Nicholas Pappalas ..... George Tobias
Mrs. Mulcahey ..... Una O'Connor
Harold ..... George Reeves
Harold's Girl Friend ..... Lucile Fairbanks
Big Joe ..... Edward McNamara
Josephine ..... Helen Lynd
Toby ..... Herbert Heywood

Road Show

(U.A.-Roach)

Carnival Comedy

As if in answer to the call for comedy on the screen to offset tragedy in the newsprints, producer Hal Roach has provided in this presentation of carnival-life, directed by himself, a film fashioned for purposes of laughter and none other. It is in the manner of the producer's films of the era when his name stood for Comedy with a capital C in the minds of all who attended the theatre, the era of Harold Lloyd and Charles Chase and the others whose fame stemmed from his productions.

The story of the picture is a framework for the gags, stunts and incidents which are de-

pended upon to provoke mirth. It concerns a millionaire who, confined in an asylum on order of a girl seeking to marry him for his money, escapes in company with another inmate and joins a carnival. Episodes range from lion-taming under pressure to a flight by fire-engines, for fun, participated in by all hands.

Adolphe Menjou as a mental case, John Hubbard as the millionaire, Carole Landis as the proprietress of the carnival and Patsy Kelly as her friend carry the story forward, with Charles Butterworth, Willie Best and George E. Stone contributing comedy that enlivens proceedings. The Charioteers, a quartette, provide musical numbers, Hoagy Carmichael the score.

Previewed at Warners' Hollywood theatre to a mixed audience that laughed frequently and out loud.—WILLIAM R. WEAVER.

Produced and directed by Hal Roach. Associate directors, Gordon Douglas and Hal Roach, Jr. Novel by Eric Hatch. Photographed by Norbert Brodine. P. C. A. Certificate No. 6577. Release date, Jan. 24, 1941. Running time, when seen in Hollywood, 85 min. General audience classification.

CAST

Colone, Caraway	Adolphe Menjou
Penguin Moore	Carole Landis
Drogo Gaines	John Hubbard
Harry Whitman	Charles Butterworth
Jinx	Patsy Kelly
Indian	George E. Stone
Priscilla	Margaret Roach
Helen Newton	Polly Ann Young
Ed Newton	Edward Norris
Alice	Marjorie Woodworth
Mrs. Newton	Florence Bates
Willie	Willie Best
The Charioteers	Themselves

Scattergood Baines

(Pyramid-RKO)

From Airwaves to Celluloid

Showmen will find in this first of three "Scattergood Baines" pictures made by Pyramid productions for RKO release a merchandising item already familiar to the paying customers through the pages of the American magazine and the radio programs sponsored five times a week by the Wrigley gum interests.

The Clarence Budington Kelland magazine stories emanate, in radio adaption, over 78 CBS stations, with Jess Pugh interpreting the title character. Film-wise, Guy Kibbee, with customary ease, takes the part: that of the small town advisor and amateur philosopher whose business acumen is nicely blended with sensibilities of his fellow mans' feelings and emotions.

Francis Trout portrays "Pliny Pickett," twangy-voiced and occasionally meddlesome conductor on the railroad built through the enterprise of "Scattergood". The latter's wife is depicted by Emma Dunn; romantic interest provided by Carol Hughes, as a school teacher forced to hide her natural attractiveness under a prim and old-maidish disguise in order to keep her job, and John Archer, as a young attorney who helps defeat plans to ruin the townsfolk by raising railroad rates on the transportation of their lumber. Willie Best provides a series of humorous notes.

Produced by Jerrold T. Brandt and directed by Christy Cabanne, with Frank Melford production executive, the film has been accurately fitted as a family picture to all but pre-release situations, judging by post-preview comment. Additionally, as noted above in MOTION PICTURE HERALD of February 8, it has a pre-sold audience, readers and radio listeners familiar with the character, as well as the 2,000,000 customers already provided by the Wrigley company, which is to purchase that many tickets for its salesmen.

Seen in projection room, to professional response as indicated.—WALTER SELDEN.

Produced and distributed by RKO Radio Pictures. Producer, Jerrold T. Brandt. Director, Christy Cabanne. Based on Clarence Budington Kelland's "Scattergood Baines" stories. Production executive, Frank Melford. Assistant director, John Burch. Art director, Bernard Herzbrun. Director of photography, Jack Mackenzie. Sound recorder, Carl Zint. Film editor, Henry Berman. Musical score, Constantin Bakaleinikoff. Wardrobe, Lewis Brown. P. C. A. Certificate No. 6965. Running time, 69 minutes. Release date, February 21, 1941. General audience classification.

CAST

Scattergood Baines	Guy Kibbee
Helen Parker	Carol Hughes
Johnny Bones	John Archer
Pliny Pickett	Francis Trout
Mirandy Baines	Emma Dunn
Ed Potts	Lee (Lasses) White
Clara Potts	Fern Emmett
Crane	Edward Earle
McKettrick	Bradley Page
Keith	Joseph Crehan

Quiet Wedding

(Soskin-Paramount)

Matrimonial Comedy

Making a return to the production ranks after a longish absence, Paul Soskin, whose three films have had a constant Hollywood sheen, gives Paramount yet another British film of world market standard. Sheer light hearted entertainment with the polish of the expert it is likely to be accepted by contemporary audiences as first class escapism from the sombre mood of the times.

Based on a play by Esther McCracken, it is a witty, infectious example of the English laughing at themselves. Director Anthony Asquith's deft and whimsical treatment means a great deal. So does a superlative cast whose characterizations, even in the smaller roles, leave no drab spots or dull moments.

The setting is an English country house and the occasion the eve of a wedding, the principals the boy, and the girl, exasperated at all the social foibles and the towering mass of insistent etiquette and family ministrations. On the advice of a sage old aunt the boy abducts the girl. They get involved with a zealous country cop. The girl does not meet her father-in-law until he reaches the police court. But the wedding *does* take place—if *only* just.

The fun, delicious in its entangled situation and whimsy of character, is woven out of all the family pother and the micmac of confused relations, moves along like a Spring breeze of domestic nonsense. There is a psychoanalytic fiancee, a wife who has walked out on a husband who always wants to wash when it is time to eat, a mother too busy for anything but getting ready for tomorrow—and so on.

Derek Farr and Margaret Lockwood are both charming and intelligent, as the boy and the girl. The cast otherwise is mainly composed of unknowns so far as the foreign market is concerned. But Margaret Fielding as the mother, Athene Seyler as the designing aunt, Peggy Ashcroft as the modernist miss, and a superbly stodgy policeman contributed by Bernard Miles, will set the casting directors on their toes. Messrs. Rattigan and Grunwald's screen play is fluent, logical and witty.

Technically the film is of superlative standard, with Bernard Knowles' camerawork and Reggie Beck's editing most notable. New qualities in stock and in printing passively campaign on behalf of Olympic Labs and John Ojerholm.

The film will be an immense success in wartime Britain. Elsewhere it will be relished as are few of its local contemporaries.

An audience of London critics obviously enjoyed the comedy as they would caviar and Chateau Yquem in a rationed and beleaguered city. Plaudits went to Soskin and Asquith for their work.—AUBREY FLANAGAN.

A Paul Soskin Production. Distributed by Paramount. Directed by Anthony Asquith. Produced by Paul Soskin. Camerawork, Bernard Knowles. Editing, Reggie Beck. Screen Play by Terrence Rattigan and A. de Grunwald. Running time, 80 minutes. Adult audience classification.

CAST

Janet Royd	Margaret Lockwood
Dallas Chaytor	Derek Farr
Mildred Royd, Janet's mother	Marjorie Fielding
Arthur Royd, Janet's father	A. E. Matthews
Aunt Mary	Athene Seyler
Aunt Florence	Jean Cadell
Marcia, Janet's sister	Margaretta Scott
John, Denys (Janet's brothers)	David Tomlinson, Sidney King
Flower Lisle	Peggy Ashcroft
Mr. Chaytor, Dallas's father	Frank Cellier
Boofy Ponsonby	Roland Culver
Marcia's husband	Michael Shepley
Miranda	Muriel Pavlow

Ride Kelly Ride

(20th Century-Fox)

Racetrack Comedy-Drama

Built to run 59 minutes and tell a story about horse-racing and the people who go in for it as a business, a story which is not, as most horse-racing pictures are, a carbon-copy of "In Old Kentucky," this film represents no mortgaging of the studio which produced it but does represent horse-racing as horse-racing is and entertainment as should be. With benefit of names that mean money on the marquee and a Technicolor camera, it might have launched a cycle of pictures about the sport it treats of. Without them it is an hour worth spending in anybody's theatre.

Directed by Norman Foster for executive producer Sol Wurtzel, the picture follows the fortunes of a boy who, witnessed in the act of breaking a bronco on a ranch in California, is rescued from a fight by a race-horse trainer and trained by him for a career as a jockey. Dealt with, in the main, are owners, trainers, jockeys, people who live by and for horse-racing, and the conflict stems from the class of guile with honesty, neither of which is emphasized beyond rationality. Right triumphs over might, with reason, and a deal of humour is put by meanwhile.

Previewed at studio.—W. R. W.

Produced and distributed by 20th Century-Fox. Executive producer, Sol Wurtzel. Director, Norman Foster. From a story by Peter B. Kyne. Photographed by Virgil Miller. Edited by Louis Loeffer. P.C.A. certificate No. 6713. Release date, Feb. 7, 1941. Running time, when seen at studio, 59 minutes. General audience classification.

CAST

Duke	Eugene Pallette
Corn Cob Kelly	Harvin Stephens
Ellen Martin	Rita Quigley
Entertainer	Mary Healy
Dan Thomas	Richard Lane
Bob Martin	Charles D. Brown
Knuckles	Chick Chandler
Mrs. Martin	Dorothy Peterson
Tuffy Graves	Lee Murray
Skeeziks O'Day	Frankie Burke
Louis Becker	Cy Kendall
Steward	Hamilton MacFadden
Kalinski	Walter "Speck" O'Donnell
Sandy	Ernie Adams
Stewards	Edwin Stanley, Edward Keane, Edward Earle

The Trial of Mary Dugan

(Metro-Goldwyn-Mayer)

Retrial of Miss D.

In an early sound version made in 1929 of the stage melodrama which gave voice to the murder case for and against the lady of the title, Norma Shearer appeared as the title rolist to answer the charge. Also appearing in the first edition were Lewis Stone, ultimately unmasked as the murderous culprit, masquerading as the defendant's lawyer; H. B. Warner as the prosecuting attorney and Raymond Hackett as Mary's brother, whom she was sending through college on the profits derived from her life of sin and who repays the family debt by clearing the girl's name, at least of the murder accusation. For the retrial version, "Mary" is pictured as an individual more sinned against than sinning, being the victim of a drunken father and an orphan asylum rearing. Easy virtue and the brother angle have been eliminated in this edition and "Mary" is guilty of nothing more serious than having at one time stolen some money to help her worthless parent and breaking out of a reform school, when her sentence is unjustly extended.

Laraine Day is the new "Mary Dugan" and, although she is not given much opportunity for courtroom histrionics, she does carry her photogenic good looks unruffled throughout the entire judicial ordeal. Robert Young is completely all knowing as the fiance lawyer who sees that justice triumphs in the end. Of a capable assortment of supporting players, Marsha Hunt, as a stagey girl friend, and Mar-

(Continued on page 41)

THE HOLLYWOOD SCENE

Static

For the third successive week, Hollywood's studios kept their productions at approximately the same level; this week, however, there was an upsurge in the number of pictures completed.

This week 10 pictures were completed, eight started and 38 shooting, compared to the five, eight and 40 in those categories last week and the seven, eight and 37 in the same groups the week before. This week, also, 20 pictures were being prepared and 62 edited.

The week's tabulation:

COMPLETED

GLOBE (UA)
Pot o' Gold

MONOGRAM
Air Devils

PARAMOUNT
Men of Action

REPUBLIC
The Great Train Robbery
Citadel of Crime
Back in the Saddle

ROACH (UA)
Broadway Limited

WARNERS
Thirty Days Hath September
Shining Victory
Singapore Woman

STARTED

COLUMBIA
Her First Beau
Under Age
North from the Lone Star

MGM
Dr. Jekyll and Mr. Hyde

REPUBLIC
Mr. District Attorney

UNIVERSAL
Unifinished Business
Double Date

WARNERS
Sergeant York

SHOOTING

COLUMBIA
They Dare Not Love
A Girl's Best Friend Is Wall Street

GLORIA PRODUCTIONS (UA)
New Wine

MGM
Billy the Kid
A Woman's Face
Blossoms in the Dust
Love Crazy

MONOGRAM
Sign of the Wolf

PARAMOUNT
One Night in Lisbon
Caught in the Draft
Kiss the Boys Goodbye
Power Dive
Skylark

RKO
The Devil and Miss Jones
Sunny
Repent at Leisure
Robbers of the Range

REPUBLIC
Sis Hopkins

20TH-FOX
The Outlaw
Blood and Sand
The Cowboy and the Blonde
The Great American Broadcast

UNIVERSAL
The Flame of New Orleans
The Lady from Cheyenne
The Man Who Lost Himself
Model Wife
Oh, Charlie

WARNERS
Miss Wheelwright Discovers America
The Bride Came C.O.D.
Affectionately Yours

One short subject was completed and none were started.

▽

Robert Z. Leonard has signed a new producer-director contract with Metro Goldwyn Mayer, the studio which he has been associated with for the past seven years. His first assignment under the new contract will be "Two Women." The cast for the picture has as yet not been selected.

THERE'S NO PLACE LIKE HOLLYWOOD

The silly season descended on Hollywood this week, just a month later than it did a year ago.

The digging for treasure department, never far removed from what is Groundhog Day in the effete East, cropped up, or rather down, in the person of a hard rock miner named Ryan, who had his own interpretation of the inevitable doodlebug.

Last year, in December, it was Ray Johnson and Henry Jones, plus an electric metrograph, which was to help locate treasure. Their scene of operation was the Hollywood Bowl, their sponsor the always sanguine Los Angeles County, which was to split the proceeds on a 50-50 basis.

Nothing daunted by the lack of success of the 1939 venture, but somewhat wiser, the Los Angeles Board of Public Works has now provided that Mr. Ryan could dig as he pleased, after posting bond to the effect that he would fill in the street he is now engaged in destroying.

Mr. Ryan believes he will unearth gold, silver and the log of a voyage of discovery made by one Christopher Columbus in the 1490's. He is assisted by a doodlebug unique even in Hollywood annals, a glove finger filled with dimes. The Johnson-Jones metrograph was a more complicated device, equally infallible.

(To date no motion picture tie-up has been disclosed.)

Columbia Boom

Columbia, before the end of the month, will have seven additional features in the shooting stage, with "They Dare Not Love" and "A Girl's Best Friend Is Wall Street" currently on the sound stages.

First to start will be "Under Age," with Nan Grey, Alan Baxter, Mary Anderson and Tom Neal. Immediately following is to be "Senate Page Boys," a Charles R. Rogers production, as is "A Girl's Best Friend Is Wall Street." The former will star Herbert Marshall and Virginia Bruce. At about the same time, shooting is scheduled to begin on B. B. Kahane's production of "Her First Beau," with Martha O'Driscoll added to the cast in which Jackie Cooper and Jane Withers have been announced. Ted Reed, on loan from Paramount, is to direct.

Alexander Hall will direct "Bedtime Story" for B. P. Schulberg, and this will be followed by "Texas," which has a cast headed by William Holden. Irving Starr is to produce "Show Business," first of a projected number of musical comedies to be made at Columbia, and Bill Elliott's first western feature since his return from a personal appearance tour, "North from the Lone Star," will be made shortly thereafter.

Paramount Plans

While holding to its ultimate purpose of constructing a new $15,000,000 studio in Westwood, Paramount this week launched a construction program for its Hollywood plant, the new studio being deferred at present due to unsettled conditions of the world market.

Three modern sound stages and a power house are to be built at the present studio site, with the three stages to provide an additional 55,000 square feet of interior space, at a cost of some $50,000. The sets, embodying new features, will serve as a practical "testing ground" for the new studio's stage construction.

The power house, when completed, will increase studio electrical capacity from 23,000 to more than 40,000 amperes.

▽

Scientific Films have signed a deal with Paramount in Hollywood to produce another series of novelty short subjects to be distributed by the company entitled "Speaking of Animals."

▽

Alexander Korda plans to release "Forbidden City" through United Artists. The story, an original by Ben Hecht, is set against a background of German-Occupied Paris.

▽

ROBERT MONTGOMERY and IRENE DUNNE are to co-star in "Unfinished Business" for Universal.

MARY MARTIN and BING CROSBY will be co-starred in Paramount's "The Birth of the Blues."

ROBERT STEVENSON is to direct "Jane Eyre" for David O. Selznick Productions.

WILLIAM LUDWIG has been signed to a new long term writing contract by MGM.

OLIVIA DE HAVILLAND will play a leading role in Paramount's "Hold Back the Dawn."

WILLIAM ORR has received a new contract from Warners.

ALFRED SANTELL is to direct "Aloma of the South Seas" at Paramount.

RICHARD ARLEN has been signed for two more pictures by Picture Corporation of America.

LLOYD BACON, film director, has submitted a musical comedy to Olsen and Johnson.

▽

John Houseman, for many years connected with the theatre, radio and motion pictures in producing, directing and writing capacities, has joined David O. Selznick in Hollywood as production assistant.

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page 39*)

jorie Main in the part of cop hating apartment-hotel owner are outstanding in their comedy offerings. Norman Z. McLeod directed the trial proceedings, playing up the tense, dramatic incidents and effecting an atmosphere of suspense and mystery as to the outcome. However, in the earlier sections of the story, prior to the trial scenes, which are mostly romantic in nature, interest is allowed to falter, but once the scales of justice appear these lulls are quickly forgotten in the absorption of the murder melodramatic business.

The "dirty wash" exposes that are aired during court sessions, concerning the alleged intimacies existing between Mary and her purported victim and the further revelations of the unfaithfulness of the murdered man's wife raise the film to the adult audience level.

Previewed in New York at which screening an audience of trade paper personnel sat through the trial sequences in an attitude of interest and was particularly responsive to the comedy demonstrations of the Misses Hunt and Main.—JOSEPH F. COUGHLIN.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Edwin Knopf. Director, Norman Z. McLeod. Based on the play by Bayard Veiller. Director of photography, George Folsey. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Howard Campbell. Set decorations, Edwin B. Willis. Wardrobe, Dolly Tree. Hair styles, Sydney Guilaroff. Film editor, George Boemler. P. C. A. Certificate No. 7044. Release date, February 14, 1941. Running time, 90 minutes. Adult audience classification.

CAST

Mary Dugan.....Laraine Day
Jimmie Blake.....Robert Young
Edgar Wayne.....Tom Conway
Gertrude Wayne.....Frieda Inescort
Mr. West.....John Litel
Agatha Hall.....Marsha Hunt
Mrs. Collins.....Marjorie Main
Galwey.....Henry O'Neill
Miss Matthews.....Sara Haden
John Masters.....Francis Pierlot

Personal Column

(Pax Films)

Sex Slayer and French Naughtiness

After a prolonged absence from American screens, Maurice Chevalier returned several months ago in the French importation, "Man of the Hour". Now, M. Chevalier makes a second visit in another Gallic production, this time in the role of a Parisian playboy who comes close to being convicted as a sex slayer. Before he finds himself in such a situation, he is his patented, exuberant and saucy self. Several shady songs, one of which may cause offense because of its sacrilegious allusions to the sinner sorrow of Mary Magdalen, are delivered by the popular music hall personality in his suggestive style of sly grins, knowing eye work and double meaning intonations.

Although M. Chevalier is the outstanding name in the player credits, his role is secondary in importance to that taken by Marie Dea, who figures as a G-woman member of the Paris police force responsible for uncovering the madman murderer who has been luring unattached girls to their deaths by baiting his victims with promising ads inserted in the personal columns of Paris papers. Eric Von Stroheim is effective in a brief appearance as a demented dressmaker, while Pierre Renoir performs the role of the seducer-slayer with restraint.

The touches of naughtiness, although they may by shocking to some conservatives in the audience, help to lighten the somber sides of the story. A breezy array of English titles accompanies the original dialogue.

A mid-afternoon audience of fair proportion, on hand for a screening of the film at the Little Carnegie Theatre in New York, seemed to relish the off color portions of the story and to be interested enough during the dramatic sequences to remain attentively quiet.—JOSEPH F. COUGHLIN.

Produced by Jacques Mitwitzky. Released in the United States by Pax Films. Director, Robert Siodmak. Scenario and adaptation, Jacques Companeez and Ernest Neuville. Technical assistant, Milton Doushkess. English titles, Herman Weinberg. No P.C.A. Certificate No. Running time, 89 minutes. Release date, February 1, 1941. Adult audience classification.

CAST

Adrienne.....Marie Dea
Fleury.....Maurice Chevalier
Pears.....Eric Von Stroheim
Bremontiere.....Pierre Renoir
Tenier.....Andre Brunot
Maxime.....Jacques Varennes
Oglou.....Henry Bry
Rose.....Milly Mathis
Sidonie.....Mady Berry
Batol.....Temerson
Inspectors.....{ Rognoni / Andre Nicolla

The Phantom Cowboy

(Republic)

Western

The latest in the Don "Red" Barry series and formerly titled "Bad Man from Rio" this western is set in the southwest. The story revolves around possession of a rancho, deeded to "Elanita" (Virginia) Carroll, niece, and "Jim Lawrence" (Barry), ward, of the late owner. "Stan Borden" (Milburn Stone), however, plans to obtain the rancho for himself and to this end he attempts to eliminate "Jim."

The plot seesaws back and forth with the two main protagonists trying to outwit the other, accompanied by the usual ingredients of this type of picture. Action, of course, is the keynote, although there seems to be less of it than is customary in this particular series. The story is an interesting one but is handicapped in parts of the picture by static dialogue and acting. Otherwise the production values are good, especially the photography.

The title obtains its name from a marked rider, "El Lobo" (Neyle Marx), who is a friend of "Jim's" and the peons on the rancho. When "El Lobo" is killed "Jim" assumes the role.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer-director, George Sherman. Production manager, Al Wilson. Photography, Reggie Lanning. Editor, Tony Martinelli. Musical director, Cy Feuer. P.C.A. Certificate No. 7022. Running time, 56 minutes. Release date, February 14, 1941. General audience classification.

CAST

Jim Lawrence.....Don "Red" Barry
Elanita.....Virginia Carroll
Stan Borden.....Milburn Stone
El Lobo.....Neyle Marx
Ben Jeffers.....Rex Lease
Pancho.....Nick Thompson
Dreer.....Bud Osborne
Memphis.....Ernest Wilson
Eric Motley.....Burr Caruth

Petticoat Politics

(Republic)

Higgins Family Comedy

In this presentation of events in the lives of the American Family Higgins, a recall-election instigated by the women of the town provides the background against which are enacted a series of incidents ranging in type of humor from the domestic to the slapstick. Although the story is kept in the foreground throughout, such items as a duck-hunt in which two candidates for the mayoralty clash, the dashing of motor-vehicles through traffic without benefit of driver, and the initiation of the hero into the "Knights of Bedlam," are relied upon as sources of laughter.

Roscoe Karns as the head of the house of Higgins dominates the picture, Ruth Donnelly as the wife and Polly Moran as her friend sharing prominence. Paul Hurst as a politico commissioned to discourage the reform-candidate and Spencer Charters as the grandfather rate next in importance.

Robert North was associate producer, with Erle Kenton directing.

Previewed at studio.—W. R. W.

Produced and distributed by Republic. Associate producer, Robert North. Director, Erle Kenton. Photographed by Jack Marta. Edited by Edward Mann. P.C.A. Certificate No. 6875. Release date, January 31, 1941. Running time, when seen at studio, 66 minutes. General audience classification.

CAST

Joe Higgins.....Roscoe Karns
Lil Higgins.....Ruth Donnelly
Grandpa.....Spencer Charters
Sidney Higgins.....George Ernest
Betty Higgins.....Lois Ranson
Widow Jones.....Polly Moran
Slats O'Dell.....Paul Hurst
Alfred Wilcox.....Pierre Watkin
Don Wilcox.....Alan Ladd
Guy Markwell.....Harry Woods
Tilly.....Claire Carleton
Henry Trotter.....Jeff Corey

The Face Behind the Mask

(Columbia)

Criminal Melodrama

Continuing in the roles that have typed him with audiences throughout the country Peter Lorre returns to the screen in a vehicle that gives him ample opportunity to render another horror characterization. In "The Face Behind the Mask" Columbia presents a psychological study of how a simple immigrant becomes a ruthless criminal because of a facial disfigurement by fire. Directed by Robert Florey, and based on a radio dramatization, the screen version is engrossing.

Portraying "Janos Szaby," a Hungarian immigrant, Lorre sinks lower and lower as he finds that his appearance makes it impossible for him to get a job. Dissuaded from committing suicide by "Dinky," George E. Stone, Lorre turns criminal and through his mechanical adaptability becomes a master thief and leader of a criminal ring. At the peak of his unlawful career a blind girl influences him but he resumes his life of crime when his blind friend is murdered by his colleagues. One by one he tortures the murderers at the cost if his own life.

George E. Stone, as the faithful criminal colleague of the star, Evelyn Keyes, as the romantic influence in the criminal's life, and Don Beddoe, portraying a police lieutenant, abet the characterization of Lorre and aid the progression of the theme.

Reviewed at the Rialto theatre in the heart of Times Square in New York, where an afternoon audience comprised, for the most part, of men seemed interested in the films proceedings but, as typical of the audience that attends this theatre, did not audibly show their appreciation. —GEORGE SPIRES.

Produced and distributed by Columbia. Wallace MacDonald, associate producer. Directed by Robert Florey. Director of photography, Franz A. Planer. Assistant director, Milton Carter. Film editor, Charles Nelson. Art director, Lionel Banks. Musical director, M. W. Stoloff. Sound engineer, George Cooper. Running time, 69 minutes. P. C. A. No. 6850. Release date, January 15, 1941. Adult audience classification.

CAST

Janos Szaby.....Peter Lorre
Helen Williams.....Evelyn Keyes
Jim O'Hara.....Don Beddoe
Dinky.....George E. Stone
Watts.....John Tyrrell
Harry.....Stanley Brown
Benson.....Al Seymour

(*Continued on following page*)

SHOWMEN'S REVIEWS

The Monster and the Girl

(Paramount)

Adventure in Terror

Coupled with Paramount's "The Mad Doctor" on a "Spook Week" program at the Paramount theatre, Los Angeles, this melodrama contains seven murders, an operation by which an ape is supplied with a man's brain, thoughts and motives, an assortment of gangsters, police, a court-room sequence and a mock marriage. Ellen Drew is the feminine lead in both films.

The story differs from most of its kind in that the man convicted of a murder he didn't commit is not saved from execution but goes to his death after giving permission for a scientist to use his brain "in the interests of the human race." The scientist places the man's brain in the skull of an ape which thereafter roams the city, motivated by the man's memory and impulses, killing six men who caused the man's conviction, meeting death at close of the picture. Betrayal of the man's sister by means of a mock marriage is depicted prior to the point at which the man is executed and the operation performed.

Direction is by Stuart Heisler.

Previewed at studio.—W.R.W.

Produced and distributed by Paramount. Directed by Stuart Heisler. Photographed by Victor Milner. Edited by Everett Douglas. P. C. A. Certificate No. 6778. Release date, May 16, 1941. Running time, when seen at studio, 63 minutes. General audience classification.

CAST

Susan Webster ..... Ellen Drew
Larry Reed ..... Robert Paige
Bruhl ..... Paul Lukas
Deacon ..... Joseph Calleia
McMasters ..... Onslow Stevens
Dr. Parry ..... George Zucco
Sam Daniels ..... Rod Cameron
Scott Webster ..... Phillip Terry
Sleeper ..... Marc Lawrence
Munn ..... Gerald Mohr
Captain Alton ..... Tom Dugan
Lieutenant Strickland.....Willard Robertson
Judge Pulver ..... Minor Watson
Dr. Knight ..... George F. Meader
Tips ..... Cliff Edwards
and Skipper—the dog

Meet the Chump

(Universal)

"Woo-Woo" Wit

Of primary interest to showmen is the fact that this comedy may be billed as the one in which Hugh Herbert surpasses his previous highs in jocularity.

The leading exponent of the constantly startled school of acting appears here as an investment counsellor whose generosity has impelled him to give away half of a 10 million dollar trust fund of which he was trustee. According to its terms, if his nephew marries on his 25th birthday, he is to inherit the money, thereby putting the trustee in a spot, if not in jail, since he has but five million left.

Efforts on the part of the nephew, Lewis Howard, to wed, and of his uncle to prevent that circumstance, involve variously an insane asylum, gangsters, a group of newsboys and a government agent. In the end, both uncle and nephew achieve their desires, the former without being committed as insane, despite his desire to do so as a means of escaping the penalty for embezzlement.

Jeanne Kelly appears as the girl with whom romance is finally found, and Anne Nagel, Kathryn Adams and Shemp Howard add to the comedy.

The film was directed by Edward Cline and Ken Goldsmith was associate producer.

Previewed at the studio.—W. S.

Produced and distributed by Universal. Associate producer, Ken Goldsmith. Directed by Edward Cline. Photographed by Elwood Bredell. Film editor, Milton Carruth. P.C.A. Certificate No. 7011. Release date, February 14, 1941. Running time, when seen at Universal City, 60 minutes. General audience classification.

CAST

Hugh Mansfield.....Hugh Herbert
John Mansfield.....Lewis Howard
Madge Reilly.....Jeanne Kelly
Miss Burke.....Anne Nagel
Gloria Mitchell.....Kathryn Adams
Stinky Fink.....Shep Howard
Slugs.....Richard Lane
Revello.....Andrew Tombes
Juniper.....Hobart Cavanaugh
Dr. Stephanowsky.....Charles Halton
Champ.....Martin Spellman
Muldoon.....Ed Gargan

March of Time, Vol. VII, No. 7

(RKO Radio)

"Americans All"—Men from Many Lands

For its current topic in screen journalism, the producers have shifted attention from the makers of war to the victims, picturing the plight of the refugees and sounding a plea for their admittance to this country. The appeal stresses previous alien visitations, from the arrival of the Irish immigrants around 1840 to the influx of Slavic peoples at the turn of the century. Each nationality is pictured as a contributor to the growth of the country, the Celts donating their members to populating municipal police forces and religious seminaries, the Nordic contingents going out to farm the midwestern acreage and the Slavs entering the shops and mines of industrial centers. The message and review are eloquently phrased and its appeal is topical. Running time, 18 minutes.

Sky Raiders

(Universal)

Serial (12 Episodes)

"Sky Raiders" is a topical melodrama of air power, espionage and sabotage with foreign agents intent on obtaining the plans of a new U. S. Army fighting plane and the dare-devil "Captain Dayton" (Donald Woods) thwarting them at every turn. The first three chapters have considerable action—two of the chapters ending in plane crashes and the third in an automobile crack-up. In-between other action sequences are interspersed with comedy, represented chiefly by Robert Armstrong and romance, in the person of Kathryn Adams. The principal "heavy" role falls to Edward Ciannelli. The initial chapters give promise of much action to come in succeeding episodes. Average running time of a chapter, 20 minutes.

Fair Today

(Universal)

Color Cartoon

Here is an entertaining cartoon lampooning the county fair. All, or most, of the idiosyncrasies common to the county fair are kidded. The background is sort of New York World Fair-ish and the subject has a central theme of comedy to carry it along. This has to do with a meek looking old lady who interrupts the narrator periodically to ask him if he has seen her little boy. The little boy is eventually produced from behind his mother's skirt in a comedy highlight. Running time, 6 2/3 minutes.

George Beal to Lecture

George Beal, motion picture editor of the Boston Sunday *Post,* will deliver a series of 15 lectures at the University of Boston covering every phase of motion picture work from criticism to acting and producing.

Francis Jehl, 80, Edison Aide, Dies

Francis Jehl, 80, the last surviving laboratory assistant who worked with the late Thomas A. Edison in the perfection of the incandescent light, died Monday at St. Petersburg, Fla. He is survived by his wife, a son, Fred Jehl of Budapest, and a sister, Mrs. Ernest Lalear, New York City.

From 1878 to 1882 Mr. Jehl worked in Edison's Menlo Park laboratory in West Orange, N. J. At this period the electric light was perfected. In February, 1882, Edison sent Mr. Jehl to Europe to introduce various inventions there. Mr. Jehl spent 40 years in various European countries and returned to the United States, with the assistance of Edison, in 1922. Later he was curator of Henry Ford's replica of Menlo Park set up in Greenfield Village at Dearborn, Mich. A few months ago Mr. Jehl went to Florida for his health.

"Menlo Park Reminiscences," a two-volume work, was written by Mr. Jehl and he supplied to William A. Simonds material for his biography, "A Boy with Edison."

Harold Wilson Named De Sylva Assistant

Harold Wilson, on Tuesday, was appointed assistant to Buddy G. De Sylva, recently named executive producer for Paramount, succeeding William LeBaron.

Mr. Wilson has been with Paramount for the past month as an associate producer with Sol C. Siegel. At the same time it was announced by Mr. De Sylva that Monta Bell has been signed as an associate producer. Mr. Bell, recently with MGM, was in charge of the Paramount studios in the East in the silent film era.

A. M. Botsford, executive assistant to Mr. LeBaron, resigned on Thursday after 24 years service with Paramount. He will assist Mr. LeBaron in independent production.

Jack Moss, associate producer, also left Paramount to join Walter Wanger as production executive.

Circuit Deals for Monogram

New circuit deals reported by Samuel "Steve" Broidy, general sales manager for Monogram, are: Affiliated Theatres, Philadelphia; Crescent Circuit, Indianapolis; Memphis, Atlanta; Smalley Circuit, Albany; Bijou Circuit, Atlanta, Charlotte, Memphis, New Orleans, Dallas and Oklahoma City; Alliance Theatres, Chicago and Indianapolis.

Morris Horowitz Retires

Morris Horowitz has retired as president of the Fountain Square Theatre Company, operator of the Fountain Square, Granada and Sanders theatres in Indianapolis, Ind. Mr. Horowitz established the company with Bennett E. Sagalowsky 12 years ago. Mr. Sagalowsky, who has been treasurer of the company, becomes president.

No Promotional Permits

The City Manager of Kansas City, Mo., at the request of the park board will not issue permits for operation of sound trucks on boulevards or park department driveways, or in parks. The board also has taken a stand against the erection of signs or advertising banners across boulevards or driveways under park board supervision.

NEW BILLS FOR CONTROL OF BOOTHS, GAMES, BILLBOARDS, CONSTRUCTION

Connecticut Proposal Would Force Employment of Two Men in Projection Booths; Sunday Changes Considered

The 1941 legislative mills are grinding; and, as usual, there are the flood of measures to be fought or promoted: bills to put two men in a booth, to close or open theatres on Sundays, to prohibit persons of certain ages from attending theatres, to bar or regulate outdoor advertising, to regulate theatre construction, to license or otherwise regulate projectionists, and theatres, to outlaw or legitimate chance games, to deal in varying manners with copyright societies, to govern the wages of theatre employees, and to do sundry other things irritant or palliative to the exhibition end of the film industry.

Immediately outstanding seem to be a two men in a booth bill in Connecticut, tax proposals in Texas and Nebraska, and proposed repeal of the "blue law" in Iowa and Georgia.

The Connecticut "two men in a booth" bill has reappeared in that state's law making chambers, after having been defeated in several previous sessions. The bill says, in part, that "while operating a moving picture machine, every operator shall devote his entire time and attention to that work" and "shall not leave the operating side of a motor-driven machine at any time, nor engage in unnecessary conversation with anyone, nor in any other work in the motion picture booth while operating a moving picture machine." The measure exempts machines used for 16 mm home projection.

Would Regulate Bingo

In the same legislature, there is also a "Bingo bill", providing that when a municipality shall have voted favorably for two successive years on the game, it shall be permitted indefinitely in that community, "until such time as a written petition of five per cent or more of the electors shall ask for its abolishment." Such a deed having been done, the game, the bill says, shall be prohibited "after the September 15th following the action." The present law of the state applying to such games provides that fraternal, civic, and religious units may play the game, dependent upon local option, exercised annually.

There is also a measure pending applying to copyright societies. The measure provides that such societies operating in the state under a blanket agreement, must be licensed, by payment of a franchise tax equivalent to 25 per cent of the society's annual gross receipts. A $500 fine is provided as punishment for violation.

In Iowa, William Tatum, of Logan, a state representative, has introduced a bill in the legislature, to repeal an old law prohibiting Sunday shows in the state. The bill would, however, allow municipalities to enact any such law they desire. The present law prohibits not only shows on Sunday, but any business transactions.

In Georgia, a similar bill is now being considered by the law makers. It has this difference: with all shows on Sunday legal in the state, the theatres must give 75 per cent of their gross receipts to the State Welfare Department, which is directed by the act to use the sum exclusively for the payment of old age pensions. At present, most of the theatres of the state operating on Sunday give their proceeds to charity.

CHAIN STORE BILL INCLUDES THEATRES

Theatres are included in the definition of "store" in a chain store license bill introduced into the New York State Assembly this week by Assemblyman Louis Bennett. The measure provides a sliding scale of license fees for firms operating more than two retail units, with an annual license fee of $1,000 on each unit in excess of 25. Anyone desiring to operate, or maintain a chain of stores would be required to obtain a license from the State Department of Taxation and Finance. Sponsors of the bill claim that it is not aimed at theatres.

A measure which would act as a curb on the "fly-by-night" promoters of entertainment, such as traveling shows and 16 mm shows, has been put into the hopper of the Indiana House. It would require registration by the promoter, in the form of an affidavit, and would force him to provide assurance that debts, taxes, and damages will be paid. In addition, the bill forces the registration of property to be used in such promotions, and authorizes the courts to restrain enterprises not compliant, besides providing penalties.

Receipts Tax in Texas

W. Lee O'Daniel, Governor of Texas, has requested the current legislature to levy a 1.5 per cent tax on gross receipts of theatres and sport amphitheatres, exempting religious and charity benefits. The Governor stated the money derived from the tax will go to school and general funds of the state.

In Nebraska, pending disposition of the state's lawmakers are two bills affecting the film industry. One asks for a tax of ten per cent on each ten cents' worth of amusement tickets, the proceeds to go to the state's relief fund. The second requires distributors to secure a license from the railway commission. The license would cost $1,000; and there would be an additional charge of $1 for each reel distributed in the state.

A new anti-ASCAP law is reported being drawn.

The Ohio Department of Workshops and Factories would have jurisdiction over theatres showing "televised pictures" if a bill introduced in the Ohio legislature, is passed.

Also in that state's law chambers are measures to exempt newsreels from censorship, and to provide a minimum of 30 cents an hour, with time and a half for all hours more than eight per day or 40 per week, for all employees in the state. This minimum wage law would be effective as above for five years, and then the hourly rate would elevate to 40 cents per hour, according to the bill.

Under terms of a bill regulating and requiring licensing for journeymen and contracting electricians, and introduced in the Michigan legislature, projectionists would have to obtain an electrician's license. The bill says that any servicing of theatrical equipment, including lighting and stage accessories of an electrical character, must be done by a licensee. Even then, under the bill's terms, a projectionist with such a license, would, on certain repairs, be restrained, and the theatre forced to use a regular repair man.

Both projectionists and exhibitors of the state are against the measure, and have proposed an exempting amendment.

Another bill, this time in the Senate, would establish a minimum wage for women, of $16. It says nothing about part-time work. Exhibitor observers at the legislature predict its passage will mean replacement of girl ushers with boys, because there is no minimum yet for boys; and replacement of girls at candy counters, with automatic vending machines.

The Massachusetts legislature is considering deprivation of local communities' right to restrict erection of billboards within designated public areas.

Delaware's General Assembly is considering two bills, announced purposes of which are to modify terms of the state's blue and gambling laws. Senator Purnell's modification of the blue law would allow "any work of necessity" in its broadest sense. The change in the gambling law would exempt from its application any group donating the entire proceeds of a game to religious, charitable, or educational groups.

Blue Law Enforcement Asked

The Pennsylvania legislature is being asked to "put teeth" into the 1794 law prohibiting Sunday movies. The request is from the Reverend Dr. William B. Forney, executive secretary of the Lord's Day Alliance, of Philadelphia, who, speaking in that city last week, urged upon the legislature a bill to prohibit children under 15 from attending theatres on Sunday unless accompanied by an adult.

The Pittsburgh Press last week editorially asked for more state regulation of outdoor advertising. It supported the state Department of Commerce Planning Board's campaign to eliminate billboards along highways.

This week, Indiana's General Assembly received a bill for the licensing and state control of outdoor advertising. The licenses would cost $25 per year; the permit would be issued by the Secretary of State; the fee would be two an one half cents per square foot of billboard space used. In addition, individuals or other units, control of whom is outside the state, would be required to give bond to the Secretary of State, in amount fixed by him.

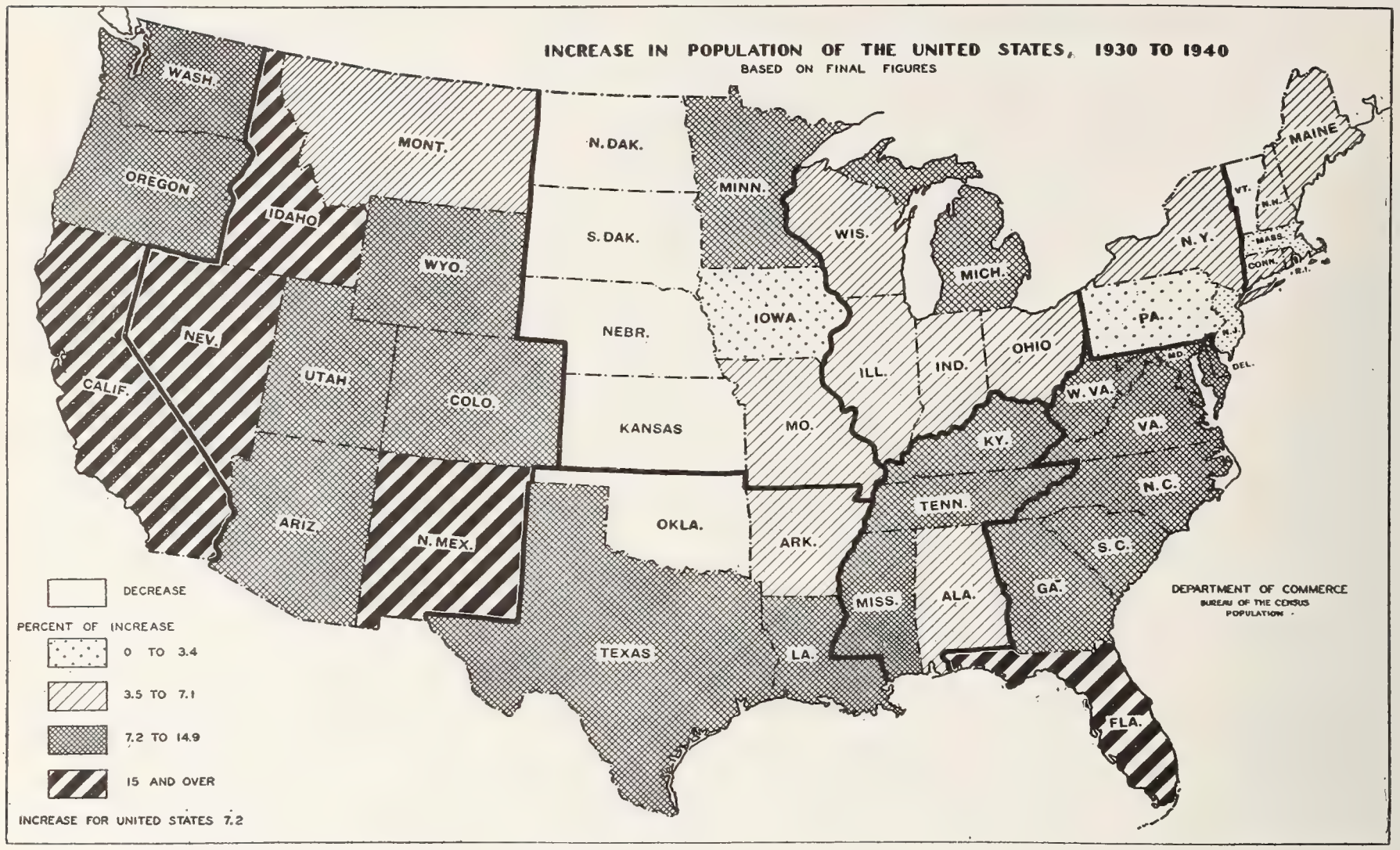
Tax Hurts Theatres

The Allied Theatre Owners of Indiana reported last week that the defense tax is working adversely upon some exhibitors, even in localities in which there is defense industry. It was noted that, though these industries have turned to defense orders, they have not raised wages; and the additional tax on admissions is serious to workers who take whole families to the theatre. In some sections, the ATOI reported, exhibitors have instituted bargain nights, during which admissions are below the tax limit.

The Youngstown City Council is considering an ordinance requiring all theatres and other entertainment structures built in the future, to provide parking facilities for automobiles. Two hundred square feet of parking space must be provided for every ten persons in the total seating capacity of the place of public entertainment.

The Detroit City Council is expected to hear arguments on Thursday over an ordinance prohibiting the flashing of red signs unless 22 feet above the sidewalk.

Circuits Study Population Shifts



Motion picture distributors and operators of both large and small circuits are turning attention to the United States Census Bureau's 1940 report on the national census disclosure of a marked shift in population since the last federal census, in 1930, from large cities and other concentrations to the suburbs and small towns.

From the preliminary Census Bureau figures, it was estimated that new spreadings of population were taking as much as 25 per cent of city theatre business. This situation and its necessity for remoulding circuit operations or approaches was discussed from reports by Metro-Goldwyn-Mayer in the August 31st issue of Motion Picture Herald, on page 31.

The Census Bureau has now completed its final 1940 population count, and in the map above it shows the extent of population shifts, by states.

The 1940 final population was 131,669,275, from 122,775,046 in 1930, 105,710,620 in 1920, 75,994,575 in 1900, 23,191,876 in 1850, 17,069,453 in 1840, and 5,308,483 in 1800.

Only six states showed population decreases, five of them down the midwestern Dakota-Oklahoma tier. It will be noted that the greatest increases were in the west.

Law for Child Actors Urged

In a 100-page booklet "Children in the Theatre," published recently by the National Child Labor Committee, child actors are termed the mental superiors of other children. The survey was made by an advisory committee of stage producers, playwrights, pediatricians, psychiatrists and child welfare authorities in an effort to urge all states to adopt which now restrict children's stage appearances to allow children of five, six or seven years of age to act in plays.

In surveying the home life, health, schooling and theatrical histories of sixty-three child actors the committee pointed out that the District of Columbia and four states have an eighteen-year age minimum for actors; thirteen states have a sixteen-year minimum; two states, fifteen years; three states, fourteen years; one state, twelve years, and the remaining twenty-four states, no minimum, although many of the last group require special permits for children.

This disparity causes difficulties to road shows, it was pointed out by the committee. "Life With Father" could not be shown in Washington, Buffalo and Philadelphia, or "Philadelphia Story" in Buffalo. Two scenes from "Abe Lincoln in Illinois" had to be rewritten for staging in Washington. Other plays which might have encountered difficulty because of the employment of child actors are "Dead End," "On Borrowed Time," "The American Way," "Our Town" and many others.

The committee's report recommends that children's hours of rehearsal, and also the amount of work they take on, be closely regulated, but that stage experience be permitted. However, it urged that restrictions against children in night clubs and vaudeville should not be relaxed.

The committee of fourteen which made the recommendations includes Edward M. M. Warburg, Elmer Rice, playwright; Antoinette Perry, director; Frank Gillmore, president of the Associated Actors and Artistes of America, and James F. Reilly, executive director of the League of New York Theatres.

Film Decision Reserved by Public Service Commission

In a complaint filed by Smith-Howell against State Film Delivery, Inc., in Albany, New York, to the Public Service Commission, the plaintiff said the defendant had operated its trucks beyond limits set in its franchise as a motor carrier and had carried more than just film. State Film Distributors may not distribute west of Kingston, N. Y.

Last July Smith-Howell had labor trouble for three weeks and State Film Delivery took over some of its territory at request of theatre owners. Leon Samuels, attorney for State, admitted the charge, but denied willful violation of the law, claiming it was in the public interest to fill in during the emergency. Smith-Howell claimed violations had continued after the labor emergency was over.

The Public Service Commission, after listening to both sides of the case, reserved decision on the matter.

GENERAL PRICE RISE NEEDED, NOT SPORADIC INCREASES, SAYS BERNHARD

Warner Theatre Executive Says Increases on Certain Pictures Will Give Public Wrong Impression; Gossip Writers Hit

Occasional increased admissions for so-called big pictures were roundly condemned, as a policy, by Joseph Bernhard, chief executive of the Warner circuit, in an address to the Associated Motion Picture Advertisers' bi-weekly luncheon meeting, Thursday, February 6th, at the Hotel Edison, New York City. The address stressed the "broader industry outlook" needed by the advertising and publicity workers of the major companies; an outlook conditioned by the experience of the exhibitor in the field.

Mr. Bernhard, while assailing increased admissions for special pictures, advocated a uniform price rise through all theatres "to protect the financial structure of the industry."

The difference between the two policies—a general price rise, and scattered price rises and recessions—Mr. Bernhard emphasized by noting the disadvantage of the latter; that, by paying more money for a big picture, the public may soon be led to believe that increased admission is a measure of quality, and so also be led to stay away from pictures for which ordinary, or lower, admissions are charged.

Attacks Gossip Writers

Mr. Bernhard also cited the so-called "washing of the industry's dirty linen in public, by irresponsible persons." These he identified as the many writers whose income is derived from the film industry but who display small apparent regard for its best interests: the "gossip" columnists on radio and newspapers, and the writers for the "fan" magazines.

"I know that the people in California are aware of the damage which has been done by irresponsible publicity, because I know all the heads on the Coast are trying to stop the stream of unpleasant publicity," he said. The Warner executive specifically exempted trade papers in his condemnation.

"I would like to read more often about some of the good work that our industry is doing", the Warner executive asked, adding, "We in the industry know about it; but it is like winking at a girl with dark glasses—no one knows about it but yourself. Anything printed in the papers, which makes Hollywood discreditable, and the people who work there undesirable, destroys good-will, and encourages people to lose the instinct to say, 'Let's go to a movie' ".

It was this slogan that Mr. Bernhard tied up with his general theme, that a general, not a scattered, rise, in admission prices and a reliance upon the industry as an institution, not as the producer of certain outstanding pictures, would be beneficial to the film industry. He said in this connection that the industry was still benefiting from the public's film-going habit, built in the industry's early days.

"The saying was," he remarked, " 'Let's go to a movie', instead of as now heard in the home, 'Let's go and see this or that specific picture' ".

The movie habit was the result of good-will built among the public, he emphasized, adding that, in the early days, the public always knew what it would pay at the boxoffice.

"I believe we are now in danger of losing that good-will, which is one of the most important assets of our business," Mr. Bernhard asserted.

He pointed out that good pictures cannot be had by the average theatre 52 weeks in the year and certainly not in the theatre which has several changes weekly. The theatre must therefore depend for patronage, not upon the comparatively few outstanding features it receives, but upon a movie going habit, built upon a fair and steady admission price, and the public good-will. "The public," Mr. Bernhard remarked, "must keep coming during the weeks and days when we don't have major attractions."

He added: "For the past few years, a saying has been going the rounds that there is nothing the matter with the movie business that good pictures can't cure. To a certain degree, I am in accord with such a statement; but if we had to live on outstanding pictures alone, this business couldn't survive. It is the average pictures which constitute our bread and butter."

The advertising and publicity men present were told by Mr. Bernhard to back the average picture, which requires selling "intelligent, ingenious, and enthusiastic". He said he saw, at present, "picture after picture, with entertainment quality as good as that of pictures containing magic names, pictures which occupy a great percentage of our screens, but do not gross enough money."

Entertainment Vs. Price

He added that pictures containing great names were made from the earnings of the smaller pictures. "With the loss of foreign revenue, how do we, as exhibitors, know how long Hollywood can pay the tremendous salaries to those magic names?", he asked.

In his remarks about the evil of raising admissions for certain pictures, the Warner official emphasized that he did not mean admissions for road show engagements. He added: "Keep up the juggling of prices and you will shift emphasis from entertainment to price; and when the public is guided by price, the advertising man's job becomes less important."

Conversely, he noted, a standard price level gives the advertising man his "most favorable field" because the public, not being guided by price changes, then attends the picture boosted in most favorable terms.

If the question is raised about prices when an exceptionally good picture plays a theatre, at such a policy of standard admissions, Mr. Bernhard's rejoinder is that such presentation is "a special dividend we give customers, to keep them coming, and to earn their good-will."

Mr. Bernhard was introduced by Mort Blumenstock, Eastern advertising and publicity director of the Warner picture company. On the guest dais, in addition to Mr. Bernhard and Mr. Blumenstock, were Leon Bamberger, president of the AMPA; Clayton Bond, Warner circuit head film buyer; Carl Leserman, Warner film company sales executive; Harry Goldberg, director of advertising and publicity for the circuit; Sam Schneider, executive of the film company; Ed Schreiber and Paul Lazarus, of the film company's advertising department.

Herman Robbins, president of National Screen Service, will be honored at the next AMPA meeting next Thursday. Mr. Robbins is celebrating his 20th anniversary in the film industry.

COMPOSERS' LEAGUE PROPOSES THEATRE

Following the musical trend in the American theatre the National Committee of the League of Composers, in New York, has proposed a plan whereby musicians and composers throughout the country will submit outlines of proposed stage productions. The National Committee will then make an award for the most outstanding contribution.

It is the hope of the League that its lead will be followed and that new works eventually will be commissioned by the various producing agencies and other organizations, and that professional opera companies will be developed for the performance of modern compositions with a substantial repertoire of acceptable stage works.

Indiana Reports Loss On Admission Tax

Houses in small communities in Indiana report a measurable loss of patronage directly atributed to the national defense tax on admissions, losses running as high as 20 per cent, according to information gathered by the Associated Theatre Owners of Indiana.

Only a few patrons resent paying the tax, the exhibitors reported, but more of them can't afford to pay 28c to 30c at the box office, particularly in those places which have no national defense industries at work.

Some exhibitors meet this problem by dropping their prices to 20c through the week and putting taxable admissions in effect only on week-ends and holidays. Others have instituted a "Bargain Night"—usually in mid-week—and drop to 20c for it.

On the other hand, the increased tax-admission is paid gladly—or at least not noticed—in the Indiana cities that are predominantly industrial, of which Indianapolis, Marion, Anderson, South Bend, Fort Wayne and Terre Haute may serve as examples. In Indianapolis the neighborhood houses that jumped from 25c to 30c generally are full on week nights and overflowing on Saturdays and Sundays.

Russell Celebrates Anniversary

Robert E. Russell, Loew-Poli manager in New Haven, Conn., celebrates his 22nd anniversary with the Poli theatres Feburary 14th. His first association was with the late Sylvester Z. Poli, one of the first motion picture men in Connecticut, and founder of the present Loew-Poli chain. Mr. Russell served Mr. Poli and several succeeding operators as auditor, and became manager in October, 1936.

Hall Contract Renewed

Alexander Hall, who has brought several successful pictures to the screen for Columbia, has had his contract renewed by the company.

OWNERS ASKED TO AID YOUTH GROUP ON FILMS

Campfire Girls Start National Study of Movie Habits of High School Age Youths

Representatives of the 300,000 members of the Campfire Girls of America, Inc., this week turned special attention to motion pictures, starting a two-month study of the cinema habits and preferences of high school students in 50 cities throughout the United States, and asking local exhibitors to cooperate.

An outline of the project, prepared by the Campfire group's professional leaders at the New York headquarters, divides the survey into three parts. A popularity ballot will ask the students to list their favorite film players, pictures, type of photoplay, the frequency with which they visit local theatres and what determines their choice of the pictures they see.

The Campfire Girls, secondly, will contact local exhibitors and ask for information on the technicalities of picture presentation, sales policy, and how he selects his film offerings. Practice in reviewing pictures, and a study of the operation of local and state Boards of Review constitutes the third part of the picture project.

Each local group will write a report on its survey to be bound with parallel studies of radio and reading entertainment habits among the younger group and submitted to the national office for judging and prize awards. A committee of judges including Mrs. Franklin D. Roosevelt, Helen Hayes, Robert Montgomery, and Edward Weeks, editor of the Atlantic Monthly will select the best reports for a national exhibit. The survey closes on April 1, 1941.

Cooperation Asked

Local exhibitors will be asked to cooperate with the Campfire girls by serving on advisory committees, arranging demonstrations of theatre equipment, and explaining the mechanism of booking, promotion and production, Miss Frances C. Loomis, editor of the Campfire publications said.

Miss Loomis announced the project at the bi-annual meeting of Campfire executives in New York last week. She said that the study of youthful leisure time activities had been chosen for the project in order to acquaint the older girls with the entertainment facilities of their communities, and to aid them in forming intelligent standards for the evaluation of art and literature.

"We feel that the motion picture, radio and magazines have a perfectly legitimate place in our lives because of the entertainment as well as education value" Miss Loomis told the leaders. "The motion picture, which reaches millions of people annually, is established as a part of our modern literature. We feel that through this study our young members may learn to understand and judge the cinema intelligently."

The local Campfire motion picture committees at the end of the study will present citations to the local theatre managers who have presented the youngsters' favorite pictures during the course of the year. Similar citations will go to the managers whom the group judges to have done the most for the cultural advancement of their communities.

Recommendations for the improvement of local film fare will also be drafted by the girls in accordance with the preferences and conclusions indicated in the poll. Copies will be sent to the local exhibitors and, from the national report, to executives of the large producing companies.

The influence of lists prepared by local Boards of Review, Better Films councils and church and school cinema review groups will be examined in the survey. The Campfire questionnaire will ask the high school students if various "recommended films" lists affect their choice of cinemas, and whether parents ban attendance at certain films, or require information on the pictures their children see.

May Seek Better Reviews

Instructions to the local group leaders also suggest that they instruct members to study the entertainment pages of local papers and adds "you may be interested in agitating for better movie reviews in your local papers."

A suggested rating sheet for the practice reviews to be written by the girls after attending motion pictures during the study's term is based on the form issued by the Better Films Council of Chicago. It asks the reasons for enjoying or not enjoying the picture and asks opinions on the Story, Entertainment Value, Ethical and Social Value and Audience Suitability.

The Campfire Girls' survey coincides with a renewed interest in the suitability of films for young audiences. In Chicago a pending measure provides special censorship for films to be shown to children. In Cincinnati the Parent-Teachers Association has asked the city council to pass an ordinance prohibiting the attendance of children at theatres during school hours. Mayor James G. Stewart is expected to present the ordinance to council soon.

The National offices of the Campfire group is expected to issue a summary based on a compilation of the local reports about the middle of April. Copies will be sent to industry leaders, Miss Loomis said.

Arbitration Starts On British Exchange

Arbitration hearings to determine the allocation of the $12,900,000 to be withdrawn from Great Britain by U. S. distributors this season were started this week in New York before Milton Handler, attorney and Columbia professor, selected as an outside arbitrator, after negotiations held at the headquarters of the Motion Picture Producers and Distributors of America failed to reach a successful conclusion.

Metro-Goldwyn-Mayer, which wants the standard for the money split to be based on English profits last year, was represented by Sam Cohen, company attorney. The other seven majors, advocating the allocation system used last year, one based on gross British business, were represented by Joseph H. Hazen, vice-president of Warner Brothers.

Witnesses included foreign department executives of the various companies. A decision, which will be final, is expected by March 1st.

American motion picture companies have been authorized by the Brazilian government to withdraw funds pending negotiations on the proposed retroactive export tax. For a time all currency withdrawals were banned in Brazil.

IN NEWSREELS

MOVIETONE NEWS—No. 44, Vol. 23.—Capture of Bardia....Wendell Willkie in England....Locomotive renovated for service....Army fliers train at Kelly Field....Fashions....Sports.

MOVIETONE NEWS—No. 45, Vol. 23.—Willkie returns from England....Naval academy graduates class....Mediterranean fleet filmed....Churchill inspects ship yard....Heroes of the RAF decorated....Film stars aid Greek relief....midget infantry cars interest....Sports.

NEWS OF THE DAY—No. 242, Vol. 12.—African battle filmed under fire....Willkie's tour of London....New autogiro jumps straight up....Sports.

NEWS OF THE DAY—No. 242, Vol. 12.—British invade Ethiopia....Ark Royal stilll in Mediterranean....British troops practice....Film stars aid Greece....Willkie returns....Japanese envoy in U. S.....Annapolis graduates....Midget cars tested for Army....Sports.

PARAMOUNT NEWS—No. 47.—Washington outboard race....Fulgencio addresses army after assassination plot..Midshipmen graduate....Conquest of Libya....Willkie in London.

PARAMOUNT NEWS—No. 48.—Seabiscuit statue unveiled....Hollywood stars aid Greece....Japan sends envoy to U. S.....Flying fortress crashes....Nineton truck for RFD delivery....Willkie reports on London....The drive toward Tripoli.

RKO PATHE NEWS—No. 47, Vol. 12.—Cuban president nips revolt plot....England making flour from potatoes....Army sets off practice duds....Light horse troops rides again....Layden named pro grid czar....Fashions....New autogiro demonstrated....Indoor outo races..London welcomes Willkie.

RKO PATHE NEWS—No. 48, Vol. 12.—Willkie returns....British mop up after African drive....New government officials....Army tests midget cars....Stars aid Greece....Youth returns from Siberian prison....Highway Post Office service starts....Seabiscuit statue unveiled....Lipton cup race.

UNIVERSAL NEWSREEL—No. 952, Vol. 13.—Batista foils Cuban revolt....Willkie in London....Legion off to Britain....New autogiro tested....Skating stars shine in meet....Circus aces in benefit show....Fashions....Outboard races in Washington....Fleet races in Washington.

UNIVERSAL NEWSREEL—No. 953, Vol. 13.—Willkie returns....Army tests midget autos....Middies graduate....Winant envoy to Britain....Japanese envoy arrives....Postal truck operates....“Back Street” premiere....Film stars aid Greeks....Big league stars play golf....Unveil Seabiscuit statue....Lipton cup regatta....Ski jump meet.

National Decency Legion Classifies Six Films

Of the six motion pictures reviewed and classified by the National Legion of Decency in its listing for the current week three were found unobjectionable for general patronage, one was found unobjectionable for adults, one was classified as objectionable in part and one was condemned. The films and their classifications follow:

Class A-1, Unobjectionable for General Patronage: “In Old Colorado,” “Life With Henry” and “Western Union.” Class A-2, Unobjectionable for Adults: “Strawberry Blonde.” Class B, Objectionable in Part: “The Face Behind the Mask.” Class C, Condemned: “This Thing Called Love.”

In announcing that the Columbia picture “This Thing Called Love” had been condemned, the Legion gave as the reason, “the treatment of the plot concentrates throughout the greater portion of the film upon a marriage situation which as screen material is highly suggestive and objectionable. The film, moreover, reflects ideas contrary to the Christian concept of marriage.”

Films Will Dramatize Governments in Exile

An attempt to “dramatize the governments in exile” through the use of motion pictures and other forms of entertainment will be made at the second annual banquet of the Overseas Press Club of America to be held February 27th at the Waldorf-Astoria in New York City. Guests of honor will include Ambassador William C. Bullitt and ranking diplomatic representatives of the “governments in exile.”

Variety Clubs Elect Officers

Variety clubs throughout the country in the past week elected officers, honored visitors and continued with plans to aid the various charities.

In Minneapolis, Sam Plotcky, chief barker of the Variety club, has named committees for 1941. The chairmen are: William Elson, house; Sam Halpern, law; Joseph Podoloff, charity; Lester Rees, publicity; Harry Dryer, shut-ins; Edward Ruben and M. F. McCormick, finance; Charles Rubenstein and Lowell Kaplan, entertainment; Gil Nathanson, sports; Maitland Frosch, membership, and William Elson, convention.

Benefits in Cleveland

To raise funds to buy an "iron-lung" which will be loaned to charity wards of the city's various hospitals, the Variety club of Cleveland, Ohio, is holding a series of Saturday night benefit entertainments in its Hotel Allerton headquarters. The first affair called "Darktown Strutters Charity Ball" recruited the services of a number of theatre, cafe and radio artists. Bert Stern, chief barker, has announced that the club expects to be able to raise $1,050 for the "iron-lung" before summer.

At the recent elections Mr. Stern was elected the sixth president of the organization. Officers of the club are: Lester Zucker, first vice-president; Frank Drew, second vice-president; I. J. Schmertz, treasurer; Frank Boyd, secretary.

In Buffalo, N. Y., it was also announced that the local Variety club will hold a dance March 16th to raise funds for the purchasing of an aluminum lung which will be presented to the city for use by the various hospitals and charity organizations.

At a special meeting of the Variety club of Texas on February 3rd, the board of directors and the entire membership of the club voted to assume the financial responsibility of equipping the Eye Conservation Clinic of the Freeman Memorial Clinic for under-priviliged children in Dallas, according to Paul Short, chief barker of Tent No. 17.

The equipment costing over $1,000 includes a corneal microscope and slit lamp, binocular ophthalmoscope, corneal loops and a tonometer, all of which are used in teh treatment of defective eyesight.

Minneapolis Membership Drive

The Variety club of Minneapolis has opened a membership drive designed to reach every man connected with the motion picture industry in that territory. February dues have been suspended to aid the campaign, which is expected to result in acceptance of at least 50 new members. M. E. Frosch is chairman of the committee in charge of the campaign.

The new board of directors and heads of committees of the Kansas City, Mo., Variety club have planned an extensive program for the year, according to an announcement by Jerry Zigmond, recently elected chief barker. Four major events, open to the public, will be a party at the clubrooms in March, the "Days of '49," with a golf tournament and picnic in June, the movie ball in October, and the bowling tournament in December. The latter two will be, as usual, for charity. There will also be evening dinner and business meetings the first Monday of each month, with noon meetings on some, if not all, other Mondays. Parties for members, families and guests are on the schedule for alternate Fridays at the club rooms. With a heavier program of activities this year than in previous years, the club has named Mrs. June Medcalf, who has handled some details of the social work on other occasions, corresponding secretary, assistant to the house committee.

Warners Centralize Philadelphia Area

In a move to centralize the operation of Warner Theatres in the Philadelphia territory, Ted Schlanger, zone manager for the company, made A. J. Vanni, formerly in charge of the Wilmington district, head of all the circuit houses outside of Philadelphia.

Mr. Vanni's territory also includes Atlantic City, filling the vacancy left by the resignation of Herbert L. Copelan. Three district managers covering the area outside Philadelphia were also set up under Mr. Vanni: Mort Levine, for southern New Jersey from Atlantic City to Camden; Jack Mulhall for eastern Pennsylvania, covering Ambler, Chester and Reading, and Edward Moore, for central Pennsylvania, covering Lancaster, York, Hanover and Gettysburg in addition.

For the first time five city manager posts have been established, Joe Murdock, Camden; Joe Berger, Chester; Ray O'Connell, Lancaster; Lou Black, Wilmington, and Paul Harvey, York.

Dallas Theatres Aid British

Dallas theatre men have assumed the responsibility of providing warm outer clothing for British war sufferers, through the British War Relief Society, Karl Hoblitzelle of Interstate Theatres has announced. For a one week period the theatres of that city conducted a drive to collect winter clothes from theatre patrons, and sent trucks through the city and suburbs to collect from housewives.

Six Cities Book Monogram Films

Samuel "Steve" Broidy, general sales manager for Monogram, has reported new circuit commitments for Monogram's current product. Included in the list are the Shea theatres in Cleveland, Ohio; Cumberland Circuit, Atlanta; Schine theatres, Albany and Buffalo; Theatre Service Circuit, New Orleans, and E. M. Loew theatres, Boston.

Detroit's Royal Theatre Opens

The Royal theatre in Detroit, Mich., which was to have opened at the beginning of January but remained closed because of a union dispute held its grand opening Friday, January 31st, after a contract had been negotiated between Roger M. Kennedy, business agent of the Operators Union, and Earl J. Hudson, president of the United Detroit Theatres.

Exhibit Tours Country

The Plymouth Motor Fair, an exhibit that was shown at the New York World's Fair during 1939 and 1940, is currently touring the southern part of the United States. Highlight of the exhibit is the demonstration and exhibition of three-dimensional film in sound and color. The film will be shown in a large tent and projected by 35 mm. machines.

Levine Opens Offices

I. Levine, former manager of Grand National, and associated for many years with various distributing agencies in New Haven, Conn., has opened a new office on Film Row, as Inter-State Film Company. He will distribute Northeaster, Imperial and Select Attractions, including two-reel Charlie Chaplins and Shirley Temples.

Two Exhibitor Groups Formed

Independent theatre operators in the Albany, N. Y., exchange area are supposed to form a new exhibitors' organization when they meet at the Hotel DeWitt Clinton on Monday, February 17th, according to Leonard Rosenthal, Troy exhibitor and attorney. Mr. Rosenthal is chairman of the organizing committee which has issued the call to the independent owners.

The new Albany group, it was predicted, will become an affiliate of the National Allied state unit recently formed in New York. Members of the New York City Allied chapter who will attend the Albany meeting include Louis Guidel and Max Cohen of Brooklyn, Sam Cornish, of Harrison, and Robert Goldblatt of Tarrytown. Other regional organization meetings of independent showmen will be called by Allied at key cities throughout New York state following the Albany gathering.

Detroit Group Organizes

In Detroit last week independent exhibitors and circuit executives launched a new organization to be known as Theatre Owners, Inc. William Henry Gallagher and Ray Meurer, Detroit attorneys, are president and executive secretary of the new group, which claims membership of the majority of first and second run houses. The combine is designed to provide a common local front for the industry, and represent it as a whole before City Council, the Board of Health, and other regulatory groups. It is pledged not to consider the problems of individual houses or circuits.

The Cleveland Motion Picture Exhibitors Association at its election of officers for 1941 last week returned Ernest Schwartz to the presidency and re-elected G. W. Erdmann as secretary. L. G. Baldwin was named treasurer. Members appointed to the board of directors of the association, and their terms of office, are: John D. Kalafat and Henry Greenberger, for three years; Myer S. Fine and P. E. Essick, for two years; Morris Berkowitz, Jack Shulman and Theodore Vernes, for one year.

MPTOA Sets April Meeting

Los Angeles will be the scene of the national convention of the Motion Picture Theatre Owners of America during late April or early May, according to tentative plans revealed by Ed Kuykendall, president, on his arrival from Washington this week. He expects to conclude definite arrangements for the gathering within a few days. The head of M.P.T.O.A. reported that he had conferred with Washington officials and members of Congress on a possible revision of the Federal admissions tax. He said that a review of the admissions tax appears certain when the general tax bill reaches Congress, but said no specific changes have been decided upon as yet. Mr. Kuykendall was scheduled to return to his Columbus, Miss., home this week.

Monogram Appoints Herman

Al Herman, formerly eastern district manager for Universal, has been appointed New England district manager for Monogram, succeeding Samuel "Steve" Broidy, now general manager for Monogram.

Bioff Trial Set

The trial of William Bioff, former IATSE leader accused of evasion of income taxes has been set for June 24th before Federal Judge Paul J. McCormick.

STUDIO UNIONS PRESS CONTRACT ADJUSTMENT

Business Agents for Locals in Hollywood Reject Compromise; Publicists Get Constitution

Demands for better working conditions, first referred to the producers in December, 1939, by the studio unions in the basic labor agreement affecting six international unions —are likely to be referred back to the officers of those internationals, for more forceful action against the producers, it was indicated this week, after the business agents of the locals, in Hollywood, rejected a "compromise" offer from the studios.

At the same time, the business representatives expressed annoyance over what they regard as the delaying tactics of the producers. The studios' offer was said to contain little or no accession to union demands.

Among those demands was a limitation of the cancellation of work notices, to eight hours before work is to start. In the producers' proposal rejected last week, they are reported to have offered a three-hour cancellation period.

In the situation now obtaining, workers in the protesting locals have no cancellation notice clause in their agreements with the producers. They have, in this connection, pointed out such clauses in contracts between producers and such organizations as the Screen Actors Guild. In that instance, the contract provides a 24-hour cancellation notice.

The locals belong to the teamsters', plasterers', laborers', musicians', carpenters', and electricians' internationals.

Publicists Get Constitution

A review of a proposed constitution which will unify the eastern and coast units of the Screen Publicists Guild, and provide for chapters throughout the nation, is expected at a membership meeting of the Eastern unit in New York City Thursday evening.

Meanwhile, hearings before the National Labor Relations Board Trial Examiner, Dan Baker, in New York City, on the Guild's petition for certification as the bargaining agency for publicity and advertising workers in the majors' home offices, were interrupted by the illness of Mr. Baker, and were expected to resume this week or next.

NLRB headquarters in Washington last week announced administrative changes designed to speed its operations. The changes are, in brief, the establishment of a new administrative division to direct the work of the 22 regional offices; the change of the method of reviewing records of hearings, throwing greater responsibility on trial examiners and review attorneys; the assumption, by the new administrative office, of part of the duties of the Secretary of the Board; the subordination of the director of the new division to the Board and not, as heretofore, to the Board Secretary; the appointment of four regional "coordinators" under Garnet L. Patterson, made head of the new division; a survey of the work and personnel of the regional offices, to be completed March 1st, after which some changes in regional boundaries may be made, expected promotions within the present personnel, instead of a policy of hiring outsiders; expected appointment, shortly, of a permanent Secretary, whose functions will be relegated to that of an "office manager," with the exceptions that he will also be the Board's budgetary officer and fiscal agent.

On the coast, the Screen Writers Guild has approved an agreement with the Artists Managers Guild, the agents' group. Some features of this agreement are a maximum of 10 per cent commission; a ban on agents not licensed by the Guild; arbitration for disputes between agents and writers; cancellation of a contract between writer and agent when a writer is not provided with work within 60 days, and appointment of a negotiator for sale of motion picture material.

Projectionists in the studios are asking a minimum of $2 per hour for regular projectionists; pay for standby calls; $3 per hour as a minimum, for process projectionists; and other items. Appointed as a committee to negotiate with producers were James Brigham, president of Local 165; Jack Payne, secretary; and John Swartz, business agent.

The Screen Cartoonists Guild won another victory when it was certified by the NLRB as the bargaining agency for the Screen Gems, Inc., studio.

New officers of the Screen Set Designers union are Ed Gilbert, president; Carl Denny, vice-president; Harry Helso, secretary; and Joe Sternad, treasurer.

Actors Reopen Negotiations

Negotiations between the Screen Actors Guild and the producers were reopened last week. These negotiations are on the reclassification of extra players.

The Screen Office Employees Guild is asking studios to bargain as a group, not individually, having already turned down offers of individual contracts, it is reported. George Bodle, attorney for the union, said, in an open letter to various studio executives:

"The Guild can find no justification for a departure from the ordinary procedure of the producers, in negotiating industry-wide contracts . . . a (uniform) contract will benefit both producers and office employees by establishing uniform rates for the same type of work, and thereby placing each studio on the same competitive basis."

New officers of the Screen Publicists Guild coast unit are Gerald Breitigam, president, reelected; Walter Ruf, treasurer; George Thomas, Jr., secretary.

In Pittsburgh, in the annual election of officers for the International Alliance of Billposters, Billers, and Distributors, Leo Abernathy apparently is assured reelection as president for a fourth term, by the withdrawal from candidacy, of Hunter Wharton.

Local No. 4 of the American Federation of Musicians, Cleveland, was taken to court by the Ohio Music Corporation, which sought an injunction to stop the union from interfering with its distribution of Muzak music in Northern Ohio.

The union had asked the distributors to remove their wired music from five locations, asserting the service had displaced a specific number of musicians; and it also warned it would not allow its members to play in places using Muzak.

Inspect Albany Film Buildings

The eight film exchange buildings which house ten motion picture companies in Albany, N. Y., and the city's 11 theatre buildings are currently undergoing a thorough inspection by the municipal building department to check compliance with the prescribed regulations.

Ricketson Again Heads Screen Club

At the annual meeting of the Rocky Mountain Screen Club, Frank H. (Rick) Ricketson, Jr., was re-elected president. Other officers named include: Joe Ashby, first vice-president; Robert Hill, second vice-president; Henry Friedel, treasurer; and Ross Bluck, secretary. Albert J. Gould will continue as counsel. Directors include the officers and William Argen, A. P. Archer, Buzz Briggs, Duke Dunbar, Jack Langan, J. J. Morgan, Dr. John Zarit and Robert J. Garland. The executive council includes Messrs. Ricketson, Ashby, Hill, Friedel, Bluck, R. J. Morrison and Mickey Gross. Ted Helmi and John Denman will handle public relations.

The club plans to bring a world premiere to Denver, to be followed by a grand ball in the fall. Charity will continue to be the main objective of the club. The past year the organization donated $3,000 to a local hospital, to furnish rooms to be used in treatment of children.

In Utica, N. Y., Warner zone manager M. A. Silver and district manager Charles A. Smakwitz of Albany will be guests of honor at the annual Valentine dinner-dance of the Utica Warner club at the Hotel Martin, February 14th. Heading the entertainment committee is: Tony Dapic.

Rudy Knoepfle, representative for Republic Pictures in Cincinnati, Ohio, has been reelected president of the Cinema club. Mark Cummins, Paramount, was elected first vice-president, Joe McKnight, RKO, second vice-president, and Peter Niland was reelected as secretary and treasurer. Installation dinner and ceremonies are set for February 21st.

Dick Lloyd Resigns

Dick Lloyd, salesman for Metro Goldwyn Mayer in the Philadelphia area covering the eastern Pennsylvania and southern New Jersey territories, has resigned and will leave the film business. Lou Formato, who recently resigned from the Warner exchange booking department in Philadelphia, has joined the MGM exchange in a similar capacity, and is expected to move into Mr. Lloyd's vacancy at a later date. Ted Minsky takes Mr. Formato's place with Warners.

Select Releases Formby Film

Select Attractions, Inc., has concluded arrangements with the B.S.B. Film Corporation for the release throughout the United States of George Formby in the comedy of the Royal Air Force produced in England under the title "It's In the Air," a Basil Dean production, directed by Anthony Kimmins. The general release date has been set for February 28th.

KMTA Moves Offices

The Kansas-Missouri Theatre Association, in Kansas City, has moved from 221 West 18th, a ground floor location on Film Row which the organization formerly occupied. The Baker Enterprises, theatre circuit, also moved its offices to 128 West 18th Street.

Open Poster Exchanges

The Independent and Keystone Poster Exchanges, two independent companies, have opened offices in the Philadelphia Film Centre.

BRITISH EXHIBITORS SEEK QUOTA REVISION AS PRODUCTION DROPS

CEA Statistics on Registrations for Year Discounted by Labour; American Companies Show High Budget Production Trend

by AUBREY FLANAGAN
in London

Though not impossibly major and more urgent problems may confront the trade in the forthcoming year, some concern is being voiced in industry circles at the production situation and the operation of the Films Act in regard to British product. Political moves are not unlikely.

The definite decrease in the quantity of available product, notably British product, is not unnaturally giving exhibitors a commercial headache. Facing a drop in the number of films registered during recent months they are already inferentially pleading with the Board of Trade for an adjustment of quota schedules. They claim that it has been, and will be, impracticable for them to fulfill their legal obligations.

The concern of the American producer-distributors here at the situation has been recorded in these columns. Although they have made a surprising number of world market films in Britain, and there are others scheduled for future production; although, with perhaps one exception, they have met their legal obligations, they look with a dubious eye on the mechanical difficulties of the production situation.

Opposed by Labour

Any effort on the part of the CEA, or other bodies, to secure a cut in the quota percentages will be bitterly opposed by the labour unions in the industry. They do not find great cause for alarm, having a current employment figure of 95 per cent. They contend that a cut in quota schedules would mean an increase of unemployment, insist that the situation is not nearly so bad as superficially it would seem.

The CEA, following representations made by Branches to the General Council, have approached the Board of Trade on the matter asking for a clarification of Government policy and pointing out that, according to the Act, the current year is one in which the Board of Trade may, if necessary, alter the quota schedule.

In the current twelve-month period exhibitors are called upon to devote 17½ per cent of their screen time to British footage. They do not think they will be able to do this. Approaching the Board of Trade, they have complained that only ten British films have been registered and trade shown within the first quarter of the current exhibitors' quota year—October to December. The suggestion is that the year's total will be not more than forty, which would be far behind the established 17½ per cent of the total films registered.

According to the CEA thesis, the available supply of British films has progessively declined. In the 1938-9 period 101 films were trade shown. Exhibitors' quota was then set at 12½ per cent. In the 1939-40 period 93 films were shown, of which 14 in the CEA judgment were of poor quality. The legal quota was 15 per cent and exhibitors had difficulty in complying with it. The drop to 10 in the first three months of the current exhibitors' quota year is described by them as alarming (it is a fact, however, that in January alone 9 British films also were registered). In the equivalent period last year 31 British films were trade shown.

The CEA, following Wednesday's general council meeting, voted to ask the Board of Trade to reduce next year's quota percentage from 17½ per cent to 15 per cent and also formally ratified the complete rejection of the plan for a Film Commission and rebuked the Board of Trade for their secrecy on the matter. The Board of Trade is expected to announce its complete plan for a Film Commission to regulate the industry at an all industry conference next week.

At the moment of writing, which is virtually the moment chosen by the CEA to launch their appeal for an adjustment of schedules, some eight British films are in current production and at least another eight completed and waiting trade show. Yet another twenty are scheduled for production and are likely to be produced. Hypothetical and dubious ventures are not included in this total.

Unemployment Down

The figures, however, used by the CEA will not necessarily be accepted as a last word. Labor circles regard them as misleading, even though not necessarily completely incorrect. It is a fact, they would contend, that the War has of necessity brought a diminution in the dimension of the industry and in its capacity to produce. However, they believe that conditions are far from unhealthy. The fact that only 5 per cent of ACT members are unemployed, when not so long ago 80 per cent were unemployed, is used as evidence for the thesis. Obviously many technicians, studio workers have been called to the Colors. Also the abnormal increase in the production of shorts and documentaries in Britain has transferred a large body of studio workers and technicians to this field. It is a fact that the number of British shorts being made and shown with distinct commercial success is highly satisfactory and represents a healthy development of the industry.

At the Denham Studios alone, largest operating studios in the country, there are three films in current production, with one due to start immediately, and all studio space has, it is reported, been booked there until December 1941. British National have no less than three films in current production. Two films are on the floor at Shepherd's Bush, one of them a multiple quota film for 20th Century-Fox release. Warners' Studio is working at full pressure. Conditions like these indicate, claim the labor groups, a healthy state in the industry and any adjustment of schedules, bringing about a diminution in production, would be fatal to its welfare and continuance.

Americans Voice Opinions

The Americans here, who have pleaded with the Board of Trade that there are mechanical difficulties in the way of production of films, have, nevertheless, already, in the current production year, achieved some notable results, particularly in the production of films of world market standard and in maintaining, in some instances, a continuous production policy. They have, as has already been reported in these columns, told the Board of Trade of the difficulties in securing studio space, in getting stars and directors, have pointed out that war developments have decreased the available market and reduced the amount of revenue likely to accrue from even the best class of film. They have not asked for an abolition of the quota, but merely suggested that the Board of Trade should do something to ease the situation, or, at least, should take a lenient view of any individual defaulters who might be the victims of extenuating circumstances.

The Board of Trade are unwilling to make any change in the law, but have promised to do their best to secure studio space and to make available other resources and facilities.

The determined policy of Paramount in sponsoring such high quality films as Soskin's "Quiet Wedding", a picture of Hollywood standard and world market calibre; the insistence of Warner Bros. in making multiple quota films, such as "Mr. Prime Minister" and "Atlantic Ferry"; the launching by Twentieth Century of an ambitious version of "Mr. Kipps"; the policy of RKO-Radio in maintaining a constant flow of production at Denham, all these against the most aggravating difficulties, against bombings, interruptions to work, difficulties of supply of man power and material, complications of transport, would appear to show that, given the will, the almost impossible become not only possible but highly profitable.

There is a likelihood that if an invasion, or other critical circumstance does not arise, this standard of production will be maintained. RKO-Radio, 20th Century and Paramount have definite plans for continuing front line production. Metro are believed to have production trump cards up their sleeve.

Trend to World Market Films

The Americans obviously do not relish the quota, but it is encumbent upon them to meet it and they will make no effort to avoid their obligations. An unwillingness to make cheap films is marked and in its place is a preference for world market pictures, preferably with otherwise frozen credits here which could be turned into dollars on the other side of the Atlantic.

BRITISH WOULD MAKE TOMORROW YESTERDAY

A proposal to advance clocks another hour throughout England, supplanting the so-called "summer time" which has obtained all winter, with "super summer time," has the approval of the Ministry of Labor and the whole hearted support of the amusement industry.

With most amusement centers in danger zones permitted to operate only during daylight hours, the proprietors of hundreds of blitz-darkened theatres would thus be able to capitalize on an extra hour before the blackout forces them to shut down. Most amusement seekers—office personnel, shop assistants and factory hands—must go directly home from work on the present time schedule to avoid being caught in the blackout. Thus there is no time to take in a show.

The proposal is expected to become law despite expected opposition from farmers. If it does it will put Britain seven hours ahead of Eastern Standard Time and almost half a day ahead of the Pacific Coast.

"Wind" Sets New Mexican Records

by LUIS BECERRA CELIS
in Mexico City

Exhibition of "Gone With the Wind" here has given rise to some curious angles. The film broke all records at the start of its six-weeks engagement simultaneously at the Cines Alameda and Iris. This picture is being advertised and exploited on a very limited scale. But all the attention it got before it came to Mexico made the public eager to see it.

The Alameda grossed $15,500 in the first week of "Wind," about $4,000 more than it ever did before in the first week of any film. That was a new week's record for Mexico. The Iris has not announced its first week's income from "Wind." It is said in film circles that the Iris didn't do anywhere as well as did the Alameda. That raises the question as to whether or not there are enough local people who can pay 60 to 70 cents to see a film. Those prices are to continue throughout the engagement.

Reserved Seat Policy Dropped

The Alameda and the Iris, after the first week, had to abandon their policy of reserved seats because of the abuse of speculators who bought up blocks of tickets and were selling them for $1.10 each.

"Wind" is not to be exhibited in Mexico for a year after it ends at the Alameda and Iris, it is announced. Only paid patronage is allowed during the showing of this picture. The cinemas have suspended pass privileges during the engagement.

Exhibitors are wondering just how these cinemas will make out at the end of their "Wind" contract and as a result of the simultaneous exhibition of a steller picture in two theatres here for the first time. As the company percentage for "Wind" is 70, film circles are speculating as to whether or not the Alameda and the Iris will have much left to themselves after paying overhead, unless "Wind" does a very remarkable thing—be able to match or at least come close to the extraordinary gross of the first week.

The outcome of this unique experiment in exhibition and sustained high prices is being keenly watched by exhibitors here. In this city, a top of 45 cents for a picture is pretty high. True, some, such as "The Great Dictator" at 75 cents, "Spring Parade" at 65 cents, and "All This and Heaven, too" at 65 cents, got by very nicely—but only during the first week. The other weeks, the price was considerably lowered.

Though the Federal District, which includes Mexico City (known officially as Mexico, D. F.) has a population of 1,700,000, exhibitors can count upon a public of only 250,000, even though films are by far the most popular amusement here.

Solis Fight Spreads

A new turn of the row between the Mexican Producers Association and Enrique Solis, secretary general of the producers section of the national cinematographic workers union, whom the Association accuses of manipulating the industry for his own benefit, is the calling of a strike against Jesus Grovas, a leading producer who before he set up for himself was the local Paramount manager.

When Mr. Grovas refused to obey Mr. Solis' mandate that he put on four more helpers and pay them the excessive wage of the equivalent of $5.25 a day each, the union called a strike. Mr. Grovas had no need for the extra employees. This demand is regarded as but an excuse for the union to strike back at one of the leading members of the association.

RKO Puts Eight Into Production This Month

Preparations are underway at RKO studios in Hollywood to launch eight feature pictures during the month of February. The films, four of which are high budget productions, are: "Before the Fact," directed by Alfred Hitchcock and co-starring Cary Grant and Joan Fontaine and featuring Nigel Bruce and Dame Whitty; "My Life with Caroline," a William Hawks production starring Ronald Colman and directed by Lewis Milestone; "Tom, Dick and Harry," starring Ginger Rogers and featuring George Murphy, Alan Marshall and Burgess Meredith, with Garson Kanin directing and Robert Sisk producing.

Also, "Repent at Leisure," co-starring Wendy Barrie and Kent Taylor with Frank Woodruff directing and Cliff Reid producing; "Parachute Squadron," a service story of the United States parachute troops to be produced by Howard Benedict; "The Devil and Daniel Webster," from the Stephen Vincent Benet novel, starring Thomas Mitchell and to be produced and directed by William Dieterle; "How to Meet a Man," to be produced by Gene Towne and Graham Baker; "Robbers of the Range," a Tim Holt western with Edward Kiley directing and Bert Gilroy producing.

Winners in Comerford Drive Announced

The winners of the fourth annual Comerford Theatres' Managers drive held in connection with the Barney Balaban Fifth Anniversary Celebration, as announced at the home office in Scranton, Pa., were:

Group A—Gregory Beck, Capitol theatre, Williamsport, Pa.; Group B—J. P. Farrell, Irving theatre, Carbondale, Pa.; Group C—Carl Hermann, Strand theatre, Carlisle, Pa.; Group D—S. A. Ammermann, Elvin theatre, Endicott, N. Y.

Scranton walked away with most of the honors in the Comerford Production contest. The top two prizes were won by Kathryn Allen, West Side theatre; and Matt J. O'Keefe, Capitol theatre, Scranton, respectively. Third prize went to Worth Dittrich, State theatre, Endicott, N. Y.

Theatres Change Policy

Lucas and Jenkins will change the policy of two downtown theatres in Atlanta, Ga., shortly. The Paramount theatre, which has been playing first run shows of a minor classification will begin holding over for three days the Fox theatre's first run pictures and will play a first run "B" for the remainder of the week. The Roxy theatre, which has been holding over the films from the Fox, will assume the former Paramount policy.

Hilton Named Sales Head

Robert Hilton has been named sales manager of Consolidated Film Industries upon the resignation of Leonard Schneider who has taken an executive position with the Decca Record Co.

Dozier Joins Paramount

William Dozier, for the past five years in charge of writers and story sales for Berg-Allenberg agency, has been named story editor for Paramount to take the position recently vacated by Richard Halliday.

No Shortage of Foreign Product

Although the war has virtually halted European film production, there is no immediate shortage of product for the approximately 500 "little theatres" or foreign language houses throughout the country that specialize in exhibiting the imported cimas, chiefly French, distributors indicated in New York this week. They reported a plentiful supply of French films, most of them made several years ago but as yet not prepared for the English speaking market.

While the chief French studios have been closed for almost a year and the leading French producers and directors interned or dispersed to South America or Hollywood, the official German film industry claims to have expanded rather than restricted its output during the year and a half of hostilities. However, the blockade, and lack of American demand, has kept all but a few German films from the domestic market. Italian, Spanish, and Russian films, never much in demand in America, has practically disappeared from the American screen.

Ample French Product

A shortage of foreign product is likely to be felt next year as the supply of as yet unedited French films is released to the American market. Ordinarily the imported pictures reach the United States trade from one to three years after their European release. The product currently available was made several years before the outbreak of war. Most were imported to the United States after successful runs through South American and Far Eastern markets. The process of cutting, supplying English sub-titles, and preparing a promotion campaign for the foreign films often delays their American exhibition another year, according to Irvin Shapiro, president of World Pictures Corp.

Mr. Shapiro estimated that the several American distributors of foreign films had on hand about 35 foreign films, all French. Each company is probably preparing three or four of these for immediate release. Between fifteen and twenty of the foreign films will be released in 1941, he said, and the rest held until they can be edited and the market is ready to absorb them. Some of the present stock may not be released until 1942, he indicated.

Effects of the war on foreign production will become apparent next year. Managers of the "art circuit" of little theatres throughout the country who have specialized in exhibition of the French product are already seeking a substitute attraction for their screens. Many of the importers of the foreign films are handling documentary subjects produced here by the government and independent agencies and some of the smaller theatres are alternating their foreign films with revivals of American product. Neither revivals or the documentaries are reported to bring in the business ordinarily attracted by the imports. Many of the foreign directors and stars have migrated to Hollywood, Britain, or South America and Mr. Shapiro reports that exhibitors are hoping that they will again produce pictures in the pattern which has won popularity for them among the "art" theatre audiences.

Hartley Productions Move

Hartley Productions, producers of educational and industrial films for many years, have opened a new office and studio at 20 West 47th Street, New York City. The studio has been designed and equipped for the production of 16 mm. films and sound recordings.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

Columbia

AMAZING MR. WILLIAMS, THE: Melvyn Douglas, Joan Blondell—An unusual story, well played and packed with comedy throughout. Running time, 86 minutes. Played January 4-5.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

BLONDIE HAS SERVANT TROUBLE: Penny Singleton, Arthur Lake, Larry Simms, "Daisy"—I think this the best of the "Blondie" series. Not much business though. Running time, 70 minutes. Played January 22-23.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

CAFE HOSTESS: Preston Foster, Ann Dvorak—Played with "Zanzibar." Not a very strong combination; either picture was not what could be classed above ordinarily program material. Box office receipts below par. Running time, 63 minutes. Played January 7.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

ESCAPE TO GLORY: Pat O'Brien, Constance Bennett—Very good business when played with "You'll Find Out." This is a sleeper if there ever was one. Excellent acting and superb suspense held the audience spellbound during the last 40 minutes. It is not a copy of but has the same mood as "Five Came Back." Every audience is certain to like this thrilling boat ride from England in the submarine zone. Running time, 74 minutes. Played January 31-February 1.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LADY IN QUESTION, THE: Brian Aherne, Rita Hayworth—It is not a bad picture but just does not bring results at the box office. Those that came were perfectly satisfied with it. Running time, 76 minutes. Played January 8-9.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

First National

ALWAYS A BRIDE: Rosemary Lane—Not much. May get by on double bill. Running time, 58 minutes. Played January 31-February 1.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FATHER IS A PRINCE: Grant Mitchell, Nana Bryant—Nice little picture for a double bill. Running time, 62 minutes. Played January 17-18.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NO TIME FOR COMEDY: James Stuart, Rosalind Russell—Very good business. Satisfactory although a little far fetched.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan—Good picture; good business. Just a big western. Running time, 110 minutes. Played January 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale—Plenty of action and based on historical facts, this picture portrays the days before the Civil War. Entire cast is good and the picture did average business. Running time, 110 minutes. Played January 11-14.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SHE COULDN'T SAY NO: Roger Pryor, Eve Arden, Cliff Edwards—Small comedy which got by on family night. Running time, 63 minutes. Played January 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—A very good offering that means absolutely nothing in this size town. Metro, however, played fair in the matter, so it was not a total loss. Running time, 92 minutes. Played January 3-4.—A. E. Andrews. Emporium Theatre, Emporium, Penna. General patronage.

ESCAPE: Norma Shearer, Robert Taylor, Nazimova—This proved to be a much better drawing picture than I had anticipated. Picture gave general satisfaction and was well worth playing. Running time, 104 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

ESCAPE: Norma Shearer, Robert Taylor, Nazimova, Conrad Veidt—Surely a high class show if there ever was one. I guess too many of our young bloods have gone to army and defense manufacturing centers; box office return was only fair. Defense program isn't helping the small towns. Running time, 104 minutes. Played January 19-21.—Lawrence E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

GO WEST: Marx Bros.—Good comedy. Good business. Okay for Sunday or any day in week. Played January 19-21.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

HAUNTED HONEYMOON: Robert Montgomery, Constance Cummings—Just a waste of film and time. Better cancel it. Played January 22-23.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

PHILADELPHIA STORY, THE: Katharine Hepburn, James Stewart, Cary Grant, Ruth Hussey, John Howard, Roland Young, Virginia Weidler, John Halliday—The Criterion, as usual, brings one of the very best pictures that MGM has ever made and one that will rank as one of the 1941's best pictures. Katharine Hepburn and James Stewart just about stole the show by their superb acting and Cary Grant, Ruth Hussey, John Howard, John Halliday, Roland Young and Virginia Weidler, a second Jane Withers in good looks and acting, were seen at their very best and their very best is as good as any one's very best. The story is about one of Philadelphia's high society families, a divorce and a second marriage in the offing. Much champagne is drunk and scanty clothing but not vulgar adds spice to a picture that is highly interesting from start to finish. All patrons seeing this remarkable picture will like it and will want to see it again. Running time, 112 minutes. Played January 29-February 4.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

THIRD FINGER, LEFT HAND: Melvyn Douglas, Myrna Loy—An exceptionally good comedy. Pleased a very good crowd. Running time, 98 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Monogram

APE, THE: Boris Karloff—One of my big surprises. Monogram gave us a grand picture. Excellent story, and title which had the crowd asking when is "The Ape" coming, we want to see it, and they were all satisfied. Running time, 62 minutes. Played January 8-9.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

Paramount

ARISE MY LOVE: Claudette Colbert, Ray Milland—This is a very good picture but I really can't see where the N.Y.C. critics rated it one of the ten best. It certainly is clever and has plenty of thrills and action. In competition with the President's Ball, the flu and examinations in the university we did excellent business. I have heard that it hasn't much draw other places but let me tell you that it certainly had it here. Running time, 113 minutes. Played January 30.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—A comedy-mystery drama which keeps you guessing right up to the final scene. Bob carried the comedy well and there was never a dull moment. Miss Goddard was exceptionally good. Was well liked here. Running time, 74 minutes. Played February 1-2.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

DANCING ON A DIME: Robert Paige, Grace McDonald—Double featured with "Slightly Tempted." Business was way below normal on this program for bargain night. Both pictures should have been put on the shelf, especially "Dancing on a Dime," which was amateurish. Running time, 72 minutes.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

DANCING ON A DIME: Robert Paige, Peter Hayes—Picture not so bad, but business was poor. To put over a picture, you must have known stars. Running time, 73 minutes. Played January 26-27.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

DANCING ON A DIME: Grace MacDonald, Robert Paige—Very good picture for mid-week. Not a big draw, but will please.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, "Rochester"—This is merely an eye view of their radio script as it has a very weak story to go on. Our patrons seemed to enjoy it but ole' man weather played a mean trick with heavy rains. Played January 22-23.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston—Fairly entertaining picture. Not a business getter.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Robert Preston, Paulette Goddard—One of the finest. Give it your best time if you can get prints. We played it Friday-Saturday because of print shortage, but we grossed nearly as much as we would have on our Sunday change. Everyone said it was a splendid picture. Played January 24-25.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Robert Preston—They just don't come any better.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Robert Preston, Paulette Goddard—Truly a marvelous production that to date outclassed all the other outdoor epics produced. Slip out and sell this one because it will thoroughly entertain all who see it. Played January 19-21.—Burris and Henley Smith, Imperial Treatre, Pocahontas, Ark. Rural patronage.

QUARTERBACK, THE: Wayne Morris, Lillian Cornell, Virginia Dale—This was a very good football picture and liked by everyone who saw it. I was forced to double bill it on account of its length. It was top program entertainment. Running time, 69 minutes. Played January 8-9.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

RANGERS OF FORTUNE: Fred MacMurray, Albert Dekker, Patricia Morison—Tied up with General Motors. Did nice business in spite of bad weather. Personally don't think this is so good.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SANTA FE MARSHAL: William Boyd, Russell Hayden—Played this on single bill. Business only fair.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard—Rather weak. Astaire is still a good dancer, so they better use him in pictures where he has more chance to dance. That's what the public comes to see him do. You couldn't make an Astaire out of Bing Crosby nor can you make a Crosby out of Astaire. Played January 26-28.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard—Just fair. Maybe we expected too much in this picture and were disappointed, but, in our opinion, it's

(Continued on following page)

(*Continued from preceding page*)

only a program picture and the receipts proved it. Played January 15-16.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

TEXAS RANGERS RIDE AGAIN: John Howard, Ellen Drew, Akim Tamiroff, May Robson—Pleased the Friday-Saturday crowd. Business was fair. Running time, 67 minutes. Played January 31-February 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller, George Hayes, Mary Lee—Did nice business. Autry more popular in Tilbury than Wallaceburg.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee—Gene Autry is a favorite here. I still don't know why. "Frog" (Smiley Burnette) is well liked also. In this picture he gets seasick, and on a "river boat." Can you beat that? Played January 24-25.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SCATTERBRAIN: Judy Canova, Alan Mowbray, Ruth Donnelly—Dandy picture. Played to nice week-end business. Our farm lads liked it.—Harland Rankin, Plaza Theatre, Tilbury and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon, Mary Howard, Gene Lockhart—Real good. Nice business.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

DREAMING OUT LOUD: Lum & Abner, Frances Langford—Will please small town people and has plenty of drawing power. Played January 17-18.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

FLYING DEUCES: Laurel and Hardy—Picked this up. Played it on Foto-Nite to record business.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

I'M STILL ALIVE: Kent Taylor, Linda Hayes—They tried hard to make something out of nothing, but it is still just a filler.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MEN AGAINST THE SKY: Richard Dix, Kent Taylor, Edmund Lowe, Wendy Barrie—Not a thing wrong with this picture. Crowd came in second night better than first night, which is unusual, and everyone thought it a splendid show. All stars turned in a good job. Running time, 70 minutes. Played January 26-27.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. Small town and rural patronage.

RAMPARTS WE WATCH, THE: Documentary—Got over satisfactorily by reason of excellent tie-in with schools. Picture reveals strides made in motion pictures as well as tells one that the U.S.A. is headed for war as definitely as in 1916. Running time, 90 minutes. Played January 22.—Lawrence E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

YOU'LL FIND OUT: Kay Kyser and Orchestra, Boris Karloff, Peter Lorre, Bela Lugosi—Very good business when played with "Escape to Glory." We have a lot of Kay Kyser fans here and they thoroughly enjoyed the comedy, music and spookiness featured in this thriller. Many folks told me it was the best double feature they ever saw. The weird effects of the Sonovox will probably be used again in future productions. Running time, 95 minutes. Played January 31-February 1.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

BRIGHAM YOUNG—FRONTIERSMAN: Tyrone Power, Linda Darnell, Dean Jagger, Brian Donlevy, Mary Astor, Vincent Price, Jean Rogers—A box office attraction of the highest order for me. Interesting and very exciting at times. Good comments from the patrons, one declaring her great-great grandad by name of Smith made the trek through Palmyra, N. Y. Running time, 113 minutes. Played January 5-6.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

DOWN ARGENTINE WAY: Betty Grable, Don Ameche, Carmen Miranda—Here is a natural. We did big business on this and it seemed to please everybody. Running time, 89 minutes. Played January 19-20.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood—Here's one that would have been tops had the producer given a little less thought to South American markets and remembered the domestic one more. Too much Spanish lingo only criticism. Running time, 88 minutes. Played January 2-4.—Lawrence E. Spraker, Star Theatre, Stayton, Ore. Small town patronage.

ELSA MAXWELL'S PUBLIC DEB NO. 1—George Murphy, Brenda Joyce, Elsa Maxwell—A pretty good picture to poor business. Elsa Maxwell is poison to the box office. Her name should not be on the advertising nor on list of characters as she only appears in the picture a couple of times, which I admit is too much. Running time, 80 minutes. Played January 12-13.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ELSA MAXWELL'S PUBLIC DEB NO. 1—George Murphy, Brenda Joyce, Elsa Maxwell, Mischa Auer—Pleasing little picture. Many favorable remarks.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

I WAS AN ADVENTURESS: Zorina, Richard Greene, Erich Von Stroheim, Peter Lorre—A terrible show from Fox that we ran at a loss. There was absolutely nothing to it. Running time, 81 minutes. Played December 12-14.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell—A very good action picture that went good here. While costume pictures are not generally liked, this one will please.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

NIGHT TRAIN: Margaret Lockwood, Rex Harrison—I have never had a foreign picture yet that pleased. While this is better than most of them, I am sorry I played it.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

YOUTH WILL BE SERVED: Jane Withers, Jane Darwell, Robert Conway—Jane Withers is always good here for business. This picture, although the title ruins it, is very good. I ran it on a Friday and Saturday with a Western and did better than average business. Why don't Fox really give Jane a chance? Played December 27-28.—Cecil Ward, Stone and Bassett Theatres, Bassett, Va. Small factory town patronage.

United Artists

CHUMP AT OXFORD, A: Laurel and Hardy—Played to very good business.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

MADE FOR EACH OTHER: Carole Lombard, James Stewart—Doubled with "A Chump at Oxford" to good business.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

ONE MILLION B.C.: Carole Landis, Lon Chaney, Jr., John Hubbard, Victor Mature—Most of the kids liked it a lot; some of the grown-ups too. A minority, mostly women, didn't care much for it. My own opinion is that this picture would have done our best business of the season if the weatherman had not sent such business destroying weather. It rained ice for two days and nights and when the Dove of Hope did come out, he skidded all over these here hills. Running time, 80 minutes. Played January 24-25.—Joseph Gray, Gray Theatre, Spangler, Penna. General patronage.

OVER THE MOON: Merle Oberon, Rex Harrison—A fair comedy that failed at the box office, although Merle Oberon is well liked here. Running time, 78 minutes. Played December 25-26.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

SAPS AT SEA: Laurel and Hardy—A good comedy that went over with a bang. The hall was in an uproar from beginning to end. Running time, 57 minutes. Played January 6-8.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

SAPS AT SEA: Laurel and Hardy—If your people like these goofs, as ours do, you will not have to hide after the show. Business down because of mean weather and slippery roads. The ordinary tomfoolery of Laurel and Hardy. Say, why don't you two use your heads and make something that will knock them out of their seats. Running time, 57 minutes. Played January 26.—Joseph Gray, Gray Theatre, Spangler, Penna. General patronage.

SON OF MONTE CRISTO: Louis Hayward, Joan Bennett, George Sanders—A most excellent picture, full of intrigue and adventure. A little bit of Hitlerism, some of Soviet Russia and a remote connection of France. Joan Bennett was very beautiful and a real queen in looks and action. Louis Hayward as the son of Monte Cristo and conceded to be the best swordsman in France literally fought his way way in both the heart of the Duchess and through all obstacles placed in his way and in the end he and the beautiful Duchess were happily married and came into their own. Every body that has ever read the Monte Cristo and also those that haven't will be highly pleased with this highly interesting picture. Running time, 104 minutes. Played January 30-February 5.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

Universal

CHIP OF THE FLYING "U": Johnny Mack Brown, Fuzzy Knight, Bob Baker, Doris Weston—This is a good western. My boy, Dick, says John Mack Brown is his best favorite because he has the "wallop." But he wouldn't need to be quite so dumb as he was once or twice in this picture. And Miss Weston, you need not be too catty just to make a plot. What we are trying to get across is that directors and stars of westerns should not play down to the western patronage too much. If you continue that kind of work, your sins will find you out. Don't try to make them carry much of a mental burden but don't make things so hopelessly obvious. This western patronage is getting wise to a number of things. As I once heard a candidate for Lt. Gov. of Penna. say to an audience: "Lemme tell youse." You had better use a little more finesse in run-of-the-plains westerns or you're going to sink the ship. Running time, 57 minutes. Played January 27-28.—Joseph Gray, Gray Theatre, Spangler, Penna. General patronage.

DESPERATE TRAILS, THE: Johnny Mack Brown, Fuzzy Knight, Bob Baker—This western picture was a little better than average. Action was short-lived, but "punchy." Running time, 58 minutes. Played January 24-25.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

GIVE US WINGS: "Dead End" Kids—My rural customers are great for "Dead End" Kids and patrons wanting plenty of action get it with this gang. A very good picture. Big drawing card. Running time, 62 minutes. Played January 12-13.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean—This was one of Crosby's best pictures, and the performance of Miss Jean was a real thrill and a pleasure. The whole picture was well liked here. Running time, 93 minutes. Played December 28-29.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

NEXT TIME WE LOVE (REISSUE): Margaret Sullavan, James Stewart, Ray Milland—The college students went for this very fine picture in a big way. James Stewart always popular here and the rest of the cast excellent. Good for best playing time. Running time, 88 minutes. Played January 28-30.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. Small town and rural patronage.

SLIGHTLY TEMPTED: Hugh Herbert, Peggy Moran, Johnny Downs—Double featured with "Dancing on a Dime." Business was way below normal on this program for bargain night. Both pictures should have been put on the shelf, especially "Dancing on a Dime," which was amateurish. Running time, 60 minutes. Played January 14.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

SPRING PARADE: Deanna Durbin, Robert Cummings, Mischa Auer—Real fine entertainment. Our sound went bad which didn't do it justice but nevertheless did business.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

TROPIC FURY: Richard Arlen, Andy Devine—This is a very good series and so far they are standing up. They have plenty of action and breath-taking thrills and this is what the action fans want for a week-end. Running time, 63 minutes. Played December 30-31.—Fred Basha, Palace Theatre, Newfoundland, Canada. Small town patronage.

WHEN THE DALTONS RODE: Randolph Scott, Kay Francis, Brian Donlevy—This was supposed to be another "Return of Frank James" but it was not. It fell down badly at the box office and way short of its top allocation. I don't know yet what was wrong with it. Only that the money is not being spent to produce top bracket pictures by the above named company. Running time, 81 minutes. Played January 10-11.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

ZANZIBAR: Lola Lane, James Craig—Double billed with "Cafe Hostess." See report on "Cafe Hostess." Running time, 69 minutes. Played January 7.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

TWO CONTRIBUTORS JOIN DEPARTMENT

Two new contributors and one prodigal this week send reports to the What the Picture Did for Me department. The new members are:

A. E. ANDREWS, Emporium Theatre, Emporium, Pa.

LAWRENCE E. SPRAKER, Star Theatre, Stayton, Ore.

The returned member whose reports have been resumed after a lapse of some months is:

HAROLD SMITH, Dreamland Theatre, Carson, Iowa.

Read the reports of these and other contributors in the adjoining columns.

Warner Brothers

CALLING ALL HUSBANDS: George Tobias, Ernest Truex—Comedy but pleased on a double feature program. Running time, 64 minutes. Played January 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DISPATCH FROM REUTER'S, A: Edward G. Robinson, Edna Best—Here's as fine a story and as good a job of acting to hit the screen in months. But our patrons don't go for Robinson for some unaccountable reason. Running time, 88 minutes. Played January 5-6.—Lawrence E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

HERE COMES THE NAVY (REISSUE): James Cagney, Pat O'Brien, Gloria Stuart—Good picture. Good business. No one complained that they had seen it before and all seemed to enjoy it. Running time, 86 minutes. Played February 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KNUTE ROCKNE-ALL AMERICAN: Pat O'Brien, Gale Page, Donald Crisp, Ronald Reagan—This was without a doubt an outstanding box office attraction. Semi-historical in a way, produced with forethought and the parts portrayed in a masterful way. Receipts above the average. Running time, 98 minutes. Played January 12-13.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

SOUTH OF SUEZ: George Brent, Brenda Marshall—We did well on this picture. Our people liked it and told me so. Running time, 80 minutes. Played January 15-16.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SOUTH OF SUEZ: George Brent, Brenda Marshall—A very good picture that held up fine for Sunday and Monday in our situation. Played January 26-27.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

Short Features

Columbia

BARNYARD BABIES: Fable Cartoons—It will get by.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MAD HATTER, THE: Color Rhapsodies—This is a good color cartoon making fun of women's queer modern hats. Some of the intended humorous hats are not so funny because you can actually see some just as funny in real life. The men will get a big kick out of it and the women will look at it dubiously. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MOUSE MEETS LION: Fables—It ran through the projector after I remade four splices in which the sprocket holes showed no signs of matching. The audience watched it with about the same attitude that they usually watch the trailers. I've seen plenty of trailers that were more entertaining than this black and white cartoon. Oh, it isn't particularly bad. It is just too, too routine. The kids that usually stay around the second time to see the cartoon went home to bed earlier than usual so there is some good in everything, isn't there. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

BUBBLING TROUBLES: Our Gang—Has a few laughs, but not like they used to have.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FLAG SPEAKS, THE: Special—Should play in every theatre.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

NEWS OF THE DAY: Half of it is stale war news and propaganda. Too bad a "news" cannot be canceled.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NEWS OF THE DAY: We have played this ever since opening. Find it satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

RESPECT THE LAW: Crime Does Not Pay Series—Good two-reeler from Crime Does Not Pay Series, dealing with rats invading a city and the resulting bubonic plague. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

CONSTABLE, THE: Gabby Color Cartoons—The Constable, while quite busy, didn't make any arrests. A satisfactory color picture. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PARAMOUNT NEWS: No. 42—Inauguration, third term, President Roosevelt. Exceedingly interesting and entertaining. Running time, nine minutes.— William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POPULAR SCIENCE: No. 2—Very interesting.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

UNUSUAL OCCUPATIONS: I believe these are well received.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

WAITING FOR BABY: Robert Benchley Comedies—A story of an expectant father and his long wait at the hospital made him very nervous and when he saw a baby in the arms of a nurse asked whose it is and when he was told that the baby was his fainted. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. Geenral patronage.

WOTTA NITEMARE: Popeye The Sailor—Popeye with his usually funny antics.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

RKO Radio

BAR BUCKAROOS: Ray Whitley Comedies—Ray Whitley is doing a nice job on these. Played with a western.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

PATHE NEWS: The same thing as written about Universal News, only more of it.—Joseph Gray, Gray Theatre, Spangler, Penna. General patronage.

PICTURE PEOPLE: No. 3—I believe these have more stars than Screen Snapshots.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Twentieth Century-Fox

LANDING OF THE PILGRIMS: Terrytoons—Very good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MOVIETONE NEWS: Always well received. Running time, 10 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

MOVIETONE NEWS: No. 37—Willkie endorses Roosevelt policies; munitions ship destroyed off Australia; Knox tells of navy reorganization; army ski manoeuvers; rifle productions; new West Coast dam takes place; motor boat show; New Hampshire dog sled races; billiards in Chicago; skiing. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

MOVIETONE NEWS: A very good newsreel in spite of Helen Claire's silly puns.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MOVIETONE NEWS: We think this has the edge on all newsreels.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Walaceburg, Ontario, Canada. General patronage.

Universal

BIRD ON NELLIE'S HAT, THE: Lantz Cartunes—A good cartoon. No complaints. Running time, eight minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

BIRTH OF A TOOTHPICK: Lantz Cartunes—A poor cartoon that was not liked. Running time, eight minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

BOY MEETS JOY: Two-Reel Musicale—Pinky Tomlin's orchestra with some very good singing and dancing stars. Running time, 17 minutes.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

SWING SANITARIUM: Mentone Musical Comedies—A good musical comedy with lots of laughs. Running time, 18 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Canada. Small town patronage.

UNIVERSAL NEWS: We are patiently waiting for the day to come when the newsreel will let up a little on war-mongering, fireside clatter, and unconscionable New Deal demagogy. No wonder Senator Wheeler is asking for an investigation of their activities. Or is this propaganda bombardment going to continue until we have to stop running them.—Joseph Gray, Gray Theatre, Spangler, Penna. General patronage.

UNIVERSAL NEWS: Graham McNamee--Well received. Graham puts a lot into his comments that helps a lot.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Vitaphone

DOUBLE OR NOTHING: Broadway Brevities—If you are looking for an outstanding short, don't pass up this musical. It caused more comment than the feature. The imitations are perfect. It should go in any situation.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—Real good. If you're looking for orchestras, this should fill the bill.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

PORKY'S HIRED HAND: Looney Tunes Cartoons—Very good. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

RIDING INTO SOCIETY: Elsa Maxwell's Blue Ribbon Comedies—Terrible. Elsa Maxwell is not an actress and she, in this so-called comedy, is not so good. Running time, 2 reels.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SHOP, LOOK AND LISTEN: Merrie Melodies Cartoons—Good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SKINNAY ENNIS AND ORCHESTRA: Melody Masters Bands—Good. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.



IN COURTS

Theatre Operation Blocked By Circuit Court Writ

In an injunction issued by the circuit court in Detroit the Carmen theatre has been restrained from operating. The theatre was scheduled to open in about two weeks.

The court found, according to Anthony Vermuelen, attorney for Joseph Stoia, plaintiff, that Joseph Miskins still had an interest in the theatre despite absence of direct interest, and that it violated his agreement of February 16th, 1940, not to operate a theatre within four miles of Mr. Stoia's Midway and Circle theatres for five years. Mr. Stoia and Mr. Miskinis split partnership at that time with Mr. Miskinis retaining the Alden theatre only.

The court also found that when Mr. Miskinis withdrew from the Carmen project last year following an earlier injunction. He started construction of two other new theatres, and unusual advances were made to the builders, Philip Gorelick and Ben Marshall, who continued to build the Carmen: hence the court inferred that these advances were indirect ways of putting money into the Carmen theatre.

Under the decree, the building cannot be used for motion picture purposes for five years from the date of the original agreement.

Dismissal Plea Denied

Justice Aaron J. Levy, of the New York supreme court, has denied the application of Mervyn LeRoy to dismiss the $35,000 suit of Leonard Goldstein and upheld the sufficiency of the complaint. Mr. Goldstein claims that he dropped a breach of contract suit against Kenny Baker, radio and motion picture singing star, on Mr. LeRoy's promise to pay a fair sum in settlement.

Sues Over Patent

A suit has been filed in the New York supreme court by Russell Goldman against Harry Gordon and Samuel K. Lackoff to compel the surrender of a patent on a film projection machine. The plaintiff claims that the patent was perfected while the defendants were in the plaintiff's employ. A counter-claim of $10,000 has been interposed by the defendant.

Film Suit Settled

The million dollar damage suit filed a year ago by former Mayor Frank Shaw of Los Angeles against Warners has been settled out of court, E. H. DeLorey, attorney for the plaintiff announced Monday. The action was based on alleged depiction of incidents in the mayor's administration in "The Man Who Dared."

RKO Allowances Granted

Additional allowance of $7,250 were granted Monday to attorneys and accountants in reorganizing proceedings of RKO by Judge William Bondy of the federal court in New York. George L. Schein, attorney for the independent committee of common stockholders, who previously received $8,000, obtained an additional $4,500; Gottheimer and Bercu, Schein's accountants, received $1,250, have previously been allowed $2,000; and David Stock and Donald Macks, attorneys for H. Cassel and company, were awarded, $1,500.

Plagiarism Dismissal Ordered

On the consent of the plaintiffs Judge William Bondy of the federal court in New York ordered the dismissal of the plagiarism suit of Harry Essex and Sid Schwartz against Republic Pictures on Monday. The complaint charged plagiarism of the play, "Something for Nothing," in Republic's film, "Money to Burn."

Loew Officers Sued On Attorney's Fee

In a suit filed Thursday, February 6th, in the New York supreme court against Nicholas M. Schenck, David Bernstein, Al Lichtman, J. Robert Rubin and Joseph M. Proskauer, Ruth L. Kirby, minority stockholder of Loew's, asked that the $100,000 fee paid Mr. Proskauer be returned to the company.

The complaint alleges that since in the original action the defendants had been ordered to repay $527,000 to the company the decision represented a victory for the stockholders, and that Mr. Proskauer's fee should have been paid by the individual defendants rather than by Loew's. The answer alleges that Mr. Proskauer represented the individuals and not the company.

Actress Loses Suit

After deliberating for two hours, a jury in the New York supreme court reported disagreement to Justice Peter Schmuck on a $50,000 suit brought by Erin O'Brien-Moore against John J. Lyons, former secretary of state and owner of Lyons Chop House, a restaurant in New York, Miss Moore accused Mr. Lyons of tossing a lighted match into her lap while eating at his restaurant causing the gown she was wearing to go up in flame. The injuries she sustained, the actress claimed, ended her acting career. Mr. Lyons denied that he tossed a match at Miss Moore.

Warners Win Verdict

After deliberating for only a few minutes, a jury in the United States district court in New York on Monday returned a verdict in favor of the defendant, Warner Brothers Pictures, Inc., to determine that Katherine Moog Busch had no claim against the company for alleged violation of her rights of privacy. Mrs. Busch claimed that she was portrayed by the character of "Erika Wolff" played by Lya Lys in the film "Confessions of a Nazi Spy" and that her reputation was damaged to the extent of $75,000 because of such portrayal.

Restraint Plea Dismissed

A rule to restrain the Columbia theatre in Hammond, La., from operating a motion picture show was dismissed in a district court in that city by agreement between Don Stafford, manager of the theatre, and the plaintiff's counsel. The suit was brought by a group of taxpayers of the seventh ward of Livingston parish after a suit by the city, to recover money alleged to be due as a result of Bank Nights conducted at the theatre, was dismissed by the court. The parish suit asked that the theatre be closed because it was a nuisance.

Death Causes Mistrial

Judge George L. Donnellan last Friday, February 7th, in the New York general sessions court declared a mistrial in the trial of Max L. Hymes, former controller of Movietone News, Inc., following the sudden death during deliberation of a juror, John F. Mulligan. Mr. Hymes is charged with being involved in thefts of $42,000 from Movietone News through the issuance of improper checks.

Court Receives Fund Plan

A plan for the appointment of Senator Robert F. Wagner, Joseph Padway and Sidney E. Cohen as trustees without compensation to administer the death benefit fund of the now defuct American Federation of Actors has been submitted to the New York supreme court for approval by Justice Bernard L. Shientag.

Loses Lease Suit

By the decision of Judge Clement L. Shinn in the Los Angeles superior court, Franz Ferenz lost his Mason theatre lease. Mr. Ferenz had filed suit to regain the lease revoked by Dr. Peter Riccardi and Roger Rogers, and asked $18,000 damages.

OBITUARIES

A. Hettesheimer, Former Ohio ITO Executive, Dies

Andrew G. Hettesheimer, 73, who was for 61 years connected with the theatrical business and at one time vice-president of the Independent Theatre Owners of Ohio, died February 5th in Hamilton, Ohio, following a heart attack at his home.

At the time of his death Mr. Hettesheimer owned and operated the Norwood theatre in Hamilton. His widow, two sons and two daughters survive.

Louis Hartmann, Belasco Aide

Louis Hartmann, who was David Belasco's chief electrician for the last thirty years of the producer's life, died Sunday, February 9th, in New York of a heart attack as he was on his way home from the Radio City Music Hall where he was chief assistant to the director of sound maintenance and operation. Mr. Hartmann has been connected with the stage since 1890. In his book "Theatre Lighting," he traces the development of present day methods of stage illumination, which owe much to the work he and Mr. Belasco performed together.

George R. Rogan

George R. Rogan, 56, assistant city editor of the Los Angeles Herald-Express and a former short subject producer and publicist both on the west coast and in New York, died of a heart attack last week. His daughter, Rita, now Mrs. Paul F. Grover, appeared in several silent pictures and was starred in "The Broken Violin" made by Arrow.

H. Mulkey, 64, Dies

H. Mulkey, 64, operator of the Pastime theatre at Clarendon, Tex., died in Fort Worth following an operation. Living in and around Fort Worth for 50 years, Mr. Mulkey opened his first theatre in Clarendon in 1904, he purchased the Pastime theatre in 1910 and has operated it since.

Sanford Delaney

Sanford Delaney, owner of the Delaney theatre at Gananoque, Ontario, died there after a prolonged illness. He had been proprietor of the theatre for more than thirty years.

Milton B. Simpson

Milton B. Simpson, who joined the O'Brien theatre at Almonte, Ontario, 28 years ago as projectionist and became manager of the house, died at his home in Almonte at the age of 56.

John H. Bock

John Henry Bock, 22, booker for the Gibralter Enterprises in Denver, Colo., died in a hospital there following an attack of influenza and streptoccoci infection.

Peter Mikalarias

Peter Mikalarias, who for many years operated the Orpheum theatre in Connellsville, Pa., in partnership with Gus Marakas, until recently when it was acquired by the Altoona Publix Theatres, Inc., died after a long illness.

Edward Wright

Edward Wright, 57, one of the oldest members of the Chicago Operators Union, died of a heart attack in that city. Burial was at Streator, Ill.

Fred W. Witter

Fred W. Witter, 71, at one time manager of the old Lyceum theatre in Canton, Ohio, died at his home recently.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

SPRING IS NIGH

To the theatremen who function ahead of the seasons, and not by the calendar—Spring is nigh.

The weather may say snow and ice. But that is today. Tomorrow's violets are soon to bloom. The showmen prepare to capture their fragrance for their own ends.

Good product is on hand, in production. Easter activities call for attention and general Spring cleaning becomes an early task. Yes, there is much to do, much to arrange.

No better time is there than Spring to generate boxoffice power for a long pull. The momentum whipped up in the gentle season often determines how evenly the wheels will roll into the hot months of Summer.

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NOTES ON A JOURNEY

Much has been written about Universal's exciting Miami premiere for "Back Street". To this wide-eyed observer, the most decided impress came from the vast public outside the theatre. Thousands strained police lines in response to the glamour they have been educated to expect from the screen. Such demonstrations bear home to the observant that, despite alarums and excursions, glamour continues to be the industry's main stock in trade.

* * *

Meeting up with the newspaper motion picture critics, at ease, was another experience of the Universal junket. Gathered from over the land, the critics for the best part proved to be understanding of the industry's problems and willing enough to help put its best foot forward.

* * *

Visiting with the Wolfson-Meyer Wometco crew was a bit of an home-coming. Between greetings, Round Tablers Sonny Shepherd, Hal Kopplin, Jack Fink, among others, were holding forth skillfully in getting their share of the grosses against the tough opposition of a thousand-and-one Miami days and nights.

* * *

The Miami Paramount theatres managers conveyed the same force. At luncheon with the S. A. Lynch forces, City Manager George Hoover pointed out each man's background and place of origin. Their many years of experience and know-how in different parts no doubt have to do with the teamwork for which the circuit is credited.

Now Loew's theatres in the metropolitan area push ahead the main attraction to 9:00 o'clock on the final show. RKO New York theatres have already discovered the switch a wise one in encouraging attendance from the one-picture patron who refuses to stay late to midnight to see it.

Procedure over the years programmed the main feature for convenience of late theatregoers and the advantage of the boxoffice. But, since the bulk of evening attendance now is found to arrive between 7:30 and 8:45, that procedure no longer is necessary.

The change, then, is a logical one in keeping with the wishes of today's patrons, closely checked, as always, by discerning circuit heads in tune with the times.

AND SO IT GOES

Another good man goes up with the announcement of Harry Royster's elevation to general manager of the Paramount-Netco circuit. As his many wellwishers can attest, Royster has earned honorable calluses at the wheel of difficult exhibition and exploitation assignments.

The Netco personnel will be at ease with the new skipper. Old-timer, but hardly in birthdays, he speaks their language and teaches it as well.

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The promotion bells ring again as Harry Shaw, Loew-Poli division head, tells that Ed McBride is moved up from the circuit's State in Providence to the State in Boston. Jack Simons goes another rung higher from the Poli in Hartford to the Providence post, and Lou Cohen registers in from the Palace, Hartford, to Simons' former post. And now comes the news that Harold Winston takes over the ad post of the 22 Ramos Cobian theatres in Puerto Rico.

There it is. A man works and does a job. He continues to work and do a job, day after day, hoping for the best. Then the whistle blows and up he goes. It's that kind of a business.

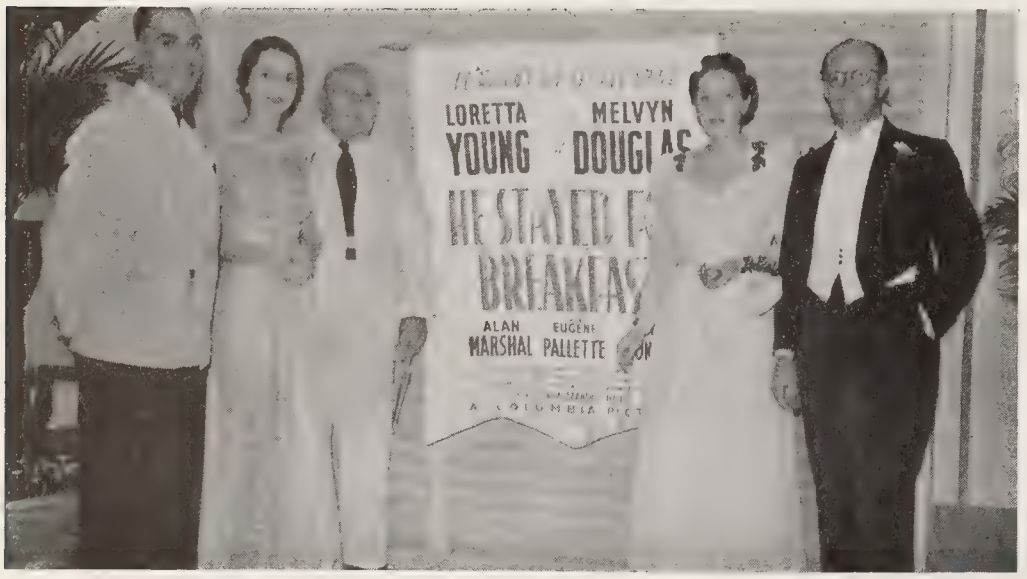
A-Mike Vogel

Round Table In Pictures



An aviation exhibit was planned by Les Pollock for his mezzanine in advance of "Flight Command" at Loew's, Rochester. Among features of interest were open parachutes suspended from the ceiling; plane seat from Amelia Earhart's plane; a rotating airport beam; two-way radio communication receiver set and various model planes.







For his street bally on "Comrade X," Ed Fitzpatrick at Loew's Poli, Waterbury, Conn., planted a girl in front of the theatre two days ahead. Music emanating from the radio on table at which girl was seated, attracted passersby, who stopped to read the picture message. In addition, girl distributed heralds.

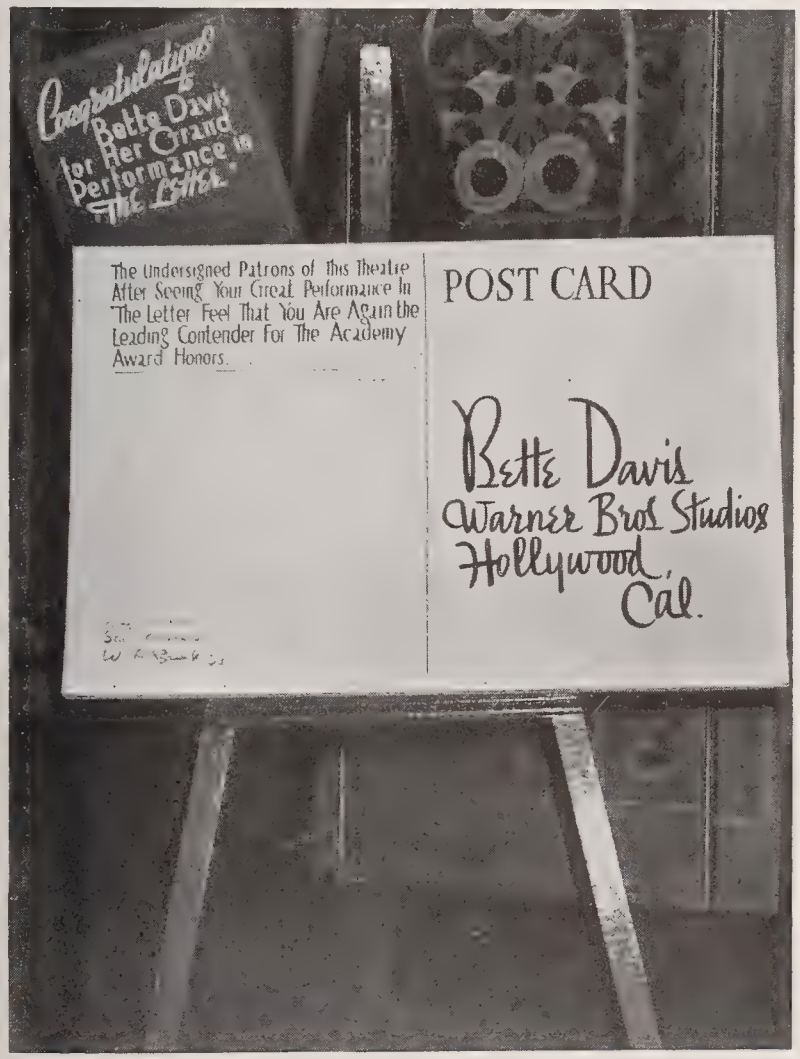
Over 200 Fabian theatre employees on Staten Island recently celebrated their second anniversary with a barn dance. Among those seated at the head table are Mr. & Mrs. S. H. Fabian and Mr. & Mrs. Sam Rosen. Harry G. Black, Island General Manager, acted as toastmaster.

Attending the middle east premiere of "He Stayed for Breakfast" at the Capitol Theatre, Singapore, were, left to right, Nonee Sen, Columbia manager for Siam; Miss Dorothy Fisher (daughter of J. S. Fisher); S. Samuels, Columbia's territorial supervisor in Java and Malaya; Mrs. N. Sen and Julius S. Fisher, general manager of the Capitol Theatre.



Three Marx Brothers' impersonators were used by Howard Reisinger ahead of "Go West" at the Poli-Bijou, in New Haven. Lads pushed oranges with their noses down the main stem, played patty cake and otherwise conducted themselves in screwball fashion. Back banners on each carried copy: "If you think we're nuts, see the Marx Brothers in," etc., etc.

To build up interest in his date on "The Letter" at the Warner Orpheum, in Philadelphia, Manager R. Lee Kline erected giant postcard in his lobby addressed to Bette Davis at the studios. Patrons were invited to affix their signatures under copy reading: "The undersigned patrons of this theatre after seeing your great performance in "The Letter" feel that you are again the leading contender for the Academy Award Honors."





Conceived by Norman Duncan at the Strand, in Vancouver, was the lobby setpiece constructed from a 24-sheet of "Thief of Bagdad" paper. Measuring approximately nine by 12 it proved an attractor. Title letters were flittered and artificial palms completed effect.

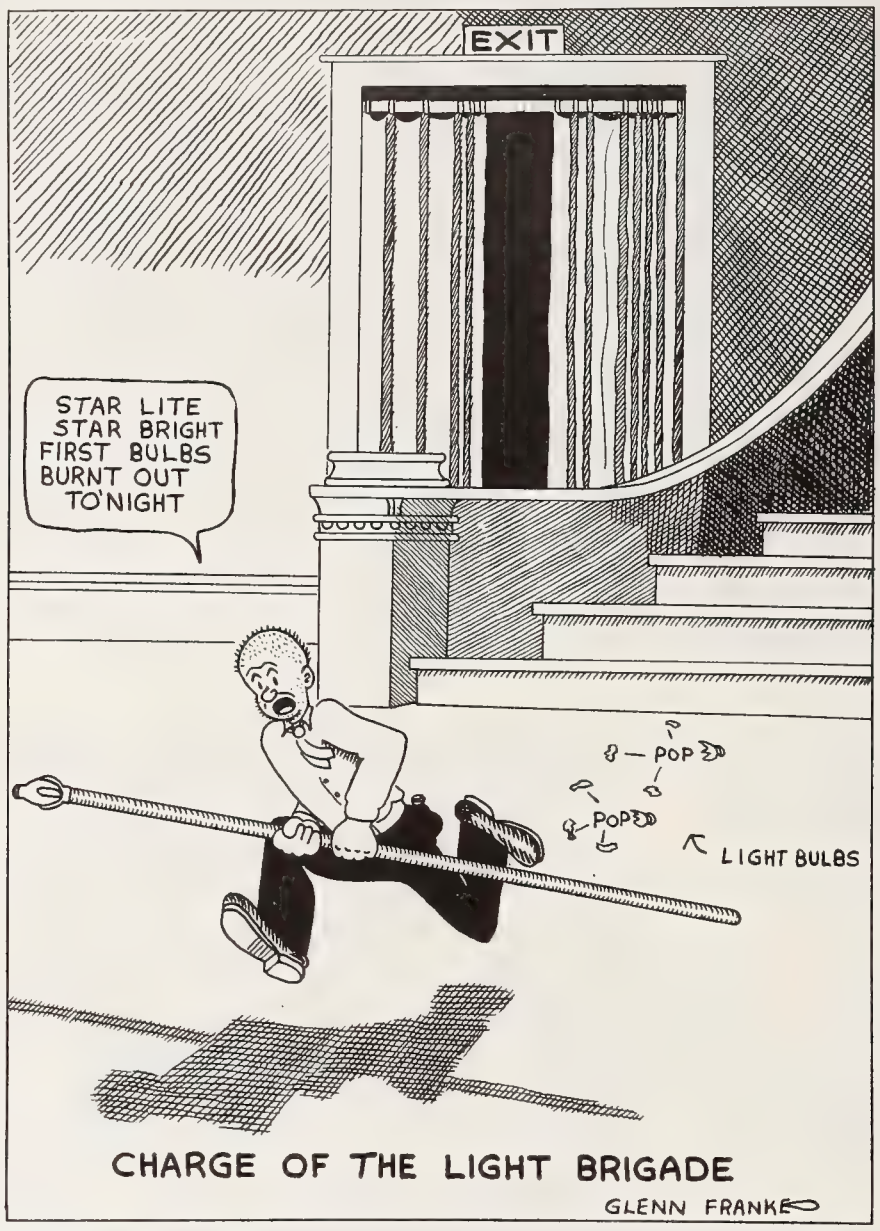


For his reissue of "Sky Devils" at the Capitol Theatre, in Dallas, Tex., Louie Charninsky, on stool, constructed action front. Small plane on landing field atop marquee was electrically operated to perform stunts.



Promoting use of vacant building in heart of Gloversville, N. Y., business district, Lou Hart at Schine's Hipp, appropriated it for use on "Blackout." Whitewashing windows, each was painted with black letters spelling "Smash Hit. Blackout. Hipp Soon."

SHOWMEN'S LOBBY LAFFS



This cartoon from the pen of Glenn Franke, Cheviot, Ohio.

Ruddick Erects Lobby Press Box

Measuring some eight by 10 feet was the pressroom cage constructed for the lobby of the Gillioz Theatre, in Springfield, Missouri, as advance on Round Tabler Joe Ruddick's date on "Philadelphia Story." Banner on both sides proclaimed it to be the "Scenario Department of MGM pictures, working on the final shooting script of 'The Philadelphia Story.'" Six business college girls sat at typewriters, batting out choice bits of dialogue on specially printed letterheads carrying art and playdates. Two other girls in attendance, distributed the letterheads with copy to outgoing patrons.

Second lobby display consisted of latest type Singer sewing machine, electrically operated, with flanking art and credit cards. Revolving cloth belt turned when machine was in operation to reveal selling copy embroidered on the cloth belt. Duplicate display was used in cooperating merchant's window and proved a crowd stopper. Tiein cards were used here too.

Candid Camera Slant Featured

For his street bally, Ruddick engaged four boys, who toured downtown area with candid cameras. After supposedly snapping shoppers with blank cameras, boys reached into mail pouches covered with card reading: "P.S." and handed out social size white envelopes bearing the same inscription. Single fold stuffer carried cartoon of blushing girl with copy : "Your face may have been red when you caught our candid cameraman snapping your picture, but just wait until you see" etc., etc.

"LET'S HEAR FROM YOU"

Kalberer Presents Layette To First Baby of 1941

Interest of the folks in Washington, Ind., was kept alive during the last week of December and the first in January through the offer of "Kal" Kalberer of the Washington Theatre of cash and a layette to the first baby born in 1941. Cooperating merchants came through with full page ad announcing the offer, which was publicized in dailies until January 6 when the first baby appeared on the scene. Following day, stores came through with another full page congratulating the proud parents.

Through tieup with the Washington Herald, which carried the "Lil Abner" strip, Kalberer secured a five column under line beneath their daily cartoon strip a week ahead, in exchange for a one frame trailer strip. In addition a coloring contest for kids was planted in the same paper with two front page and one inside page story. Cash and guest tickets went here too. Local high school art instructor and businessmen acted as judges.

CHANGE TO ALTEC SERVICE
..A CHANGE FOR THE BETTER
ALTEC
SERVICE CORPORATION
250 West 57th Street • New York City

"Kitty Foyle" Dress Featured In Store Window by Walsh

A display of the original "Kitty Foyle" dress in leading department store window, delivery of special Western Union messages to "white collar" girls in business offices and the posting of letters on bulletin boards of local firms were some of the highlights of the campaign put on for that date by William Walsh of the Comerford Theatre, in Wilkes-Barre.

The newspapers used ad and stories, as well as a review of the Moviegoer in the Wilkes Barre *Record*. Another review was read over the air by local radio announcer on evening of opening. Other radio coverage included five-minute daily programs and 25-spot announcements. Outdoor campaign included 24-sheets, bus cards and bumper strips. In addition, Walsh and his assistant Jim McHough planted special displays.

"LET'S HEAR FROM YOU"

"Help to Happiness"

Another member to make good use of Martin Quigley's recent New Year editorial anent the motion picture business, is J. R. MacEarchron at the Paramount, in Jackson, Tenn. In the center of a co-op page with banner line: "Help Yourself to Happiness in Washington Theatres," Mac spotted the editorial together with list of his attractions.

Institutional Lobby Poster Greets Aviation Workers

With hundreds of out-of-state aviation workers swarming into his area, Dave Martin at the Fox Granada, Inglewood, Cal., and his assistant, Bill Erickson, have planted an institutional easel in the outer lobby during the day and the sidewalk at night. Copy overall reads: "Inglewood—Harbor of the Air—Welcome to Fox West Coast's Granada, where courtesy spells the difference." Poster itself carries silhouette of plane in flight, banking for landing at the Municipal Airport. "Harbor of the Air" is the Chamber of Commerce's slogan for the city.

"LET'S HEAR FROM YOU"

"Arizona Day" Designated By Mayor of Fostoria

Starting his advance campaign on "Arizona" engagement three weeks ahead at the Schine State, in Fostoria, Ohio, Manager Bill Burke addressed a letter to Bob Jones, Governor of Arizona, concerning the picture and requesting that he write to the local mayor. This done, His Honor designated opening day as "Arizona Day," which brought full page newspaper feature and art work. To top off his campaign, the 4-H Club held a "Phoebe Titus" pie baking contest, with results auctioned off from the stage, proceeds of which went to the club projects.

Air Shows Stress 'Flight Command'

Inspired by the New England premiere of "Flight Command" at Loew's State in Boston, "Navy Air Night" was observed opening night through the efforts of Fred Greenway, Al Longo and Joe DiPesa with Governor Saltonstall, air officials, and state and city dignitaries in attendance.

A mass flight of a squadron of navy planes flew as low as regulations permitted over the section covering the area of the theatre. Two huge flood lights spotted opposite the theatre were operated by navy men. Transcription of the proceedings were recorded and subsequently aired over WAAB. Broadcast was liberally punctuated with plugs for the picture. Campaign was supervised by division manager Charles E. Kurtzman.

A chance to see the world and join the Navy was offered to patrons of Loew's Valentine in Toledo by Round Tabler Jack Lykes, who arranged for a recruiting station to be set up in his lobby. Stunt brought art and readers in local dailies. In addition, permission was secured by the theatreman for the posting of one sheets on the Navy A boards located at the Federal Building, Post Office and several other locations.

Radio Tieups Featured

As a result of the cooperation of the U. S. Army Air Corps, in Indianapolis, Manager Ward Farrar and MGM exploiteer Hal Marshall, arranged for a young man to be sworn into the Air Corps at a special Kiwanis luncheon. Event was broadcast and covered by newspapers. Here too, an air show was held with payers carrying front page stories to the effect that the city would be blitzed from the air by Navy fliers in a dive bombing exhibition. Stations WIBC, WIRE and WFBM jumped on the bandwagon and told of the expected air attack. Publicist George Avis aided on the campaign.

In Baltimore, Billy Saxton, at Loew's Century sold the Curtis-Wright Airport folks on the idea of designating the Sunday ahead of opening as "Flight Command Day." U. S. Navy cooperated by sending a dive bomber to put on an exhibition. Saxton reports that over 25,000 Baltimorians turned out to watch the show.

Prickett Holds Aviation Week

Folks in Victoria, Texas, were also treated to an air show, since Ken Prickett at the El Rancho arranged for week ahead of opening to be dedicated to the Air Force and known as "Aviation Week." Stickers reading: "Victoria's Aviation Week—We salute the United States Air Forces" were distributed broadcast as were glossy cards with similar copy and toy airplanes attached. Cooperating merchants decorated their stores with cardboard planes appropriately imprinted, while for his lobby display, Prickett secured an old plane from local airport which was lettered with picture copy. Here, too, a recruiting station was set up in lobby and papers were cracked with story to the effect that the theatre cashier would be the first local girl to take up flight training. Contest angle was covered through offer of free flights to those submitting best essays on the air force.

FORTNIGHTER WINNERS

CYRIL AITKEN
Avon, Christchurch, New Zealand

STAN ANDREWS
Capitol, Guelph, Ont., Can.

HAROLD D. BARNES
Capitol, Clinton, Iowa

R. J. BENNELL
Regent, Dunedin, New Zealand

LIGE BRIEN
Belmar, Pittsburgh, Pa.

BILL BURKE
Schine's Rialto, Amsterdam, N. Y.

MARLOWE CONNER
Sheboygan, Sheboygan, Wis.

A. KENT CRAIG
Capitol, St. Catherines, Ont., Can.

J. E. DARBY
Norwalk, Norwalk, Conn.

WALTER DAVIS
Randolph, Randolph, N. Y.

BILL DECKER
Capitol, Steubenville, Ohio

FRANCIS DEERING
Loew's, Houston, Tex.

JOE DI PESA
FRED GREENWAY
AL LONGO
Loew's State, Boston, Mass.

MAURICE DRUKER
Loew's State, Cleveland, Ohio

ALLAN EASSON
Oakwood, Toronto, Ont., Can.

BILL ELDER
Loew's, Harrisburg, Pa.

FRANCIS GILLON
Le Claire, Moline, Ill.

EDGAR GOTH
St. George, Staten Island, N. Y.

LOU HART
Schine's Hipp, Gloversville, N. Y.

BILL ISRAEL
Warners' Fox, Philadelphia, Pa.

GARY JAFFA
Schine's Avon, Watertown, N. Y.

EDWARD MAY
Russell, Maysville, Ky.

FRANK MILEY
Granada, Napanee, Ont., Can.

BILL MORTON
GEORGE FRENCH
RKO Albee, Providence, R. I.

JACK NELSON
Capitol, North Bay, Ont., Can.

PAT NOTARO
Columbia, Sharon, Pa.

BARNES PERDUE
Ritz, Chillicothe, Mo.

CARMON PHILLIPS
Onate, Belen, N. Mex.

LES POLLOCK
Loew's, Rochester, N. Y.

KEN PRICKETT
El Rancho, Victoria, Tex.

FORREST QUINN
Vogue, Indianapolis, Ind.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

JOE RUDDICK
Gillioz, Springfield, Mo.

WILLIAM K. SAXTON
GEORGE AVIS
Loew's Century, Baltimore, Md.

FRANCIS B. SCHLAX
Kenosha, Kenosha, Wis.

JOHN R. SCHULTZ
Liberty, Sharon, Pa.

SID SCOTT
Capitol, Sudbury, Ont., Can.

FRANK SHAFFER
Dixie, Staunton, Va.

ROY T. SHIELD
Royal, Enid, Okla.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

WILFORD N. SKLAR
Roxy, Clearfield, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

STAN STANFILL
Craig, Craig, Colo.

HARRY D. STEARN
Schine's Lake, Rochester, N. Y.

ARNOLD STOLTZ
Avon, Utica, N. Y.

GENE STUTENROTH
Fox, Burlington, N. J.

GEORGE SULLIVAN
Clifton, Huntingdon, Pa.

DAN S. TERRELL
Loew's, Washington, D. C.

HAROLD H. THOMAS
Fulton, Fulton, Ky.

H. S. TWEDT
Lido, Manly, Ia.

Patrons Record in Lobby For "Strike Up the Band"

Against a special display on "Strike Up the Band" which included huge drum with bust cutouts of Rooney and Garland, and four life-size cutouts of the two plus June Preisser and Paul Whitman, Manager A. H. Bachman at the Harding Theatre, in Chicago planted a recording machine which gave forth two-minute dialogue scene between the two juvenile stars. Scripts were typed of this dialogue and couples coming into the theatre were invited to make a similar recording which was immediately played back. Passes were given daily for the recordings most similar to Rooney and Garland. Stunt was pulled ahead of playdates and during run, couples could get their records by attending the show.

The machine and records were promoted by Norman Brown, assistant, who Bachman reports conceived the entire activity and supervised the handling of same in the lobby.

Patriotic Organization Aids Rosenthal on "Liberty" Date

Through tieup effected with the "I Am an American" organization, sponsored by the local Chamber of Commerce, Morris Rosenthal for his date on "Land of Liberty" at the Majestic in Bridgeport was enabled to place posters in every factory in the city. Chamber mailed out letter to prominent members and arranged a special screening for the organization committee and factory executives. In addition it was arranged for Rosenthal to speak before factory heads at a special luncheon of manufacturers and the Chamber.

In addition picture was approved by Superintendent of Schools which brought posted announcements on all bulletin boards, each teacher instructed to urge attendance. Station WIIC gave numerous flash announcements, and newspaper coverage included feature news stories with art and signed reviews day after opening.

EXPLOITATION BRIEFS FROM A-FIELD

Much was made locally over the small Bantam car autographed by movie stars which paraded streets of Toledo as part of Jack Lykes' campaign on "Bitter Sweet" at Loew's Valentine. Covering schools, football games, etc., car created much excitement, both papers running stories and art on the stunt. Window and counter displays were landed in leading music stores, tying in records with numbers from the picture. Drugstores featured "Bitter Sweet" sundaes and arrangements were made with candy distributor for counter displays and confection giveaway.

▽

Arranged by Frank Murphy at Loew's, State, Syracuse, was a "Bitter Sweet" compliment contest run in the *Herald-Journal.* Guest tickets went to those submitting best examples of pats on the back that turned out to be digs in the ribs. Florist tieup brought distribution of sprigs of "Bitter Sweet" attached to imprint cards carrying picture copy, playdates, etc.

▽

In addition to his regular "Knute Knockne" ad on a jumbo herald, distributed for that date at the Arrow Theatre, Broken Bow, Okla., Manager Jewel Callahan included a ballot box at bottom for folks to vote for an all-time local football team. For "Dreaming Out Loud," Callahan conducted an old radio contest, offering a prize to the owner of the oldest set in town. All machines were on display at theatre with appropriate credits.

▽

For date on "City for Conquest," Gene Curtis at the Paramount, in Syracuse, put on a half-hour program of recorded music over WOLF. Tickets went to those correctly identifying the "Cities for Conquest" musically presented during the program, such as "Manhattan Serenade," for New York, Chicago, San Francisco, etc. Walking street bally was used, gymnasiums and sports clubs covered because of boxing angle in the picture and paper ran a contest in form of book quiz, with contestants properly matching authors and titles for passes.

▽

A cowboy and horse in full western regalia covered the city streets of Lebanon, Pa., as part of the promotion by Ed Simonis and Jack Weber of the Colonial Theatre for "Melody Ranch." Since Gene Autry is such a favorite with the people in the country surrounding the town the pair placed three-sheets and window cards in conspicuous locations and also passed out 2,000 heralds on the busy shopping days in town.

▽

Inquiring reporter gag for guest tickets was used by Frank Miller for "Bitter Sweet" at the Metropolitan, in Morgantown, West Va. In addition a whispering campaign was started week ahead, with cashiers informing all comers at the boxoffice that "B. S. starts Friday for four days." Message was repeated by doorman as he took tickets. Through tieup with high school art department, a drawing contest was planted for prizes, all entries on display in lobby with appropriate credits.

DINERMAN LANDS "FOYLE" SECTION

As a special send off for the serial on "Kitty Foyle" planted in the Post by "Dinny" Dinerman, the RKO division ad head, promoted the daily to inaugurate the story with a special section containing the first eight chapters of the serialization.

Over 100,000 *extra copies were run off, according to "Dinny" to insure the widest distribution and highest interest in advance of the date.*

A "Flytalk" contest, asking readers to translate aviation slang into everyday language, created much comment among Cleveland Press readers as part of the "Flight Command" campaign put over by Joe Longo, Loew's publicist.

▽

For "Tin Pan Alley," Manager George Nevin of the Capitol Theatre, Danville, Pa., and his assistant, Charles Collins, had eight boys parading the streets of Danville, pounding on tin pan and other kitchen implements and carrying banners plugging the picture and date. In addition they had local paper sponsor "Song Guessing" contest for four days prior to opening.

▽

Manager Fred Hermann of the Irving Theatre, Wilkes-Barre, Pa., and his assistant, Jim Riley, employ a novel radio idea to plug their three-day-a-week vaudeville policy and pictures. A script is written, including a gag or two, on the theme of reminding the listeners of the particular stage attraction or picture coming.

▽

A city ordinance against distribution of circulars and heralds didn't stop James Tuffy, manager of the Keystone Theatre in Towanda, Pa. For "Northwest Mounted Police" he placed 4,000 heralds in local stores along with midget window cards with the heralds getting a wide distribution.

▽

Thomas Pawley, manager of the Sayre Theatre in Sayre, Pa., has a unique tie-up with the telephone exchange at nearby Nichols, N. Y., whereby his attractions are announced over a hook-up of 500 phones every week at no expense to the theatre.

▽

With the cooperation of the local Board of Education, Ed Fitzpatrick, Loew's, Waterbury, Conn., made up and distributed to schools loose-leaf sheets on the top half of each of which were printed regular students' classroom schedules. The bottom half carried copy plugging his current attraction.

▽

Bob Kennedy at the Symphony, in Chicago, planted a small world globe on the table in his lobby with card: "It might be possible to conquer the world, but you can never conquer a man's ambition. See Cagney-Sheridan in 'City for Conquest.'"

Street bally that proved effective for Milton Wainstein at the Strand, in Holyoke, Mass., for "Moon Over Burma" consisted of a large compo board crescent carrying copy reading: "Take the advice of the man in the moon, see," etc., etc. As crowds would gather to read theatre message, bally distributed circulars plugging the attraction.

▽

Readers of the Cleveland *News* were asked to select their favorite "Gone With the Wind" scenes in a four-day contest planted by Joe Longo, Loew's Cleveland publicist, for the film's anniversary showing there.

▽

Two modern anti-aircraft searchlights were used as opening night ballyhoo as part of the "Flight Command" campaign put over by Frank Murphy, Loew's, Syracuse. He also arranged a boys' parade in a tie-up with the Aviation Club.

▽

A ballyhoo man attired in flying togs was sent through Harrisburg streets as part of the "Flight Command" campaign arranged by Bill Elder, Loew's.

▽

Securing permission from the Civil Aeronautics Authority, Maynard Nelson, World, Kearney, Neb., arranged for a plane to fly over that and eight surrounding towns, releasing thousands of small imprinted envelopes containing candy and a plug for "Flight Command."

▽

An identity contest, asking patrons of local stores to recognize masked faces of stars from photos, was part of the "Go West" campaign put over by Len Worley, Madison, Peoria, Ill.

▽

An "all-laugh" week was inaugurated by Joe Longo, Loew's Cleveland publicist, as part of his "Go West" campaign. He had three men, dressed up as the Marx Brothers walk along crowded shopping streets and hand out bags of nuts. Also dwelling on the "nut" angle, Longo offered guest tickets for the nearest correct count on a large bowl of nuts displayed in a store window.

▽

Tying up with local chapter of the Daughters of the American Revolution, who arrange patriotic programs for school groups, Fred C. Doughty at the Lyric, in Winchester, Ind., sold them on the idea of sponsoring "Howards of Virginia." D.A.R. members sold regular priced admission tickets, part of proceeds being donated by the theatremen to that organization. Doughty reports approximately 1,500 students attending the show in his 476-seat house.

▽

"Help Yourself" was Bill Elder's slogan during his run of "Thief of Bagdad" at the Loew's Theatre, in Harrisburg, since he planted a safe containing five dollars in front of theatre and offered that amount to anyone who could crack the safe. Stunt brought stories and art work in local dailies, in addition to much excitement. For "Flight Command," advice to lovelorn columnist offered guest tickets to readers submitting best 100-word letters on the ideal goal they had set for themselves.

VARIOUS INSTITUTIONAL ADS

It's An Old Custom

Everyone is imbued with the Spirit that is Christmas, a mellow happiness that comes every Season at this time . . . and with it comes a succession of Hit Shows as our contribution toward a Joyous Holiday Month—we urge you not to miss them!

May we not emphasize again that we always strive to please?

Of course, we appreciate the fact that the expression is trite and, maybe, a trifle shopworn. The fact remains, however, that no other phrase could more adequately express the constant aim of both ownership and management of this theatre.

We realize that the public's taste is varied: what pleases one bores another. That is one of the problems that always confronts those seeking to entertain the public. We do believe, however, that at the CAPITOL the public is seeing day after day the very cream of the nation's pictures.

Those of us in close touch with the situation know that discriminating care is taken in the selection of pictures and that local patrons always get to see all the best pictures produced throughout the year. We likewise know that sincere thought is given to the public's tastes and that in preparing the program there is need to remember that the picture that pleases the entire family is the picture that gives us the greatest pleasure.

It is a matter of gratification, too, that patrons of the CAPITOL have the knowledge that they see these best pictures weeks ahead of much of the nation. Those given to making comparisons know that week after week the CAPITOL showings are timed exactly with the premier showings in the great metropolitan centres. That ought to mean much to the public. It certainly does to us.

For any constructive criticism we are always appreciative. It is part of the theatre's policy, in fact, we welcome it.

GEORGE BITTINGER, Manager



At left and above are the three and four column ads, 125 and 135 lines respectively run at Christmas time by Manager George Bittinger at the Capitol Theatre, in Bloomsburg, Pa. Copy stressed fact that week after week the best pictures are played.

THE TENTH ANNIVERSARY OF YOUR

Liberty

• THE PAST 10 YEARS •

During the past ten years we have had only one thought in mind—Your entertainment, and that which goes with it to make it perfect entertainment. Every little detail has been considered—your comfort, your service, your programs, and their presentation, And we feel that we have been successful by reason that you have shown your acceptance by your continued patronage.

• THE NEXT 10 YEARS •

Hollywood will continue to produce stupendous, colossal productions, and we will continue to show them. It is true that we cannot tell Hollywood how to make their pictures, but we can and will find new and better methods to present the fine pictures Hollywood produces: We will adhere to our belief that the theatre is your means of escape, a place where your dreams come true, a place to give you ideas, to lift you from the ordinary humdrum of life, and to entertain you. We will so conduct this theatre that your every wish will be fulfilled, to make the theatre your center of entertainment, and above all, to be useful to the community.

WHEN YOU THINK OF ENTERTAINMENT THINK OF YOUR

LIBERTY

For the tenth anniversary of the Liberty Theatre, in Mullan, Idaho, Round Tabler Bob Hutchins on two column, 122 lines, recaptures the past decade and promises his patrons as fine film fare in next ten years.

Flash! Larcom Theatre Manager Writes

LETTER TO SANTA CLAUS!

Larcom Theatre
Beverly, Mass.
December, 1940.

Dear Santa:

Did any poor struggling theatre manager ever ask you for a Christmas present for his several thousand patrons? Well, I'm doing it now and I hope you won't let me down.

They've been pretty faithful customers all year 'round ... in summer and in winter, in good weather and in bad. They've seen a lot of swell shows, and between you and me Santa, they've seen some lemons.

Well, I'd like to show all those people that we appreciate their good will, I'd like to give them a show this Christmas that would be so gosh darn good that they'd be happy about it for weeks to come — a movie so packed full of fun and entertainment that it would make their Christmas just two times merrier for having seen it.

What can you do for me?

Anxiously,

Pearce Parkhurst

PEARCE PARKHURST, Manager.



Santa's On The Spot! What will he do for Pearce? See Monday's Beverly Times for the next installment of this Super-Colossal Christmas Classic!

Ingeniously, Round Tabler Pearce Parkhurst at the Larcom Theatre, in Beverly, Mass., carried on an animated correspondence with Santa Claus directly ahead of his Christmas show. In the two column 63 line ad above, run two weeks ahead, the enterprising theatreman implored Kris Kringle to send him a holiday show that would long be remembered by his faithful customers. One column 87 line ad at right shows Santa's teaser reply, which was followed next day with regular announcement ad.

Flash! Larcom Theatre Manager's Prayer Is Answered! Santa Crashes Through WITH THE GOODS!

(Second installment of the great super-colossal Christmas Classic)

North Pole,
December 23, 1940

Dear Mr. Parkhurst:

I get a lot of screwy requests in my Christmas mail, but yours is just about tops. You want a movie for your Christmas show that will lay 'em in the aisles do you? Well, Pearce, you've got it! Talk about four star pictures! This one rates four stars with a couple of comets thrown in! In two words—its terrific!

But did I have a time getting it! I wore out three sets of false whiskers and four reindeer; and when the home office gets a look at the long distance telephone bill I charged to you, you'd better take it on the lam.

I covered every square inch of Hollywood from Mae West's mansion to Robert Taylor's harem. I interviewed everybody from Clark Gable to Mickey Mouse. And every one of them told me the same thing: "Santa, if you really want THE show hit of the year, there's just one place to get it. Rush over to the Warner Bros. Studios and have a talk with the Warner Bros. people. They've got something for you that's more than super-colossal. It's called ——.

But there I go telling you the name of the picture before I should. Watch for the Larcom Theatre ad in tomorrow's Beverly Times and I will give you the name of the picture, etc.

Is it any wonder my hair is white after getting this super-colossal program for you?"

Yours truly,
S. CLAUS, Inc.



Christmas Gifts a Specialty, Reindeers furnished for Sleigh rides or meat.

WHAT IS SANTA'S CHRISTMAS GIFT FOR THE LARCOM THEATRE MANAGER?

Tomorrow's Larcom Theatre ad in the Beverly Times will tell the tale! Don't miss it! It's an epic!

FOLKS! We wish to call your attention to a fact we have frequently noticed. Often times pictures which are not extensively advertised prove to be exceptionally entertaining and we wish we had been able to tell you in advance. The next time you want to spend a pleasant evening, we suggest you come, even though the picture isn't one you would particularly choose upon the basis of advance notices. Take our word for it . Just try it once.

RANDOLPH THEATRE

Phone 2-934 Randolph, N Y.

Program from January 30th to February 5th
Thursday - Friday - Saturday



Lum and Abner in Dreaming Out Loud, with FRANCES LANGFORD

Charles Starrett - Louise Currie
"THE PINTO KID"

SUNDAY - MONDAY	TUESDAY - WEDNESDAY
Kay Kyser and Orchestra Peter Lorre "YOU'LL FIND OUT" — and — World News Added Short Subjects	Helen Parrish Dennis O'Keefe "Nobody's Sweetheart Now" — and — Anna Neagle Anton Walbrook "Queen of Destiny"

COMING	MATINEE
Lucille Ball Richard Carlson "TOO MANY GIRLS" Alice Faye Betty Grable Jack Oakie John Payne "TIN PAN ALLEY"	SATURDAY - SUNDAY 2:30 Continuous EVENINGS 6:30 Continuous

Walt Davis at the Randolph, in Randolph, N. Y., carried copy at top of his two column 75 line ad calling attention to fact that pictures not heavily advertised may still be good film fare. Davis also invited folks to spend pleasant evening.

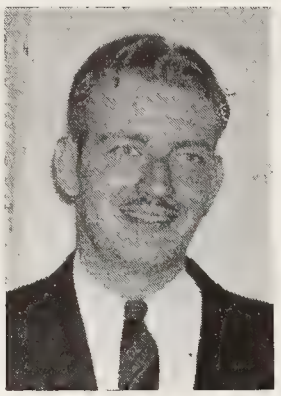
MEET UP WITH SOME NEW MEMBERS



WALLY BAKER
(above)
Empress Theatre
Stockport, England

LEONARD V. CASEY
(below)
Crescent Theatre
W. Collingswood, N.J.





TED IRWIN
(above)
Star Theatre
Lyons, Kans.

MAX MINK
(below)
RKO Regent
New York City





KERMIT PRINCE
(above)
McKinley Theatre
Canton, Ohio

JAMES SKELLY
Ohio Theatre
(below)
Canton, Ohio





W. F. BORNS
Capitol Theatre
Whiting, Ind.

HERMAN CLAYMON
Minonk Theatre
Minonk, Ill.





GEORGE KEENAN
Grand Theatre
Ellsworth, Maine

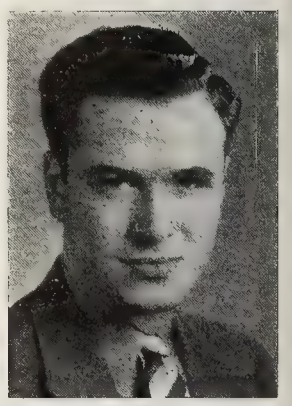
CHAS. NUMEROFSKY
Surf Theatre
Brooklyn, N. Y.





FRED RODLEY
State Theatre
Petaluma, Cal.

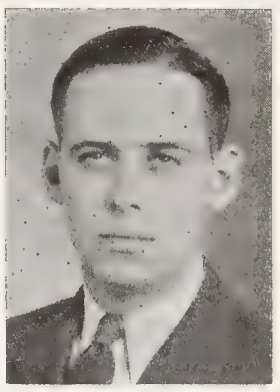
STANLEY STERN
Cameo Theatre
Miami, Florida

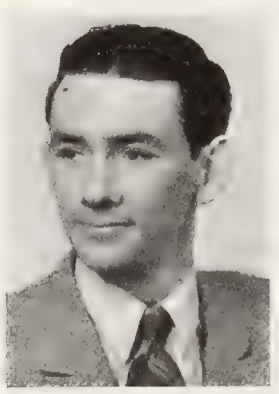




W. A. BOWERS
Warrior Theatre
Warrior, Ala.

A. E. CROWDER, JR.
Hoo-Hoo Theatre
Gurdon, Ark.

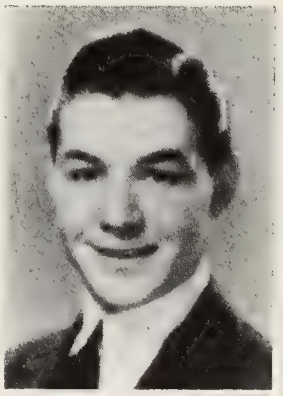




MURRAY KEILLOR
Strand Theatre
Trail, B. C.

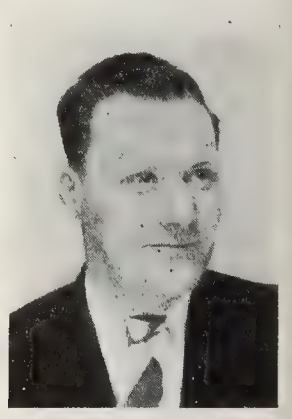
DICK PHILLIPS
Granada Theatre
Norfolk, Neb.





STEVE RODNOCK, JR.
Lehigh Theatre
Oakmont, Pa.

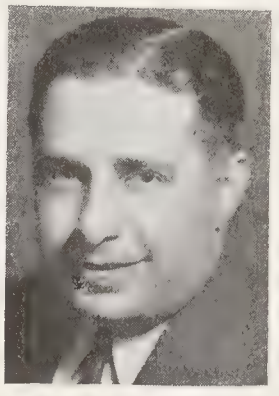
WHIT THORNTON
Imperial Theatre
Tarrant, Ala.





LOU BROWN
Loew's Poli
New Haven, Conn.

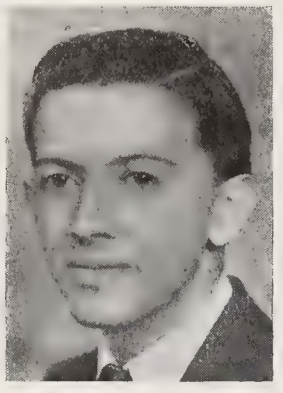
PHIL DE PETRO
Jamaica Theatre
Jamaica Plain, Mass.

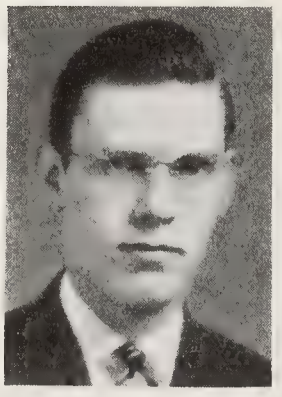




CHARLES KING
Paramount Theatre
Jackson, Tenn.

ANSELMO PRECIADO
Rex Theatre
Madera, Cal.





BURDETTE SCHWENN
Capitol Theatre
Madison, Wis.

CECIL WARD
Stone Theatre
Bassett, Va.



THE RELEASE CHART

INDEX

ACROSS the Sierras....Col
Adam Had Four Sons....Col
Affectionately Yours....*WB*
Air Devils....Mono
Along the Rio Grande....RKO
Always a Bride....FN
Among Human Wolves....Foreign
And Now Good-Bye....*Col*
Andy Hardy's Private Secretary....MGM
Angels Over Broadway....Col
Ape, The....Mono
Argentine Nights....Univ
Arise My Love....Para
Arizona....Col
Arizona Gang Busters....Producers
Arkansas Judge....Rep

BACK in the Saddle Again....*Rep*
Back Street....Univ
Bad Man, The....MGM
Bank Dick, The....Univ
Barnyard Follies....Rep
Before I Hang....Col
Behind the News....Rep
Beyond the Sacramento....Col
Billy the Kid....*MGM*
Billy the Kid in Texas....Producers
Billy the Kid's Gun Justice....Producers
Billy the Kid's Range War....Producers
Billy the Kid Trails West....Producers
Bitter Sweet....MGM
Blackout....UA
Blonde Inspiration....MGM
Blondie Goes Latin....Col
Blondie Plays Cupid....Col
Blood and Sand....20th-Fox
Blossoms In the Dust....*MGM*
Border Legion, The....Rep
Border Vigilantes....Para
Boss of Bullion City....Univ
Bowery Boy....Rep
Bride Came C. O. D.....*WB*
Bride Wore Crutches....20th-Fox
Brigham Young—Frontiersman....20th-Fox
Broadway Limited....*UA*
Buck Privates....Univ
Bury Me Not on the Lone Prairie....Univ

CALLING All Husbands....WB
Case of the Black Parrot....WB
Caught in the Act....Producers
Caught in the Draft....Para
Cavalcade of Faith....St. Rts
Chad Hanna....20th-Fox
Chamber of Horrors....Mono
Charlie Chan at the Wax Museum....20th-Fox
Charter Pilot....20th-Fox
Cheers for Miss Bishop....*UA*
Cherokee Strip....Para
Christmas In July....Para
Citadel of Crime....*Rep*
Citizen Kane....RKO
City for Conquest....WB
Colorado....Rep
Come Live with Me....MGM
Comrade X....MGM
Convoy....RKO
Cowboy and the Blonde....20th-Fox

DANCING on a Dime....Para
Dangerous Game, A....*Univ*
Dark Streets of Cairo....Univ
Dead Man's Shoes....Mono
Dead Men Tell....20th-Fox
Devil and Miss Jones, The....RKO
Devil Bat....Producers
Devil Commands, The....Col
Devil's Pipeline....Univ
Diamond Frontier....Univ
Dispatch from Reuter's, A....WB
Dr. Jekyll and Mr. Hyde....*MGM*
Dr. Kildare Goes Home....MGM
Dr. Kildare's Crisis....MGM
Doomed Caravan....Para
Double Date....Univ
Down Argentine Way....20th-Fox
Drums of the Desert....Mono
Duley....MGM

EAST of the River....FN
Ellery Queen—Master Detective....Col
Ellery Queen's Penthouse Mystery....Col
Elsa Maxwell's Public Deb. No. 1....20th-Fox
Escape....MGM
Escape to Glory....Col

FACE at the Window....Foreign
Face Behind the Mask, The....Col
Fantasia....*Disney*
Fargo Kid, The....RKO
Father's Sons....WB
Father Is a Prince....FN
Fight for Life....*Col*
Five Little Peppers in Trouble....Col
Flame of New Orleans, The....Univ
Flight Command....MGM
Flight From Destiny....WB
Footlight Fever....RKO
Footsteps in the Dark....WB
For Beauty's Sake....20th-Fox
Four Mothers....WB
Free and Easy....*MGM*
Friendly Neighbors....Rep
Frontier Vengeance....Rep
Fugitive, The....Univ
Fugitive from a Prison Camp....Col

GALLANT Sons....MGM
Gay Caballero, The....20th-Fox
Girl, A Guy and a Gob, A....RKO
Girl from Havana....Rep
Girl in the News....20th-Fox
Girl Must Live....20th-Fox
Girl's Best Friend Is Wall Street, A....*Col*
Girls Under 21....Col
Give Us Wings....Univ
Glamour for Sale....Col
Golden Hoofs....20th-Fox
Gone With the Wind....MGM
Go West....MGM
Great Dictator, The....*UA*
Great American Broadcast....20th-Fox
Great Lie, The....*WB*
Great Mr. Nobody, The....WB
Great Plane Robbery....Col
Great Train Robbery, The....*Rep*
Great Profile, The....20th-Fox
Great Swindle, The....Col

HANG Out the Moon....*RKO*
Hard Boiled Canary....Para
Hatred....Foreign
Haunted Honeymoon....MGM
Here Comes Happiness....*WB*
Here Comes The Navy....WB
Here Is Ireland....Foreign
Her First Beau....*Col*
Her First Romance....Mono
Heritage....Foreign
High Sierra....WB
Hired Wife....Univ
Hit Parade of 1941, The....Rep
Hold That Woman....Producers
Honeymoon for Three....WB
Howards of Virginia, The....Col
Hudson's Bay....20th-Fox
Hullabaloo....MGM

I'M Nobody's Sweetheart Now....Univ
I'm Still Alive....RKO
In Old Colorado....Para
Inspector Hornleigh Goes To It....20th-Fox
Invisible Woman....Univ
I Want a Divorce....Para
I Wanted Wings....Para

JENNIE....20th-Fox

KEEPING Company....MGM
Kid's Last Ride, The....Mono
Kiss of Fire, The....Foreign
Kiss the Boys Goodbye....Para
Kisses for Breakfast....*WB*
Kitty Foyle....RKO
Knockout....*WB*
Knute Rockne—All American....WB

LADDIE....RKO
Lady Eve, The....Para
Lady from Cheyenne....Univ
Lady with Red Hair, The....WB
Land of Liberty....MGM
Las Vegas Nights....Para
Law and Order....Univ
Leather Pushers....Univ
Let's Make Music....RKO
Letter, The....FN
Life With Henry....Para
Li'l Abner....RKO
Lilac Domino....Foreign
Little Bit of Heaven, A....Univ
Little Men....RKO
Little Nellie Kelly....MGM
Living Corpse, The....Foreign
Living Dead....St. Rts
Lone Rider Crosses the Rio....Prod
Lone Rider Rides On....Prod
Lone Star Raiders....Rep
Lone Wolf Keeps a Date, The....Col
Lone Wolf Takes a Chance....Col
Long Voyage Home....UA
Love Crazy....*MGM*
Love Thy Neighbor....Para
Lucky Devils....Univ

MAD Doctor, The....Para
Maisie Was a Lady....MGM
Major Barbara....*UA*
Mala Yerba....Foreign
Man Made Monster....Univ
Man of the Hour, The....Foreign
Man Who Lost Himself, The....Univ
Margie....Univ
Mark of Zorro, The....20th-Fox
Mayerling to Sarajevo....Foreign
Meet Boston Blackie....Col
Meet John Doe....*WB*
Meet the Chump....Univ
Meet the Missus....Rep
Meet the Wildcat....Univ
Melody and Moonlight....Rep
Melody for Three....RKO
Melody Ranch....Rep
Men of Action....*Para*
Men of the Timberlands....Univ
Men of Boys Town....*MGM*
Men Against the Sky....RKO
Merry Wives, The....Foreign
Mexican Spitfire Out West....RKO
Michael Shayne, Private Detective....20th-Fox
Misbehaving Husbands....Producers
Miss Wheelwright Discovers America....*WB*
Mr. and Mrs. Smith....RKO
Model Wife....Univ
Monster and the Girl, The....Para
Moon Over Burma....Para
Mozart....Foreign
Mr. District Attorney....*Rep*
Mr. Dynamite....Univ
Mummy's Hand, The....Univ
Murder Among Friends....20th-Fox
Murder at the Baskervilles....Foreign
Murder Over New York....20th-Fox
Mutiny in the Artic....Univ

NEUTRAL Port....*Foregin*
New Wine....*UA*
Nice Girl....Univ
Night at Earl Carroll's....Para
Night Train....20th-Fox
Nobody's Children....Col
No, No, Nanette....RKO
North from the Lone Star....Col
North West Mounted Police....Para
No Time for Comedy....FN

OH Charlie....Univ
Old Bill and Son....*Foreign*
Ole Swimmin' Hole....Mono
One Night in Lisbon....Para
One Night in the Tropics....Univ
Open Road....Foreign
Outlaw, The....20th-Fox
Outlaws of the Panhandle....Col
Outlaws of the Rio Grande....Prod

PASTOR Hall....UA
Penalty, The....MGM
Penny Serenade....Col
Pepe Le Moko....*Foreign*
Petticoat Politics....Rep
Phantom of Chinatown....Mono
Phantom Cowboy, The....Rep
Phantom Submarine....Col
Philadelphia Story....MGM
Pinto Kid, The....Col
Pirates on Horseback....Para
Playgirl....RKO
Pony Post....Univ
Pot O' Gold....*UA*
Power Dive....*Para*
Prairie Pioneers....Rep
Prarie Schooner....Col
Pride of the Bowery....Mono

QUARTERBACK, The....Para
Quiet Wedding....*Para*

RAGE in Heaven....*MGM*
Ragtime Cowboy Joe....Univ
Ramparts We Watch....RKO
Rangers of Fortune....Para
Reaching for the Sun....Para
Reluctant Dragon....*RKO*
Remedy for Riches....RKO
Repent at Leisure....RKO
Rhythm On the River....Para
Ride Kelly Ride....20th-Fox
Ride On Vaquero....20th-Fox
Ride, Tenderfoot, Ride....Rep
Riders of Black Mountain....Producers
Ridin' on a Rainbow....Rep
Ridin' The Cherokee Trail....Mono
Road Show....UA
Road to Zanzibar....Para
Robbers of the Range....RKO
Robin Hood of the Pecos....Rep
Rolling Home to Texas....Mono
Romance of the Rio Grande....20th-Fox
Round Up, The....Para

SAILORS THREE....*Foreign*
Saint in Palm Springs....RKO
Sandy Gets Her Man....Univ
San Francisco Docks....Univ
Santa Fe Trail....FN
Scattergood Baines....RKO
Schubert's Serenade....Foreign
Scotland Yard....20th-Fox
Sea Wolf, The....*WB*
Second Chorus....Para
Secret Evidence....Producers
Senate Page Boys....*Col*
Sergeant York....*WB*
Seven Sinners....Univ
Shadows on the Stairs....WB
She Couldn't Say, No....FN
Shepherd of the Hills....Para
Shining Victory....WB
Show Business....*Col*
Shot in the Dark, The....*WB*
Sign of the Wolf....Mono
Singapore Woman....*WB*
Sis Hopkins....*Rep*
Six Lessons from Madame Lazenga....Univ
Skylark....*Para*
Sky Murder....MGM
Sleepers West....20th-Fox
Slightly Tempted....Univ
So Ends Our Night....*UA*
Son of Monte Cristo....UA
South of Suez....WB
So You Won't Talk....Col
Spellbound....*Foreign*
Spring Parade....Univ
Stars Look Down, The....*MGM*
Strange Alibi....*WB*
Strawberry Blonde....WB
Street of Memories....20th-Fox
Strike Up the Band....MGM
Sunny....*RKO*

TAKE Me Back to Oklahoma....Mono
Tall, Dark and Handsome....20th-Fox

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions not set for release are printed in italics.

Texas Rangers Ride Again.....Para
Texas Terrors .....Rep
That Gang of Mine.....Mono
That Hamilton Woman!.....*UA*
That Night in Rio.....RKO
That Uncertain Feeling.....*UA*
They Dare Not Love.....*Col*
They Met in Argentina.....RKO
They Met on Skis.....Foreign
They Knew What They Wanted.....RKO
Thief of Bagdad.....UA
Third Finger, Left Hand.....MGM
Thirty Days Hath September.....*WB*
This Thing Called Love.....Col
Three Men from Texas.....Para
Thundering Frontier .....Col
Time in the Sun.....St. Rts
Tin Pan Alley.....20th-Fox
Tobacco Road 20th-Fox
Tom, Dick and Harry.....RKO
Too Many Blondes.....Univ
Too Many Girls.....RKO
Topper Returns .....*UA*
Torso Murder Mystery.....Foreign
Trail Blazers .....Rep
Trailing Double Trouble.....Mono
Trail of the Silver Spurs.....Mono
Trail of the Vigilantes.....Univ
Trial of Mary Dugan.....MGM
Triple Justice .....RKO
Tugboat Annie Sails Again.....FN
Two Women .....Foreign

UNDER Age .....*Col*
Under Texas Skies.....Rep
Up in the Air.....Mono
Unfinished Business .....*Univ*

VERY Young Lady, A.....20th-Fox
Victory .....Para
Villain Still Pursued Her.....RKO
Virginia .....Para

WAGONS Roll at Night.....*WB*
Wagon Train .....RKO
Westerner, The .....UA
Western Union 20th-Fox
West of Abilene .....Col
West of Pinto Basin.....Mono
Where Did You Get That Girl?.....Univ
Whirlpool .....Foreign
Who Is Guilty?.....Mono
Who Killed Aunt Maggie?.....Rep
Wildcat of Tucson .....Col
Wild Man of Borneo.....MGM
Woman's Face, The.....*MGM*
World in Flames .....Para
Wyoming .....MGM
Wyoming Wildcat .....Rep

YESTERDAY'S Heroes 20th-Fox
You'll Find Out.....RKO
Young Bill Hickok .....Rep
You're the One.....Para
You're Out of Luck.....Mono
Youth Will Be Served.....20th-Fox
You Will Remember .....*Foreign*

ZIEGFELD Girl, The.....MGM

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.

Numbers following titles are production numbers.

Asterisk (*) after release date designates 1939-40 product, all others are 1940-41.

Coming Attractions not set for release are printed in italics.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, page 58.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41	58	
(See Product Digest, page 25)				
Adam Had Four Sons	Warner Baxter-Ingrid Bergman-Fay Wray	Feb. 18,'41		
(See Product Digest, page 38)				
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Angels Over Broadway (G) 1009.	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40*	80. Oct.	12,'40
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125. Nov.	23,'40
Before I Hang (G) 1024	Boris Karloff-Evelyn Keyes	Sept. 17,'40*	63. Oct.	12,'40
Beyond the Sacramento 2210	Bill Elliott-Evelyn Keyes	Nov. 14,'40	58	
(See Product Digest, page 3)				
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms	Feb. 27,'41	69	
(See Product Digest, page 46)				
Blondie Plays Cupid (G) 2016.	P. Singleton-A. Lake-L. Simms	Oct. 31,'40	68. Nov.	2,'40
Devil Commands, The	Boris Karloff - Amanda Duff - Richard Fiske-Ann Revere	Feb. 3,'41		
Ellery Queen—Master Detective (G) 2024	Ralph Bellamy-Marg't Lindsey	Nov. 30,'40	69. Nov.	30,'40
Ellery Queen's Penthouse Mystery	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41		
Escape to Glory (G) 2012	Pat O'Brien-Constance Bennett	Nov. 28,'40	74. Nov.	23,'40
Face Behind the Mask, The (A) 2029	Peter Lorre-Evelyn Keyser	Jan. 16,'41	69. Feb.	15,'41
Fight for Life (A)	*Myron McCormick*	*Not Set*	69. Mar.	16,'40
Five Little Peppers in Trouble 1022	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40*	65	
Fugitive from a Prison Camp (G) 2032	Jack Holt-Marian Marsh	Sept. 5,'40	59. Aug.	10,'40
Glamour for Sale (A) 1040	Roger Pryor-Anita Louise	Sept. 30,'40*	57. Nov.	9,'40
Girl's Best Friend Is Wall Street, A	*Joan Bennett-Franchot Tone*	*Not Set*		
Girls Under 21 (G) 2038	Paul Kelly-Rochelle Hudson	Oct. 24,'40	64. Nov.	16,'40
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53. Nov.	23,'40
Great Swindle, The	Jack Holt-Marjorie Reynolds	Apr. 17,'41		
Her First Beau	*Jane Withers-Jackie Cooper-Edith Fellows*	*Not Set*		
Howards of Virginia, The (G) 1001	Cary Grant-Martha Scott	Sept. 19,'40*	117. Aug.	31,'40
Lone Wolf Keeps a Date, The (G) 2021	Warren William-Francis Robinson	Nov. 23,'40	67. Nov.	16,'40
Lone Wolf Takes a Chance	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41		
Meet Boston Blackie	Chester Morris-Rochelle Hudson	Feb. 20,'41		
(See Product Digest, page 54)				
North from the Lone Star 2213.	Bill Elliott	Mar. 31,'41		
Nobody's Children 2030	Edith Fellows-Lois Wilson	Oct. 17,'40	65	
Outlaws of the Panhandle 2205.	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	
(See Product Digest, page 55)				
Penny Serenade	Irene Dunne-Cary Grant	Mar. 13,'41		
(See Product Digest, page 29)				
Phantom Submarine, The 2033.	Anita Louise-Bruce Bennett	Dec. 20,'40	70	
(See Product Digest, page 23)				
Pinto Kid, The 2204	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
(See Product Digest, page 31)				
Prairie Schooners (G) 2209	Bill Elliott-Evelyn Young	Sept. 30,'40	58. Nov.	16,'40
Senate Page Boys	*H. Marshall-Virginia Bruce*	*Not Set*		
Show Business	*Rudy Vallee - Ann Miller - Glen Gray*	*Not Set*		
So You Won't Talk (G) 2018.	Joe E. Brown-Frances Robinson	Oct. 3,'40	69. Sept.	28,'40
They Dare Not Love	*George Brent-Martha Scott-Paul Lukas-Richard Lyon*	*Not Set*		
This Thing Called Love (A) 2005	Rosalind Russell-Melvyn Douglas	Jan. 2,'41	98. Dec.	28,'40
Thundering Frontier, The (G) 2203	Chas. Starrett - Iris Meredith	Dec. 5,'40	57. Sept.	21,'40
Under Age	*Nan Grey-Alan Baxter-Mary Anderson*	*Not Set*		
West of Abilene (G) 2202	Chas. Starrett-Marjorie Cooley-	Oct. 21,'40	57. July	20,'40
Wildcat of Tucson 2211	Bill Elliott-Evelyn Young	Dec. 31,'40	59	
(See Product Digest, page 22)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary 126	M. Rooney-L. Stone-I. Hunter	Feb. 21,'41		
(See Product Digest, page 55)				
Bad Man, The 124	Wallace Beery - Lionel Barry-more - Laraine Day	Mar. 14,'41		
(See Product Digest, page 47)				
Billy the Kid	*Robt. Taylor-Brian Donlevy-Ian Hunter-M. O'Sullivan*	*Not Set*		
Bitter Sweet (G) 110 (Color)	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40	94. Nov.	16,'40
Blonde Inspiration 123	John Shelton - Virginia Grey - Albert Dekker-L. Nolan	Feb. 7,'41	72	
(See Product Digest, page 45)				
Blossoms In the Dust (Color)	*Greer Garson-W. Pidgeon-Marsha Hunt*	*Not Set*		
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 13,'40	89. Dec.	7,'40
Come Live With Me (A) 122	James Stewart-Hedy Lamarr	Jan. 31,'41	85. Jan.	25,'41
Dr. Jekyll and Mr. Hyde	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Not Set*		
Dr. Kildare's Crisis 115 (G)	Lionel Barrymore-Lew Ayres	Nov. 29,'40	75. Nov.	30,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40	80. Aug.	31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter	Oct. 4,'40	73. Oct.	5,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40	104. Nov.	2,'40
Flight Command (G) 117	Robert Taylor-Ruth Hussey	Jan. 3,'41	113. Dec.	21,'40
Free and Easy 127	Ruth Hussey-Robert Cummings	Feb. 28,'41		
Gallant Sons (G) 111	Jackie Cooper-Gene Reynolds	Nov. 15,'40	70. Nov.	16,'40
Go West (G) 114	Marx Bros.	Dec. 6,'40	82. Dec.	14,'40
Gone With the Wind (A) (Color)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Haviland	Jan. 17,'41	228. Dec.	16,'39
Haunted Honeymoon (A) 104	Robert Montgomery - Constance Cummings	Sept. 20,'40	83. Aug.	3,'40
(Reviewed under title, "Busman's Holiday")				
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40	77 Oct.	26,'40
Keeping Company (G) 116	John Shelton-Ann Rutherford	Dec. 27,'40	80. Jan.	4,'41
Land of Liberty (G) 120	Historical	Jan. 24,'41	98. June	17,'39
Little Nelly Kelly (G) 112	Judy Garland-George Murphy	Nov. 22,'40	100. Nov.	16,'40
Love Crazy	*William Powell-Myrna Loy-Fay Bainter*	*Not Set*		
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres-Maureen O'Sullivan	Jan. 10,'41	79. Jan.	11,'41
Men of Boys Town	*S. Tracy-M. Rooney-B. Watson*	*Not Set*		
(See Product Digest, page 37)				
Penalty, The	L. Barrymore-Edw. Arnold	Mar. 28,'41		
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112. Nov.	30,'40
Rage in Heaven	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41		
(See Product Digest, page 55)				
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40	71. Sept.	21,'40
Stars Look Down, The (A)	*Margaret Lockwood-Michael Redgrave-Emlyn Williams*	*Not Set*	103. Jan.	27,'40
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser	Sept. 27,'40	121. Sept.	21,'40
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40	96. Oct.	12,'40
Trial of Mary Dugan (A) 125	Laraine Day-Robert Young	Feb. 14,'41	90. Feb.	15,'41
Wild Man of Borneo 121	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41		
(See Product Digest, page 39)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman's Face, The	*Joan Crawford - Melvyn Douglas-Conrad Veidt*	*Not Set*		
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40	89.	Sept. 14,'40
Ziegfeld Girl, The	J. Stewart - J. Garland - H. Lamarr-T. Martin	Mar. 21,'41		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Devils	Leo Gorcey-Bobby Jordan	Mar. 10,'41		
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept. 30,'40	62.	Oct. 19,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Dec. 20,'40		
Dead Man's Shoes	Leslie Banks-Wilfrid Lawson	Jan. 15,'41		
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40	64.	Oct. 12,'40
Her First Romance (G)	Edith Fellows-Wilbur Evans	Dec. 25,'40	77.	Dec. 28,'40
Kid's Last Ride, The	Ray Corrigan-John King	Feb. 10,'41		
Ole Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40	78.	Oct. 26,'40
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov. 11,'40	62.	Nov. 23,'40
Pride of the Bowery (G)	Leo Gorcey-Bobby Jordan	Dec. 15,'40	63.	Jan. 18,'41
Ridin' the Cherokee Trail	Tex Ritter	Feb. 25,'41		
Rolling Home to Texas (G)	Tex Ritter	Dec. 30,'40	62.	Feb. 1,'41
Sign of the Wolf	Grace Bradley-Michael Whalen	Mar. 15,'41		
Take Me Back to Oklahoma (G)	Tex Ritter-Terry Walker	Nov. 11,'40	64.	Nov. 30,'40
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40	62.	Oct. 5,'40
Trail of the Silver Spurs (G)	John King-Ray Corrigan	Jan. 4,'41	58.	Jan. 25,'41
Trailing Double Trouble (G)	John King-Ray Corrigan	Oct. 1,'40	58.	Oct. 19,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40*	61.	Sept. 14,'40
Who Is Guilty? (A) (Reviewed under the title, "I Killed the Count")	Ben Lyon	Sept. 2,'40*	89.	Sept. 2,'39
West of Pinto Basin (G)	Ray Corrigan-John King	Nov. 25,'40	56.	Dec. 7,'40
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41	62.	Jan. 11,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov. 8,'40	113.	Oct. 19,'40
Border Vigilantes	William Boyd-Russel Hayden-Andy Clyde	Apr. 4,'41		
Caught in the Draft	Bob Hope - Dorothy Lamour - Lynne Overman	May 30,'41		
Cherokee Strip (G) 4005	Richard Dix-Florence Rice	Oct. 11,'40	86.	Oct. 5,'40
Christmas In July (G) 4007	Dick Powell-Ellen Drew	Oct. 25,'40	72.	Sept. 21,'40
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov. 1,'40	75.	Oct. 12,'40
Doomed Caravan (G) 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41	61.	Jan. 11,'41
Hard Boiled Canary (See Product Digest, page 46)	A. Jones-S. Foster-M. Lindsay	Mar. 7,'41		
In Old Colorado 4052 (See Product Digest, page 47)	W. Boyd-R. Hayden-A. Clyde	Feb. 28,'41		
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40	92.	Sept. 7,'40
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Apr. 25,'41		
Kiss the Boys Goodbye	Mary Martin-Don Ameche	July 18,'41		
Lady Eve, The (See Product Digest, page 53)	Barbara Stanwyck-Henry Fonda-Chas. Colburn-Eugene Pallette	Mar. 21,'41		
Las Vegas Nights	Phil Regan-Bert Wheeler-Tommy Dorsey	Mar. 28,'41		
Life with Henry (G) 4016	Jackie Cooper-Leila Ernest	Jan. 24,'41	74.	Jan. 18,'41
Love Thy Neighbor (G) 4013	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40	82.	Dec. 21,'40
Mad Doctor, The (A)	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41	90.	Feb. 8,'41
Men of Action	*Wm. Boyd-Russell Hayden*	*Not Set*		
Monster and the Girl, The (G)	Ellen Drew-Red Cameron	May 16,'41	63.	Feb. 15,'41
Moon Over Burma (G) 4006	Dorothy Lamour-Robert Preston	Oct. 18,'40	75.	Oct. 19,'40
Night at Earl Carroll's, A (G) 4011	Ken Murray-Rose Hobart	Dec. 6,'40	63.	Nov. 16,'40
North West Mounted Police (G) 3940 (Color)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40*	125.	Oct. 26,'40
One Night in Lisbon	Madeleine Carroll-Fred MacMurray-Dame May Whitty	June 13,'41		
Quiet Wedding (A)	*Margaret Lockwood - Derek Farr*	*Not Set*	80	*Feb. 15,'41*
Pirates on Horseback	Wm. Boyd-Russell Hayden	June 6,'41		
Power Dive	*Richard Arlen-Jean Parker-Billy Lee*	*Not Set*		
Quarterback, The (G) 4004	Wayne Morris-Virginia Dale	Oct. 4,'40	69.	Oct. 5,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40	80.	Sept. 14,'40
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker	May 9,'41		
Road to Zanzibar, The	B. Crosby-B. Hope-D. Lamour	Apr. 11,'41		
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin	Sept. 6,'40	94.	Aug. 24,'40
Round Up, The	R. Dix-P. Morison-P. Foster	Apr. 18,'41		
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard	Jan. 3,'41	83.	Dec. 7,'40
Shepherd of the Hills (Color)	John Wayne-Betty Field-Harry Carey-Beulah Bondi	Aug. 15,'41		
Skylark	*Claudette Colbert-Ray Milland-Brian Aherne*	*Not Set*		
Texas Rangers Ride Again (G) 4012	J. Howard-E. Drew-M. Robson	Dec. 13,'40	67.	Nov. 2,'40
Three Men from Texas (G) 4050	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40	76.	Sept. 14,'40
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80.	Dec. 21,'40
Virginia (A) 4019 (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110.	Jan. 18,'41
World in Flames (G) 4010	Documentary	Nov. 15,'40	60.	Oct. 19,'40
You're the One (G)	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb. 7,'41	81.	Feb. 8,'41

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters 153	Tim McCoy	Sept. 16,'40	60	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40	63	
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40	60	
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41		
Billy the Kid Trails West 161	Bob Steele	Mar. 22,'41		
Caught in the Act 107	Henry Armetta	Jan. 17,'41	62	
Devil Bat 105	Bela Lugosi	Dec. 13,'40	68	
Lone Rider Crosses the Rio 164	George Houston	Feb. 28,'41		
Lone Rider Rides On, The 163	George Houston	Jan. 10,'41	64	
MisBehaving Husbands (G) 104	Ralph Byrd-Luana Walters	Dec. 20,'40	65.	Dec. 21,'40
Outlaws of the Rio Grande 155	Tim McCoy	Mar. 7,'41		
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 5,'40	59	
Secret Evidence (G) 106	M. Reynolds-C. Quigley	Jan. 31,'41	65.	Feb. 8,'41

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Judge (G) 010	Weaver Brothers and Elviry	Jan. 28,'41	72.	Jan. 25,'41
Back in the Saddle Again	*Gene Autry-Smiley Burnette*	*Not Set*		
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40	67.	Nov. 23,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57.	Nov. 30,'40
Behind the News (G) 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	75.	Dec. 14,'40
Bowery Boy (G) 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40	70.	Jan. 4,'41
Citadel of Crime	*John Wayne - Frances Dee - Edward Ellis*	*Not Set*		
Colorado (G) 051	Roy Rogers-"Gabby" Hayes	Sept. 15,'40	57.	Sept. 7,'40
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov. 7,'40	67.	Nov. 16,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40	57.	Oct. 12,'40
Great Train Robbery, The	*Bob Steele-Claire Carleton*	*Not Set*		
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40	69.	Sept. 14,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford	Oct. 15,'40	88.	Oct. 19,'40
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57.	Dec. 21,'40
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40	68.	Nov. 23,'40
Melody and Moonlight (G) 005	Johnny Downs-Vera Vague	Oct. 11,'40	73.	Oct. 5,'40
Melody Ranch (G) 041	Gene Autry-Jimmy Durante	Nov. 15,'40	84.	Nov. 23,'40
Mr. District Attorney	*Peter Lorre-Florence Rice-Dennis O'Keefe*	*Not Set*		
Petticoat Politics (G) 020	Roscoe Karns-Ruth Donnelly-Spencer Charters	Jan. 31,'41	67.	Feb. 15,'41
Phantom Cowboy, The 075	Don Barry-Virginia Carrol	Feb. 14,'41	56.	Feb. 15,'41
Prairie Pioneers 065 (See Product Digest, page 47)	Bob Livingston-Bob Steele	Feb. 16,'41		
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40	65.	Aug. 24,'40
Ridin' on a Rainbow (G) 044	Gene Autry - Smiley Burnette-Mary Lee-Carol Adams	Jan. 24,'41	79.	Feb. 1,'41
Robin Hood of the Pecos (G) 054	Roy Rogers-Geo. "Gabby" Hayes -Sally Payne	Jan. 14,'41	59.	Jan. 18,'41
Sis Hopkins	*Judy Canova-Bob Crosby-Chas. Butterworth*	*Not Set*		
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov. 22,'40	57.	Nov. 23,'40
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40	58.	Nov. 2,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40	57.	Sept. 21,'40
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40	70.	Nov. 2,'40
Wyoming Wildcat (G) 074	Don "Red" Barry-Julie Duncan	Jan. 6,'41	56.	Jan. 11,'41
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40	59.	Oct. 5,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	66.	Jan. 25,'41
Citizen Kane 118	Orson Wells-Dorothy Comingore	Feb. 28,'41		
Convoy (A) 161	Clive Brook-John Clements-Judy-Campbell-Edward Chapman	Jan. 3,'41	90.	June 29,'40
Devil and Miss Jones, The 122	Jean Arthur-Charles Coburn-Edward McNamara	Mar. 14,'41		
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford	Sept. 13,'40	81.	Sept. 14,'40
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63.	Nov. 2,'40
Footlight Fever 119	Alan Mowbray-Donald McBride-Carol Hughes	Mar. 21,'41		
Girl, a Guy and a Gob, A 120 (See Product Digest, page 21)	George Murphy-Lucille Ball	Feb. 14,'41		
Hang Out the Moon	*Rosemary Lane-D. O'Keefe*	*Not Set*		
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40	72.	Sept. 21,'40
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	105.	Dec. 21,'40
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40	70.	Sept. 21,'40
Let's Make Music (G) 115	Bob Crosby-Jean Rogers-Elizabeth Risdon-Joseph Buloff	Jan. 17,'41	85.	Dec. 14,'40

THE RELEASE CHART

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blood and Sand (Color)	Tyrone Power-Linda Darnell... John Carradine-L. Cregar	May	30,'41	
Bride Wore Crutches, The 112. (See Product Digest, page 30)	Lynne Roberts-Ted North	July	4,'41	
Brigham Young—Frontiersman (G) 107	Tyrone Power-Linda Darnell	Sept.	27,'40	113. Aug. 31,'40
Chad Hanna (A) 123. (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec.	27,'40	88. Dec. 14,'40
Charlie Chan at the Wax Museum (G) 110.	Sidney Toler-Jean Valerie	Sept.	6,'40	63. Aug. 3,'40
Charter Pilot 118.	Lynn Bari-Lloyd Nolan	Dec.	6,'40	70. Nov. 30,'40
Cowboy and the Blonde, The...	George Montgomery-Mary Beth Hughes	May	23,'41	
Dead Men Tell 136.	Sidney Toler-Sen Yung-Jean Rogers	Mar.	28,'41	
Down Argentine Way (G) 113.. (Color)	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct.	11,'40	88. Oct. 5,'40
Elsa Maxwell's Public Deb No. 1 (G) 105.	Brenda Joyce-Ralph Bellamy	Sept.	13,'40	80. Aug. 31,'40
For Beauty's Sake.	Ted North-Marjorie Weaver	June	27,'41	
Gay Caballero, The (G) 108.	Cesar Romero - Sheila Ryan	Oct.	4,'40	57. Sept. 28,'40
Girl in the News (A) 127.	Marg't Lockwood-Barry Barnes	Jan.	31,'41	78. Oct. 12,'40
Girl Must Live, A (A).	Lilli Palmer-Margaret Lockwood	Apr.	25,'41	92. May 13,'39
Golden Hoofs 130. (See Product Digest, page 31)	Jane Withers-Charles Rogers	Feb.	14,'41	67.
Great American Broadcast.	Alice Faye - Jack Oakie - John Payne-Cesar Romero	May	2,'41	
Great Profile, The (G) 111.	John Barrymore-Johne Payne	Oct.	25,'40	71. Aug. 24,'40
Hudson's Bay (G) 115.	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Jan.	3,'41	94. Dec. 28,'40
Inspector Hornleigh Goes To It 139	Gordon Harker-Alastair Sim-Phyllis Calvert	Apr.	25,'41	
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec.	20,'40	78. Dec. 7,'40
Mark of Zorro, The (G) 117..	Tyrone Power-Linda Darnell	Nov.	8,'40	93. Nov. 9,'40
Michael Shayne, Private Detective (G) 124.	Lloyd Nolan-Marjorie Weaver	Jan.	10,'41	77. Dec. 28,'40
Night Train (A) 114. (Reviewed under title, "Gestapo")	Marg't Lockwood-Rex Harrison	Oct.	18,'40	93. June 8,'40
Murder Among Friends 132. (See Product Digest, page 46)	John Hubbard-Marjorie Weaver	Feb.	28,'41	
Murder Over New York (G) 121	Sidney Toler-Marjorie Weaver	Dec.	13,'40	65. Dec. 7,'40
Outlaw, The 135	Walter Huston-Thomas Mitchell-Jane Russell-Jack Buetel	Mar.	21,'41	
Ride Kelly Ride (G) 129.	Marvin Stephens-Rita Quigley-Eugene Pallette	Feb.	7,'41	59. Feb. 15,'41
Ride On Vaquero 138.	Cesar Romero-Mary B. Hughes	Apr.	18,'41	
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan.	17,'41	73. Jan. 4,'41
Scotland Yard 131. (See Product Digest, page 47)	Nancy Kelly - John Loder - Edmund Gwenn	Apr.	4,'41	
Sleepers West 134. (See Product Digest, page 54)	Lloyd Nolan-Lynn Bari-Mary Beth Hughes-Ben Carter	Mar.	14,'41	
Street of Memories (G) 102.	Lynne Roberts-Guy Kibbee	Nov.	15,'40	70. June 29,'40
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan.	24,'41	78. Jan. 25,'41
That Night in Rio 137. (Color) (See "The Road to Rio," Product Digest, page 45)	Alice Faye-Don Ameche-Carmen Miranda	Apr.	11,'41	
Tin Pan Alley (G) 120.	Alice Faye-Betty Grable-Jack Oakie-John Payne	Nov.	29,'40	92. Nov. 23,'40
Tobacco Road 133.	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar.	7,'41	
Very Young Lady, A.	Jane Withers - Nancy Kelly - June Carlson	June	6,'41	
Western Union (G) 126. (Color)	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Feb.	21,'41	95. Feb. 8,'41
Yesterday's Heroes (G) 116.	Robert Sterling-Jean Rogers	Sept.	20,'40	65. Sept. 21,'40
Youth Will Be Served (G) 119.	J. Withers-J. Darwell-R. Conway	Nov.	22,'40	66. Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackout (G) (Reviewed under title, "Contraband")	Valerie Hobson-Conrad Veidt	Nov.	29,'40	80. Apr. 13,'40
Broadway Limited	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe-Patsy Kelly*	*Not Set*		
Cheers for Miss Bishop (G)	*Martha Scott-Wm. Gargan*	*Not Set*		*95. Jan.* 18,'41
Great Dictator, The (G)	*Charles Chaplin - Paulette Goddard-Jack Oakie*	*Not Set*		*126. Oct.* 19,'40
Kit Carson (G)	Jon Hall-Lynn Bari	Aug.	30,'40	97. Aug. 31,'40
Long Voyage Home (A)	J. Wayne-T. Michell-I. Hunter	Nov.	22,'40	105. Oct. 12,'40
Major Barbara	*Wendy Hiller-Robt. Morley*	*Not Set*		
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Not Set*		
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson	Sept.	13,'40	92. Aug. 3,'40
Pot O'Gold	*James Stewart-Paulette Goddard - Horace Heidt - Dick Hogan*	*Not Set*		
Roadshow (G)	Adolphe Menjou-John Hubbard-Carole Landis	Jan.	24,'41	85. Feb. 15,'41
So Ends Our Night (G)	Fredric March-Marg't Sullivan-Glenn Ford-Frances Dee	Feb.	14,'41	120. Jan. 25,'41
Son of Monte Cristo (G)	Louis Hayward - Joan Bennett - George Sanders	Jan.	10,'41	102. Dec. 7,'40
That Hamilton Woman! (See "Lady Hamilton," Product Digest, page 31)	*Vivien Leigh-L. Olivier*	*Not Set*		
That Uncertain Feeling (See Product Digest, page 46)	*M. Oberon-Melvyn Douglas-Burgess Meredith*	*Not Set*		
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec.	25,'40	109. Oct. 19,'40
Topper Returns (See Product Digest, page 54)	*Joan Blondell-Roland Young-Carole Landis-'Rochester'-Billie Burke-Patsy Kelly*	*Not Set*		*120. Jan.* 25,'41
Westerner, The (G)	Gary Cooper-Walter Brennan	Sept.	20,'40	99. Sept. 21,'40

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013.	Ritz Bros. - Andrews Sisters -	Sept.	6,'40	74. Sept. 7,'40
Bank Dick, The (G) 5010.	W. C. Fields-Una Merkel	Nov.	29,'40	73. Dec. 7,'40
Back Street (A)	M. Sullavan-C. Boyer-R. Carlson	Feb.	7,'41	89. Feb. 8,'41
Boss of Bullion City 5064.	Johnny Mack Brown	Jan.	10,'41	
Buck Privates (G) 5011.	Andrews Sisters - Abbott & Costello-Jane Frazee	Jan.	31,'41	84. Feb. 1,'41
Bury Me Not on the Lone Prairie 5065	Johnny Mack Brown - Fuzzy Knight	Feb.	14,'41	
Dangerous Game, A (See Product Digest, page 39)	*Richard Arlen-Andy Devine*	*Not Set*		
Dark Street of Cairo (G) 5040.	Sigrid Gurie-Ralph Byrd	Feb.	28,'41	59. Dec. 7,'40
Devil's Pipeline 5052.	Richard Arlen-Andy Devine	Nov.	1,'40	65. Nov. 16,'40
Diamond Frontier (G) 5019.	V. McLaglen-J. Loder-A. Nagel	Oct.	4,'40	71. Oct. 12,'40
Double Date	Edmund Lowe-Una Merkel	Mar.	21,'41	
Flame of New Orleans, The... (See Product Digest, page 53)	Marlene Dietrich-Roland Young-Bruce Cabot	Apr.	11,'41	
Fugitive, The (A) 5046. (pre-release 6-28-40) (Reviewed under the title, "On the Night of the Fire")	Ralph Richardson - Diana Wynward	Sept.	20,'40	76. Jan. 6,'40
Give Us Wings (G) 5025.	"Dead End Kids"-W. Ford	Dec.	20,'40	62. Nov. 16,'40
Hired Wife (G) 5006.	R. Russel-B. Aherne-V. Bruce	Sept.	13,'40	96. Sept. 7,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	63.	Aug. 10,'40
Invisible Woman, The (A) 5018.	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 27,'40	70.	Jan. 4,'41
Lady from Cheyenne	Loretta Young-Robert Preston-Gladys George	Mar. 28,'41		
Law and Order (G) 5062	Johnny Mack Brown	Oct. 18,'40	57.	Nov. 30,'40
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40	64.	Sept. 7,'40
Little Bit of Heaven, A (G) 5017	Gloria Jean-Robt. Stack	Oct. 11,'40	86.	Oct. 19,'40
Lucky Devils 5053	Richard Arlen-Andy Devine	Jan. 3,'41		
(See Product Digest, page 30)				
Man Made Monster	Lionel Atwill-Lon Chaney, Jr.-Frank Albertson	Apr. 4,'41		
Man Who Lost Himself, The	Brian Aherne-Kay Francis-Henry Stephenson	Apr. 25,'41		
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40	59.	Sept. 21,'40
Meet the Chump (G)	Hugh Herbert-Anna Nagel	Feb. 14,'41	60.	Feb. 15,'41
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40	65.	Nov. 2,'40
Men of the Timberlands	Richard Arlen-Andy Devine	June 6,'41		
Model Wife	Joan Blondell - Dick Powell - Charles Ruggles	Mar. 14,'41		
Mr. Dynamite	Lloyd Nolan - Irene Hervey - J. Carrol Naish	Mar. 7,'41		
Mummy's Hand, The (G) 5020.	Dick Foran-Peggy Moran	Sept. 20,'40	67.	Aug. 31,'40
Mutiny in the Arctic	Richard Arlen-Andy Devine	Apr. 4,'41		
Next Time We Love (G) 5048. (Re-issue)	Margaret Sullavan-Jas. Stewart	Nov. 22,'40	85.	Feb. 8,'36
Nice Girl?	Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan-Rbt. Benchley-Helen Broderick	Feb. 21,'41		
(See Product Digest, page 29)				
Oh, Charlie	Abbott & Costello	May 30,'41		
One Night in the Tropics (G) 5015	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40	82.	Nov. 9,'40
Pony Post (G) 5063	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40	59.	Dec. 21,'40
Ragtime Cowboy Joe (G) 5061.	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40	58.	Oct. 5,'40
San Francisco Docks (G) 5027.	Burgess Meredith-Irene Hervey	Jan. 10,41	66.	Dec. 7,'40
Sandy Gets Her Man (G) 5021.	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40	66.	Nov. 16,'40
Seven Sinners (A) 5007	Marlene Dietrich-John Wayne	Oct. 25,'40	86.	Nov. 2,'40
Six Lessons from Madame X.. Lazonga (G) 5022	Lupe Velez-Leon Errol	Jan. 17,'41	62.	Jan. 18,'41
Slightly Tempted G) 5024	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	60.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept. 27,'40	89.	Sept. 28,'40
Too Many Blondes	Rudy Vallee	May 23,'41		
Trail of the Vigilantes (G) 5008	Franchot Tone-B. Crawford	Dec. 13.'40	75.	Dec. 14,'40
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Not Set*		
Where Did You Get That Girl? (G) 5030	H. Parrish-C. Lang-L. Errol	Jan. 3,'41	67.	Dec. 21,'40
Four Mothers [WB] (G) 503	Lane Sisters-Gale Page-Jeffrey Lynn-Claude Rains	Jan. 4,'41	86.	Dec. 21,'40
Great Lie, The	*Bette Davis-George Brent-Hattie McDanels-M. Astor*	*Not Set*		
(See Product Digest, page 54)				
Great Mr. Nobody, The [WB].	Eddie Albert-Joan Leslie-Alan Hale-John Litel	Feb. 15,'41		
(See "Stuff of Heroes," Product Digest, page 39)				
Here Comes Happiness [WB]	Mildred Coles-Edward Norris	Mar. 15,'41		
(See Product Digest, page 39)				
Here Comes the Navy [WB] (G) 525 (re-issue)	James Cagney - Pat O'Brien	Dec. 21,'40	86.	Nov. 30,'40
High Sierra [FN] (G) 556	Humphrey Bogart-Ida Lupino	Jan. 25,'41	100.	Jan. 25,'41
Honeymoon for Three [WB] (A) 510	G. Brent-A. Sheridan-J. Wyman	Jan. 18,'41	75.	Jan. 25,'41
Kisses for Breakfast [WB]	*Dennis Morgan-Jane Wyatt-Shirley Ross*	*Not Set*		
Knockout [FN]	Arthur Kennedy-Olympe Bradna	Mar. 29,'41		
(See Product Digest, page 55)				
Knute Rockne—All American [WB] (G) 502	Pat O'Brien-Gale Page	Oct. 5,'40	98.	Oct. 12,'40
Lady with Red Hair [WB] (G) 512	M. Hopkins-R. Ainsley-C. Rains	Nov. 30,'40	80.	Nov. 16,'40
Letter, The [FN] (A) 552	Bette Davis-Herbert Marshall	Nov. 23,'40	97.	Nov. 16,'40
Meet John Doe	*G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington*	*Not Set*		
Miss Wheelwright Discovers America	*Jeffrey Lynn-Priscilla Lane-Ronald Reagan*	*Not Set*		
No Time for Comedy [FN] (A) 554	James Stewart-Rosalind Russell	Sept. 14,'40	93.	Sept. 7,'40
Santa Fe Trail [FN] (G) 551	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale	Dec. 28,'40	110.	Dec. 21,'40
See Wolf, The [WB]	*Edw. G. Robinson-John Garfield-Ida Lupino*	Mar. 22,'41		
Sergeant York	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*		
Shadows on the Stairs [FN]	Frieda Inescort-Paul Cavanagh	Mar. 1,'41		
She Couldn't Say No [FN] (G) 571	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40	64.	Dec. 28,'40
Shot in the Dark, The	*Ricardo Cortez-Wm. Lundigan-Maris Wrixon*	*Not Set*	*Not Set*	
Shining Victory	*Geraldine Fitzgerald-James Stephenson-Donald Crisp*	*Not Set*		
Singapore Woman	*Brenda Marshall-D. Bruce-Bruce Lester*	*Not Set*		
South of Suez [WB] (G) 513	Geo. Brent-Brenda Marshall	Nov. 16,'40	87.	Dec. 21,'40
Strange Alibi	*Arthur Kennedy-Joan Perry-Minor Watson*	*Not Set*		
Strawberry Blonde (G) [FN]	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41	97.	Feb. 15,'41
Thirty Days Hath September	*Eddie Albert-Joan Leslie-Alan Hale*	*Not Set*		
Tugboat Annie Sails Again [FN] (G) 561	Marjorie Rambeau-Alan Hale	Oct. 26,'40	75.	Oct. 26,'40
Wagons Roll at Night, The	*H. Bogert-S. Sidney-E. Albert*	*Not Set*		
(See Product Digest, page 29)				

WALT DISNEY PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	135.	Nov. 16,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours	*Merle Oberon-Dennis Morgan-Rita Hayworth*	*Not Set*		
Always a Bride [FN] (G) 570.	Rosemary Lane-George Reeves	Nov. 2,'40	58.	Nov. 30,'40
Bride Came C.O.D.	*Bette Davis-James Cagney-Stuart Erwin*	*Not Set*		
Calling All Husbands [WB] (G) 519	Ernest Truex-Luelle Fairbanks	Sept. 7,'40	64.	Sept. 21,'40
Case of the Black Parrot [FN]. (G) 572	Wm. Lundigan-Maris Wrixon	Jan. 11,'41	59.	Jan. 18,'41
City for Conquest [WB] (G) 506	James Cagney-Ann Sheridan	Sept. 21,'40	106.	Sept. 14,'40
Dispatch from Reuter's, A [WB] (G) 511	Edw. G. Robinson-Edna Best	Oct. 19,'40	90.	Sept. 28,'40
East of the River [FN] (G) 562	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 9,'40	73.	Nov. 2,'40
Father is a Prince [FN] 569.	Grant Mitchell-Nana Bryant	Oct. 12,'40	56	
Father's Son [WB] 520	John Litel-Frieda Inescort	Feb. 1,'41		
(See Product Digest, page 46)				
Flight from Destiny [WB] (A)	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald	Feb. 8,'41	74.	Dec. 28,'40
Footsteps in the Dark [WB].	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41		
(See Product Digest, page 45)				

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Among Human Wolves G).	Basil Radford	Film Alliance	Dec. 1,'40	59.	Nov. 30,'40
Cavalcade of Faith (G)	Documentary	Jeffrey	Jan. 17,'41	65.	Jan. 11,'41
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct. 23,'40	65.	Oct. 19,'40
Hatred (A)	Harry Baur	World	Jan. 25,'41	70.	Feb. 8,'41
Here Is Ireland (G)	Travelogue	Irish-American	Oct. 3,'40	80.	Oct. 12,'40
Heritage (G)	Juanita Montenegro	French Films	Nov. 4,'40	75.	Nov. 16,'40
Kiss of Fire, The (A)	Viviane Romance	Hakim Brothers	Nov. 19,'40	83.	Nov. 30,'40
Lilac Domino, The (G)	Michael Bartlett	Select	Dec. 6,'40	65.	Dec. 14,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept. 21,'40	82.	Sept. 28,'40
Living Dead, The (A)	Paul Wegener	Hoffberg	Dec. 16,'40	85.	Dec. 21,'40
Mala Yerba (A)	Lupita Gallardo	G. Soria	Sept. 21,'40	109.	Oct. 5,'40
Man of the Hour, The (A)	Maurice Chevalier	Trio Films	Nov. 20,'40	95.	Nov. 30,'40
Mayerling to Sarajevo (A)	John Lodge	Leo	Oct. 30,'40	90.	Nov. 9,'40
Merry Wives, The* (A)	Zdenek Stepanek	Lloyd	Nov. 11,'40	85.	Nov. 23,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct. 3,'40	75.	Oct. 19,'40
Murder at the Baskervilles (G)	Arthur Wontner	Astor	Jan. 15,'41	68.	July 17,'37
(Reviewed under title, "Silver Blaze.")					
Neutral Port (G)	*Will Fyffe*	*Gainsborough*	*Not Set*	92	*Jan.* 25,'41
Old Bill and Son	*Moreland Graham*	*General Film*	*Not Set*		*Dec.* 14,'40
Open Road, The (A)	Victor Francen	Mintz	Oct. 4,'40	85.	Oct. 19,'40
Pepe Le Moko (A)	*Jean Gabin*	*Mayer-Burstyn.*	*Not Set*	100.	*Mar.* 20,'37
Sailors Three (G)	*Tommy Trinder*	*Assoc. British*	*Not Set*	87	*Oct.* 26,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90.	Sept. 7,'40
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82	*Feb.* 1,'41
They Met on Skis (G)	Wissia Dina	C. L. Import	Dec. 21,'40	75.	Jan. 11,'41
Time in the Sun (A)	Documentary	World	Sept. 30,'40	59.	Oct. 5,'40
Torso Murder Mystery (A).	Bruce Cabot	Ziehm	Oct. 23,'40		Dec. 30,'39
(Reviewed under the title, "Traitor Spy.")					
Two Women (A)	Pierre Blanchar	Paragon	Nov. 1,'40	100.	Nov. 9,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct. 7,'40	79.	Oct. 19,'40
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*		*Feb.* 1,'41

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COMPLETE BOOTH EQUIPMENT, SIMPLEX, Strong, Weber heads, screen, rectifiers. Everything like new. Bargain cash. BOX 828, Sioux Falls, S. D.

NEW GENERAL EQUIPMENT

LUMILINE CASHIERS SIGNS $2.95; CARBON waste cans, $1.19; nodraft speaking tubes, $5.75; Jensen tweeters, $14.95; ventilating blowers, $24.60; Super Service Jr. vacuum cleaners, $89.50; time payments, too. S. O. S. CINEMA SUPPLY CORP., New York City.

BUY DIRECT FROM FACTORY, SAVE MIDDLEman's profit. Blowers, air washers, variable speed pulleys, air deflectors. CONDITIONAIRE, 145 Walton St., Atlanta, Ga.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP. Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP. Rockefeller Center, New York.

JUST PUBLISHED! 1941 EDITION OF FAME. Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

HELP WANTED

SALESMEN WANTED. MEN CAPABLE OF introducing and selling a new service to exhibitors in the Atlanta, Chicago, Kansas City, Denver and Detroit film exchange territories. Commission earnings of present sales staff average between $50 and $75 weekly. Automobile essential. Write giving full particulars. BOX 1214A, MOTION PICTURE HERALD.

OPERATORS AND MANAGERS — MOVIE CIRcuits. ROSHON, Fox Theatre Bldg., Philadelphia, Pa.

TRAINING INSTITUTE

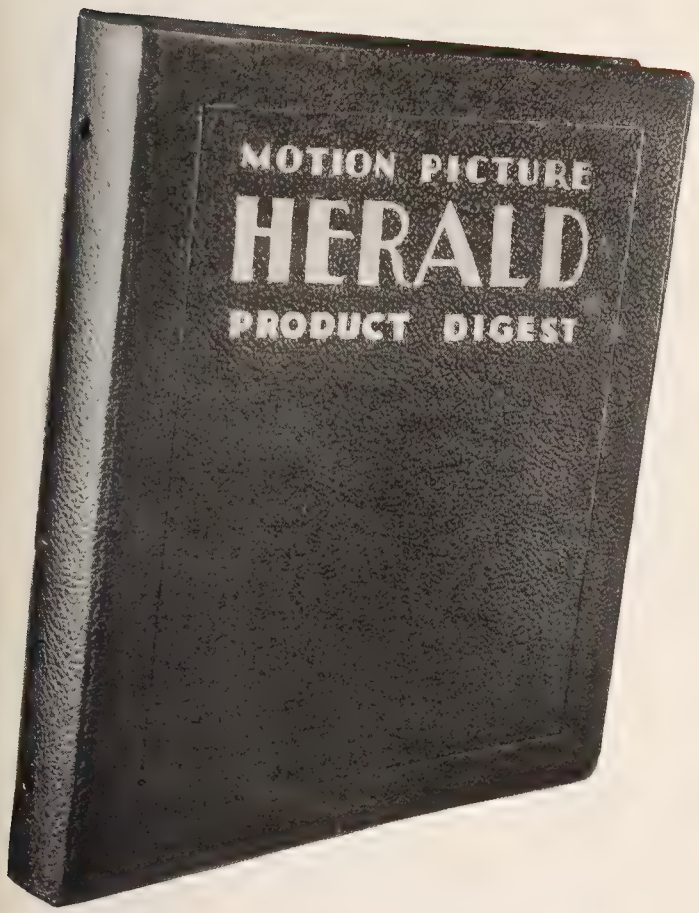
BETTER POSITIONS AWAIT TRAINED THEAtre employees. Learn Modern Theatre Management and Advertising. Free information. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

Thousands of Theatres are using

PRODUCT DIGEST

PRODUCT DIGEST is MOTION PICTURE HERALD'S new and valuable exhibitor service section. It is a master index to all information available to date on 1940-41 product and provides synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other information of inestimable value.



. . . and for your convenience

THIS BEAUTIFUL RING BINDER AT ACTUAL COST PLUS HANDLING

A well known manufacturer of ring binders has agreed to furnish leather ring binders (11″ x 12⅝″) for the PRODUCT DIGEST section which appears in the MOTION PICTURE HERALD every other week at the actual manufacturing cost of 54c which includes handling charges.

54c

CANADA . . . $1.00

(This includes Canadian Sales and War Tax.)

MAIL COUPON TODAY

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK, N. Y.

Please send me a leather ring binder for the PRODUCT DIGEST section of MOTION PICTURE HERALD.

I enclose 54c covering the manufacturing cost, which includes handling charges. (*Canada* $1.00 *which includes Canadian Sales and War Tax.*)

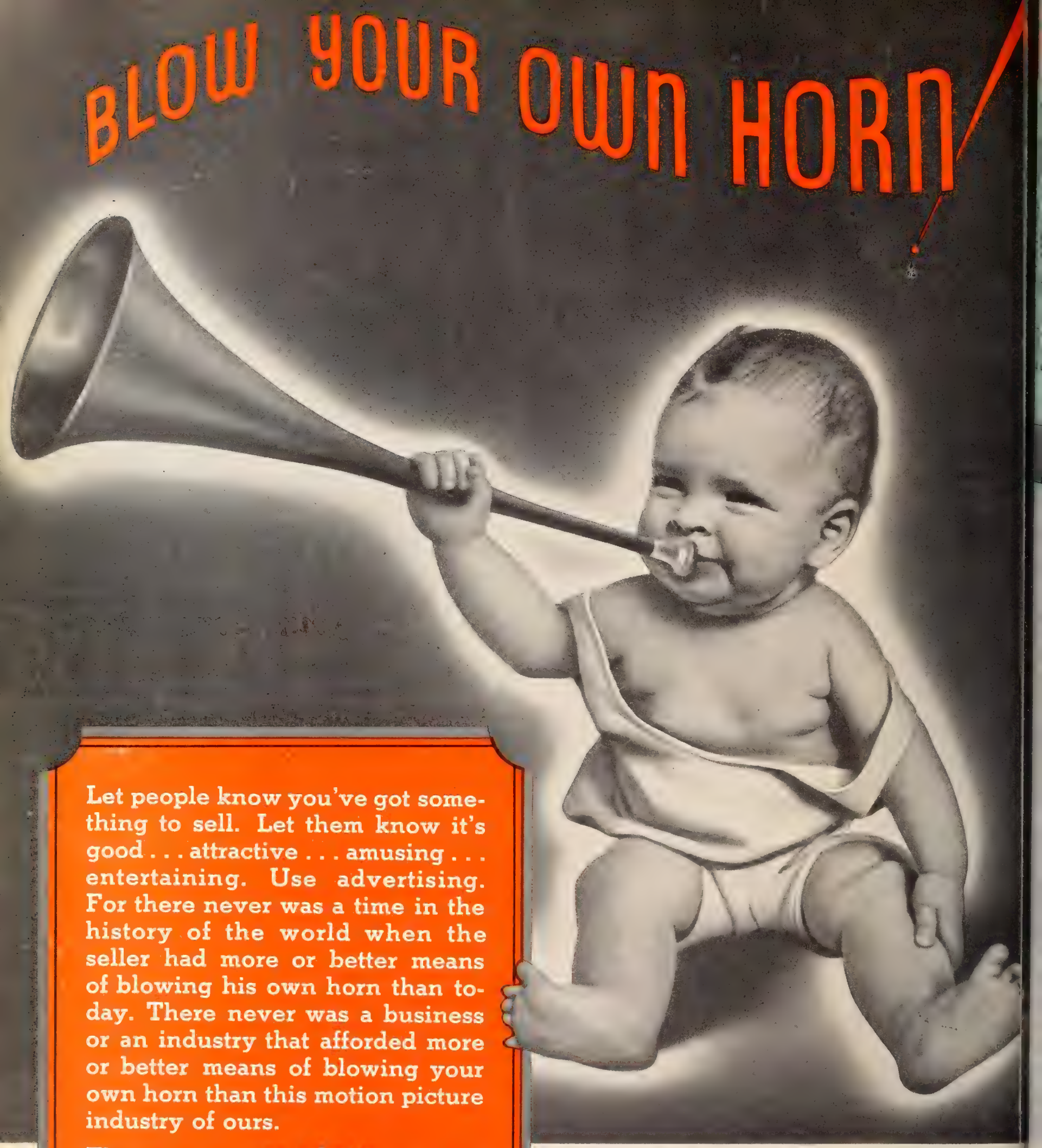
Name .....

Address .....

City..... State.....

Name of Theatre.....

BLOW YOUR OWN HORN!



Let people know you've got something to sell. Let them know it's good . . . attractive . . . amusing . . . entertaining. Use advertising. For there never was a time in the history of the world when the seller had more or better means of blowing his own horn than today. There never was a business or an industry that afforded more or better means of blowing your own horn than this motion picture industry of ours.

There never was a better method than the Three Best Sellers offered by the Prize Baby of the Industry...

Trailers . . . Lobby Displays . . . and every conceivable kind of Standard Accessory made by the Prize Baby of the Industry!

NATIONAL SCREEN SERVIC
Advertising Accessories, In
NATIONAL SCREEN ACCESSORIE

MOTION PICTURE PROD. & DIST. OF AMERICA, 28 W. 44TH ST., NEW YORK, N. Y.

MOTION PICTURE HERALD

FEATURES REVIEWED:

Adam Had Four Sons
Andy Hardy's Private Secretary
Blonde Inspiration
In Old Colorado
Golden Hoofs
Ridin' the Cherokee Trail
The Devil Commands

PRODUCT DIGEST:

The Living Catalogue of the Industry
SYNOPSIS OF "CITIZEN KANE"

AAA NAMES 433 TO JUDGE MERITS OF ALL EXHIBITOR COMPLAINTS UNDER THE DECREE

'LITTLE 3' NOT MONOPOLISTS, BUT CONTRACTS ARE ILLEGAL, SAYS U. S.

ST. LOUIS TAKES DUAL-BILL FIGHT TO LEGISLATURE FOR CONTROL BY LAW

GOVERNMENT CENSUS COUNTS 15,115 MOVIE THEATRES IN THIS COUNTRY

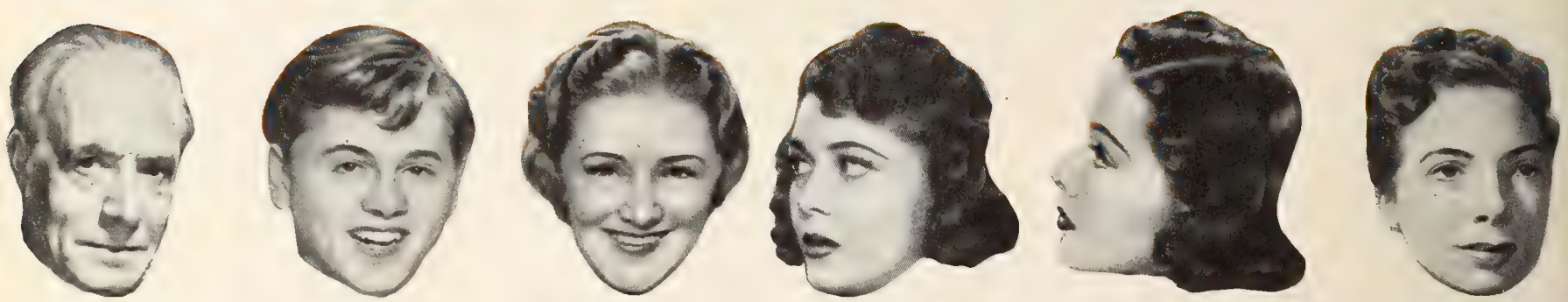
FINANCIAL CONTROL OF PRODUCTION IN ARGENTINE SEEN NAZI STRATEGY

VOL. 142, NO. 8 FEBRUARY 22, 1941

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HARDY

CONGRATULATIONS



The Judge *Mickey* *Mom* *Polly* *The Secretary* *Aunt Milly*

to all who helped make the BEST OF ALL THE HAPPY HARDY HITS!

"ANDY HARDY'S PRIVATE SECRETARY"

Just screened!
Just TERRIFIC!



with Lewis Stone, Mickey Rooney, Fay Holden, Ann Rutherford, Sara Haden, Ian Hunter, and Kathryn Grayson • Screen Play by Jane Murfin and Harry Ruskin • Directed by George B. Seitz • A Metro-Goldwyn-Mayer Picture



You too can hold the Strawberry Blonde!

JAMES CAGNEY · OLIVIA DE HAVILLAND
in THE STRAWBERRY BLONDE
with RITA HAYWORTH

HELD OVER HELD OVER HELD OVER HELD OVER HELD OVER HELD OVER HELD OVER

Warners again!

also ALAN HALE • JACK CARSON • GEORGE TOBIAS • Directed by RAOUL WALSH

Screen Play by Julius J. and Philip G. Epstein • From a Play by James Hagan

EVERYBODY'S DOING IT!

Thank You FR

and ROBI

for 'MEET

ANK CAPRA

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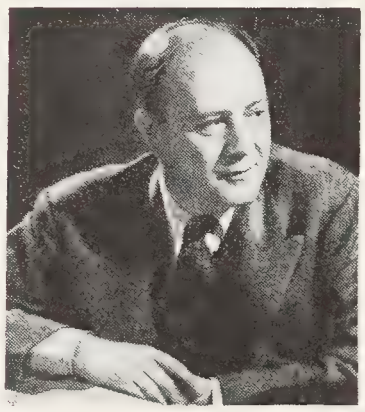
JOHN DOE'

Warner Bros.

INTELLIGENCE IN MOTION PICTURE ADVERTISING

by Kenneth Collins

Mr. Collins, assistant to the Publisher of the New York Times, was formerly Publicity Director of Macy's and Gimbel's and is author of many books on advertising. He is recognized as a noted authority on selling and merchandising.



SOME ten years ago, I did a very rude thing. I addressed a group of motion picture advertising people, and told them that I thought the advertising for the movies was about the worst in the country. I was particularly rude because I had just eaten lunch at their expense, and had been invited to tell them pleasant things. But I said what I thought was then true.

I couldn't make that talk today. For a number of years, I've watched moving picture advertising with increasing admiration. And in Twentieth Century-Fox's current campaign for TOBACCO ROAD, I see what to me is a particularly intelligent series.

Now, in the last analysis, intelligent advertising is the kind of copy that "sells the goods." In the case of moving picture theatres, it's the kind that makes people buy tickets. I think this campaign will do just that.

Nearly every adult in the United States has heard about the play TOBACCO ROAD. As a matter of fact, it has been presented on stages in all but six states of the Union, so an advertising campaign about the play itself is not now necessary. The important thing is that TOBACCO ROAD is now on the screen.

This series of advertisements sells that idea. It starts from the assumption that most people know about the play, want to see it, and then lets them realize that at last it is available in their favorite moving picture theatres.

Thus the advertising problem becomes chiefly one of circulation. Twentieth Century-Fox apparently realized this and set out to get the greatest possible circulation, using every medium to tell the people in the metropolitan area that TOBACCO ROAD was coming to the Roxy screen.

As an advertising man, I'm particularly gratified with the excellence of the photos and the strong dramatic nature of the layouts. It is my belief that the exhibitors who follow the New York campaign will meet with tremendous success.

P.S. **NEW YORK'S "TOBACCO ROAD" CAMPAIGN—INCLUDING THE ENTIRE SERIES OF ROXY ADS WHICH MR. COLLINS LIKES SO MUCH—NOW AVAILABLE IN A SENSATIONAL 16-PAGE SHOWMANSHIP MANUAL WHICH IS THE TALK OF THE TRADE! ASK FOR IT—AT YOUR 20TH CENTURY-FOX EXCHANGE!**

20 CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 8 — February 22, 1941

THE PRESIDENT SPEAKS

TWENTY-FIVE years ago when the United States stood apprehensively on the verge of participation in that First World War, President Woodrow Wilson came to New York to address the industry, assembled at the first annual dinner of the Motion Picture Board of Trade.

Not since then, or before as far as we are aware of the record, has the president of the United States so addressed himself to an industry.

The motion picture of 1916 was a young, rising, and silent medium, serving, in pantomime, the entertainment wishes of the masses. It was under no federal regulative pressures of moment.

Next week President Franklin D. Roosevelt, again a Democratic president, again the chief executive of the United States confronted again with the problems of a World War, is to address the motion picture industry. This time the address is not to Distribution but to Production, and the occasion is the annual dinner of the Academy of Motion Picture Arts and Sciences in Hollywood, with the President speaking over the radio, with millions to hear, where Mr. Wilson had an audience of 485 persons. This occasion has been arranged, it would appear, by Mr. Walter Wanger, head of the Academy, in sequel to an expedition to Washington.

The engagement is itself, for today and now, perhaps quite as significant as that of twenty-five years ago when the industry press felt that "a new era has been marked" for the screen. Mr. Wanger may be properly content with the arrangements which tend to further integrate the motion picture with its times and with the national destiny.

△ △ △

BRIGHT LIGHTS

THE focal emphasis and enlivening contribution which a 'motion picture house and its bright marquee can make 'to a district and all adjacent interests gets attention in a piece in the Kansas City Journal, picturing the Mainstreet in the downtown section, with a sign, "Closed for the Summer". The sign was put up now four summers ago and the billing for "Romance of the Limberlost" still stands in dust-laden letters.

"When the Mainstreet was open more than a million and a half people passed through its doors each year," observes the Journal. "Those people spent money downtown. When the theatre was open property in the neighborhood was very valuable. Business from the crowds attending the theatre gave it that value. No crowds attend a closed theatre . . . the district . . . has steadily gone down. Some of the property has been sold for taxes.

"This is a bad situation. It is bad for all Kansas City and especially bad for downtown Kansas City. . . . It would be a fine thing if lights could blaze on this theatre again."

It would be a fine thing, too, if there could be a more general appreciation of the illuminating, cheering and leavening function that the whole of the motion picture and its exhibition institutions contributes to the American scene.

Commercial clubs, citizens committees and assorted civic bodies are conspicuously aware of the importance of such social institutions as libraries, parks, auditoriums.

In some communities this sort of recognition has been extended to include encouragement of the screen theatre. Generally this depends on how the exhibitor manages to relate himself to his town and its social and commercial leaders.

The motion picture can, in the large, be said to be an important contributor. It is the theatre that has by example preached the principle of abundant lighting, good housekeeping, elegance, consumer comfort, employee discipline, and urbanity. Some of it began with the late Mr. Samuel L. Rothafel, who introduced what came to be known as "Roxy service", and Mr. Barney Balaban who gave air conditioning to sweltering Chicago's West Side. Dozens of names of others who have helped to make the theatre a bright exemplar will come to every reader's mind.

The motion picture theatre has been, and is, a continuously constructive builder of what is so often proclaimed as the "American standard".

— — —

SPECIAL emphasis on the significance of theatrical housekeeping, from the perhaps unexpected authority of the Consent Decree, a recognition that the well conducted house, which confers dignity, glamour and status upon the product it shows, is, even in terms of picture buying, entitled to advantage, will be a subject of discussion to appear in the next issue of the Better Theatres section of Motion Picture Herald.

Also of bearing is the fact that one of the most competently operated lesser theatre circuits is considering the notion of trying young business women, of special ability, as house managers. It is the opinion that the inherent feminine capacity for holding the viewpoint of the hostess in all the relations of the theatre to the community and in the matter of theatrical housekeeping may prove to have important value.

△ △ △

AROUND *the* END

CERTAIN manifestations in the fan press being what they are, you might be wondering how, under Advertising Code controls, so much sex-laden art can be issuing from Hollywood, how publicity can infer and substantially promise what the screen may not do.

It is achieved by the simple device of making it entirely unofficial. All studio-made stills are submitted to the Hays Office department indicated and the rulings stick.

However, it chances that more than a few fan publications, in quest of material especially to their liking, are represented in Hollywood by staff photographers, who have as much access to the lots as writers and reporters for the same field of publication. Commonly they show their pictures to the publicity department concerned, but are under no compulsion to submit them to the Hays Office, which they do not.

The consequence is most anything you may see in the papers and newsstand press.

—Terry Ramsaye

This Week
in the News

Italy Buys 2 Selznicks

THE continuing corporate liquidation of Selznick International attracted attention this week when it became known that the Italian rights to David O. Selznick's "Rebecca" and "Intermezzo" had been sold for about $30,000 to one Renato Sechia who was dealing either directly or indirectly for the Italian Government film monopoly with which the U. S. major distributors broke off relations on January 1, 1939.

At the Selznick office in New York it was said the only motive in the transaction was to realize all the dollar assets possible in the liquidation procedure. The company, it was said, was not interested in what became of the pictures and actually did not know the Italian parties to the agreement. After being approached with the selling proposition and agreeing to it, the New York Selznick office instructed United Artists to complete details of the transaction. U. A. distributes Selznick pictures (except "Gone With the Wind," released by MGM).

Although the Selznick company was never a party to the majors' "gentlemen's agreement" of 1939 not to sell pictures to the Italian film monopoly until generally disputed points had been adjusted to the satisfaction of the majors, it was reported that the foreign department of the Motion Picture Producers and Distributors of America regretted that the action had been taken, fearing other defections.

"Meet John Doe"

GRADWELL L. Sears, general sales manager for Warner Brothers, on Tuesday, claimed a new kind of Broadway "world premiere" record for his company's new "Meet John Doe," with the dating of the Frank Capra-Robert Riskin picture for an opening in March at two competitive houses, the Rivoli and 51st Street (formerly the Hollywood), both at "popular prices."

Radio broadcasts and the usual stiff-shirt-and-ermine audience, entering and departing under anti-aircraft searchlights, will mark the opening night at both theatres. After that the dual run will be distinguished by what Warner publicity claims as at least two unusual features. It is claimed the run will be the first time a top picture will have been shown on its opening engagement in two theatres at "popular" prices. ("Gone With the Wind" and "The Great Dictator" played at both the Astor and Capitol theatres, but at advanced prices.) Also, it is reported the handling of the picture will be determined by the results of the Broadway run.

Admissions at the Rivoli will be increased to 99 cents from the regular 85 cents for evening show scale and the price at the 51st Street will be the same. Tickets will be on sale at noon of the opening day with no reserved seats.

The date for the double premiere will be announced next week, Mr. Sears said.

Wooing South America

MAJOR distributors' foreign department publicity representatives met this week in New York to determine how the industry can 'woo' South American good will via short wave broadcasts. They are studying a plan whereby a commercial basis could be set up for a joint Latin American bid via the air waves. The consensus held that the commercial value of short-wave radio advertising was limited at present, but it may be recommended that the companies undertake an institutional program as an industry gesture of cooperation with the "Good Neighbor" policy of the government.

A report from Buenos Aires on Nazi influence in the Argentine film industry is on page 19.

Tax Warning

ANTICIPATING new Congressional ticket tax attention to motion pictures in the Administration's defense revenue building program, and fearing .hat any new tax additions might "vitally" affect theatres, Allied States Association is conducting a nationwide survey among exhibitors to determine their admission price and tax position, "in order to be in a position to present facts and not conversation," to any Congressman who might be considering more taxes on theatres.

Allied's survey was started from national headquarters, in Washington, presided over by Abram Myers, general counsel, and is being conducted through the various state affiliates. The group was active in discussions concerning the present bill.

P. J. Wood, head of the Allied-affiliated Independent Theatre Owners of Ohio, believes "it is very possible that the present Congress will increase this (national defense ticket tax) to include all admissions of 10 cents and perhaps from the first penny."

A.A.A. names 433 arbitrators to judge merits of complaints under consent decree; exhibitors file more petitions for arbitration of disputes Pages 12 to 18
NAZI strategy in Argentine seen to be aimed at financial control of production and exhibition by subsidy; from Buenos Aires Page 19
ASCAP accepts consent decree in U. S. suit, opening way for peace in radio music war Page 21
LITTLE THREE no monopoly threat but contracts are illegal restraint of trade, U. S. charges Page 22
NORTHWEST ALLIED proceeds with plan to seek legislation nullifying decree Page 27
ST. LOUIS Films Council takes triple bill fight to legislature Page 29
PRODUCT PLANS discussed by RKO, Twentieth Century-Fox, Monogram and Republic Page 33
CANADA faces new taxes; Grierson calls for more active propaganda in films Page 34
ACADEMY and Fame poll comparison shows commerce and art go hand in hand Page 35
CHANCE GAMES banned in Kentucky, other states act Page 40
NEW TAXES proposed in Indiana and New York, Ohio would cut sales levy Page 41
BUSINESS census of U. S. counts 15,115 theatres, shows amounts spent on amusements Page 43
FM attacked by printing crafts as threat to local newspapers Page 45

SERVICE DEPARTMENTS

Asides and Interludes Page 32
Box Office Champions Page 26
Hollywood Scene Page 39
Reviews Page 36
What the Picture Did for Me Page 47

Gloves, the main industry of Gloversville, N. Y., were projected uniquely into the local news columns to the advantage of Schine's Hippodrome theatre. How it was done and with what publicity gains is featured with other signal instances of theatre promotion in the Managers' Round Table section of this issue. Page 51

PRODUCT DIGEST, the living catalogue of industry wares Page 59

$6,583,278 in Taxes

THE United States Government, in January, collected $6,583,278 in admission taxes, according to a report, made public on Thursday, in Washington, by the U. S. Internal Revenue Bureau.

The January collections were only $30,000 less than December, which, in the opinion of tax observers, was but a slight decrease considering the lessened public spending usually following the holidays.

January's ticket tax income was nearly four times the $1,486,535 collected in January of 1940.

For the first seven months under the 20-cent ticket tax exemption established on July 1, 1940, admission tax collections hit $38,898,819, an increase of $26,692,200 over the $12,206,619 collected in the corresponding seven months of 1939, when the ticket tax exemption was on admissions of 40 cents and under.

Sabotage Nazi 'Art'

GERMAN efforts to introduce Nazi culture via radio, films and press, into Norway are being sabotaged by Norwegian actors and entertainers who refuse to appear on radio programs and have so interfered with the spread of the "new order" as to lead to threats of reprisal, it was declared this week by the official Norwegian news agency in Washington.

"Mr. Gulbrand Lunde, head of the Norway ministry of propaganda, has informed the actors' guild that any member who refuses to accept parts in Nazi-controlled theatrical productions, films or radio plays will be placed on a blacklist and forever barred from his profession," the news agency said.

"When the Nazis took over the Norwegian national broadcasting system a majority of performers refused to go on the air. The quality of the programs sank to a low level, with the result that the listening audience showed little, if any, interest, in the 'cultural manifestations' of the new regime. The Nazis are now employing their usual tactics in an effort to force proper understanding on the 'misguided' interpreters of the Norwegian stage and radio."

$100 for a Title

AN EXHIBITOR can buy title property rights to his Western Electric-ERPI theatre sound reproducer for $100. The check should be made payable to Altec Service Corporation, 250 West 57th Street, New York, as agents for the American Telephone Company-Western-ERPI affiliates.

When ERPI first started selling equipments to theatres in 1928, with the first commercialization of sound, the contracts provided, besides a lump sum payment, for a 10-year license and compulsory servicing at an additional weekly charge. When the courts ruled against the compulsory service charge, around 1934, ERPI abandoned the original form of license and substituted one giving the exhibitor a 15-year license, at one dollar a year, with servicing optional. This is the contract in effect today, and is the one under which Altec took over when the Government ordered the Telephone Company out of the picture equipment business. Title of all equipments always remained with ERPI—an old telephone company equipment custom.

Altec has a franchise from A. T. & T. to service equipments and sound heads now are manufactured and sold by the projector companies—and it also acts as the Telephone-ERPI agent in arranging to transfer title of reproducers from Western Electric and ERPI to the exhibitor, for $100.

Neither Altec, Western Electric or ERPI, however, are soliciting title transfer applications. Of the 6,000-odd ERPI-equipped theatres, there are about 3,700 which do not hold title to their equipment.

PHOTO IMPOSTER

Circulating around motion picture offices in New York is a person claiming to be a staff photographer of MOTION PICTURE HERALD, *who, after photographing executives and others, proposes to sell any number of copies of the pictures.* THE HERALD *warns against any such approaches. The photographs taken by its staff are not for sale. Floyd E. Stone is the staff photographer for* MOTION PICTURE HERALD. *He and all other members of the staff carry credentials and can otherwise be identified.*

"This Is England"

CIRCULARIZATION of British War Ministry motion pictures by major distributors in the U. S. was extended Wednesday through Columbia Pictures' arrangement to handle "This Is England," which was brought over last weekend from London by Harry Hopkins, President Roosevelt's special envoy to the British war front.

Two pictures of similar nature, "Christmas Under Fire" and "London Can Take It," were both distributed by Warners. Columbia will release "This Is England" in the same planned manner, with financial turnovers going to Britain's "Spitfire Fund."

Quentin Reynolds was the narrator on both Warner pictures, making some personal appearances for Warners with "Christmas Under Fire"; Edward Murrow, London commentator for Columbia Broadcasting, narrates for "This Is England."

No Ads for 'B' Films

ADVERTISING for motion pictures rated "objectionable in part" (Class B) or "condemned" (Class C) by the National Legion of Decency will not be carried in the future, *The Monitor,* weekly Catholic newspaper published in San Francisco, declared this week. The paper, which has a general circulation among Catholics in the west, said it was "the only Catholic paper in the country that has been printing a large column of motion picture advertising."

The Monitor said such a number of "B" Legion classification pictures had been shown recently "that it has become exceeding difficult for conscientious persons to patronize the moving picture theatres."

Showmanship

THE old showman's adage, "Don't let the picture die," should be used today as never before, in the opinion of Herman Robbins, president of National Screen Service, who, scheduled to speak Thursday, to the Associated Motion Picture Advertisers, at the Hotel Edison, New York, reminded motion picture merchandisers that "advertising has always been the lifeblood of motion picture selling." Retail merchants all over the country have borrowed many of the motion picture industry's original ideas, continued Mr. Robbins.

Defense Cash

DEFENSE operations and production in and around the Kansas City area has resulted in the construction and reopening of six theatres.

Fox Midwest plans a 1,500-seat house at Wichita, airplane factory center; T. J. Ghosen will build a 500-seat theatre at Waynesville, Mo., near Fort Leonard Wood; Midwest Theatres, Inc., has purchased the Opera House at Junction City, Kan., near Fort Riley; H. J. Griffith has reopened the Cozy theatre at Junction City, Kan., and the Army is building two frame theatres at Junction City.

Stock Sale

THE New York stock exchange has authorized for listing $2,492,800 additional 3¼ per cent convertible debentures of Paramount Pictures, Inc., due in 1947, on official notice of issuance and sale of 74,784 additional shares of common stock for conversion of the debentures.

These shares are to be sold to five banks at private sale at 95.20 per cent of their face value, or $2,373,146, plus interest from September 1st, 1940, to date of delivery. The purpose of the issue is said to better the cash position of the company.

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THIS WEEK IN PICTURES



By Cosmo-Sileo

PLEDGE. Adolph Zukor, chairman of the Amusement Division of the Greek War Relief Association, accepts the first pledge of theatre cooperation from W. G. Van Schmus, managing director of the Radio City Music Hall. Story on page 20.



By Staff Photographer

SIGNATURE, above. Louis Dent, left, of the Westland Theatres, Inc., Colorado Springs, signs in the U. A. home office for "The Great Dictator". Hovering over him is Seymour Poe, assistant U.A. sales manager.

STUDIO VISITORS, below. Mr. and Mrs. Harry Britwar, of Associated Playhouses, Inc., New York, with Virginia Dale on the set of Paramount's "Kiss the Boys Goodbye".





By Staff Photographer

BINOCULARS FOR BRITAIN. Dave Blum of MGM's foreign office examines those received so far. The drive is not over and more will be welcome.



By Staff Photographer

BEN COHEN, former MGM manager in Calcutta, visits the Round Table in New York on his way to manage the Metro theatre in Durban, South Africa.





By F. K. Haskell

FUN IN BOSTON. New England RKO exchange executives greet Guy Kibbee en route to Vermont for the premiere of "Scattergood Baines". Ranged below the star: John Downing, Boston; Barney Pitkin, New Haven manager; Gus Schaefer, northeastern district manager; Larry Gardner, Boston; Ross Cropper, Boston manager; Bernie Kranze, Albany manager; Elmer Lux, Buffalo manager, and Frank Ross, Boston.

ROBERT O. FARRELL, left, associated for many years with the Rivoli, Portland, Ore., has been elected speaker of the Oregon House of Representatives.

EDWARD C. DOWDEN, of Loew's Theatres advertising and publicity, was host to managers of the Shea Theatres during a visit to Buffalo to confer on exploitation plans. Standing: Ken Cooley, Seneca; Max Rosing, Roosevelt; Robert Dame, Niagara. Seated, reading from Mr. Dowden on the lower left: Carl Rindcen, Kenmore; John Carr, Hippodrome; Charles Taylor, advertising director; Eddie Miller, Lackawanna; Robert Deming, Elmwood; Bill Brereton, advertising; George Mason, Great Lakes; Eddie Meade, exploitation; Henry C. Freucht, chief auditor; William Brett, Buffalo; James Stubbe, North Park; Nelson Martin, Walter Leffler and George Rosing.



NATIONAL THEATRE SUPPLY representatives gathered in New York last week for the company's annual sales convention.

Top row: A. de Stefano, Dallas; L. H. Walters, Cleveland; A. T. Crawmer, Minneapolis; R. P. Haase, Salt Lake City; R. L. Bostick, Memphis; M. B. Smith, General Office; A. G. Smith, Dallas; J. B. Schuyler, Milwaukee; W. J. Turnbull, Detroit; R. G. Johnson, General Office; A. C. Schuyler, Des Moines; H. J. McKinney, Boston; J. C. Brown, Atlanta. Center row: B. N. Peterson, Indianapolis; W. C. Earle, St. Louis; R. W. Dassow, Chicago; J. W. Shreve, Kansas City; J. I. Watkins, Oklahoma City; L. C. Ownbey, Los Angeles; R. P. Rosser, Jr., Albany; W. J. Hutchins, New Haven; J. E. Currie, Pittsburgh; A. F. Baldwin, General Office; F. L. Friedman, General Office; W. A. Hodges, New Orleans. Bottom row: V. G. Sandford, Buffalo; J. W. Servies, General Office; R. L. Schultz, San Francisco; H. Marx, Charlotte; O. S. Oldknow, Vice-President; W. E. Green, President; H. H. Randall, Seattle; J. J. Morgan, Denver; N. C. Haefele, Baltimore; H. Blumberg, Philadelphia; H. H. Hunt, Cincinnati; J. Frank, Jr.



EXHIBITORS HONOR SALES MANAGER. San Francisco theatre operators gave a testimonial luncheon to George Smith, new Paramount western division manager, and Hugh Braly, district manager, who succeeds him. Standing: Herman Cohen, U. A. theatre; Mr. Braly; George Nasser; Gerald Hardy; Mr. Smith; Sam Levin, S. F. Theatres; Arch Bowles and Charles Thall, Fox West Coast; Abe Blumenfeld; George Mann; Vern Taylor, McNeil & Naify; Neil East and Jack Curry, Paramount; Roy C. Cooper, McNeil & Naify. Seated: William David, Mann circuit; Robert McNeil; Mike Naify; Fred Williams, and Hotus Harvey.



WINNERS of the Barney Balaban drive in Chicago receive their prize checks from John Balaban. William Holden, right, manager of the B. & K. flagship house, the Chicago, shared the honor with his assistant, William Bader.



AAA NAMES 433 TO JUDGE MERITS OF EXHIBITOR DECREE COMPLAINTS

Film Arbitration Called "Great Experiment and Great Adventure" by A.A.A. Official at Ceremonies Appointing Panel

Formally inaugurating what it described as "a great experiment and a great adventure" in American industry, the American Arbitration Association on Tuesday afternoon announced the names of 433 arbitrators, men called from all ranks of business and professions, who will judge the merits of exhibitor complaints under the motion picture arbitration system established by the Federal Government under the consent decree.

Six arbitration "cases" have been filed since arbitration became effective on February 1st. These are recorded in adjoining columns.

The motion picture arbitration committee of the AAA has drawn most heavily on lawyers, educators and business men for its local panels which, according to the words of the decree, must be composed of persons who have not "any financial interest in, or who have or have had any connection with the production, distribution or exhibition of motion pictures, or have or have had any interest in any motion picture theatre as landlord, lessor, or otherwise."

Named for 27 Districts

In the list of arbitrators announced by C. V. Whitney, president of the AAA, panels of from 8 to 53 names were included for all but four of the 31 arbitration districts. Next week arbitrators will be named for Albany, Indianapolis, New Haven and Seattle.

Each case will be heard by a single arbitrator selected from a list approved by the parties to the dispute. The arbitrators will receive $10 for each hearing which they conduct. Panels will be large enough so that individuals will be called upon infrequently.

On Tuesday afternoon a special ceremony was held at the AAA headquarters in the U. S. Rubber Building in New York City during which members of the New York panel, the largest announced to date, received certificates of appointment to the post of arbitrator in the motion picture system from Mr. Whitney. Officials of the AAA and former Judge Van Vechten Veeder, chairman of the appeal board spoke. George William Alger, another member of the appeal board, also was present. Mr. Whitney presided.

In his opening remarks Mr. Whitney told the members of the New York panel that they would have "an opportunity to promote goodwill between the Government and one of the great modern industries of this country."

Frances Kellor, executive vice-president of the AAA, explained highlights of the organization's history and some of its current activities. She pointed out that the motion picture arbitration system marked a departure in arbitration practice. It does not function under state or federal arbitration law but under a court decree. "A great experiment and a great adventure" is being started, Miss Kellor remarked, saying that the arbitrators would have "no law and no precedent" to guide them. Arbitrators were encouraged to help the system in every way in the hope that other industries might also adopt arbitration machinery.

Paul Felix Warburg, chairman of the administrative committee of the association, told the arbitrators they would have to base their decision on "horse sense." But he added that anyone could be an arbitrator, if he had an open mind.

In announcing that six cases had been filed for arbitration Mr. Warburg disclosed that one of them had already been settled by negotiation. (See adjoining box.)

Home office distribution executives have warned field selling forces to "lean over" to avoid complaints which might result in arbitration proceedings. This has been done to avoid extra legal expenses and to keep the policy, adopted by the thratre-owning companies, of keeping within the "spirit" of the consent decree. It was reported that arbitration complaints may be settled right up to the time the formal hearing begins.

The opening of the motion picture arbitration system was hailed by Mr. Warburg as "one of the most important events which has happened in this country in some time," referring, presumably to arbitration in business.

Judge Veeder told the New York arbitrators that one of the reasons they had been selected was that they had no connection with the industry and knew nothing about it. But he urged them to study it. He called attention to articles on the decree and the arbitration system appearing in the *Arbitration Journal*, published by the AAA. See February 15th issue Motion Picture Herald, page 14.

In a formal statement released simultaneously with the list of New York arbitrators Mr. Whitney said:

"Great care has gone into the selection of members of the Motion Picture Arbitration Panel. In choosing the panel members, the American Arbitration Association sought out the most experienced business and professional men of each community—men who would be willing to serve for an honorarium and as a public service.

"It is because of these standards that the Association has been successful in marshalling into an arbitration panel what I believe to be one of the most experienced and high-minded groups in the country. Each man has the background, integrity and judicial temperament to give exhibitors and distributors fair, impartial and understanding hearings of their controversies. Although none of these men have any past or present contacts with the motion picture industry, because the Consent Decree forbids such connections, we are extremely confident that their business, legal and professional training will help them to grasp and understand intelligently and quickly the problems and issues of the motion picture industry."

Each arbitrator named below has received

Exhibitors File More New Arbitration Petitions; First Being Settled

More demands for arbitration were filed this week, two in Chicago and one each in Boston, Baltimore, Denver, New Orleans and New York. One case in Cleveland was considered outside the consent decree and negotiations for the settlement of one of the cases were under way. See pages 8 and 13 of February 15th issue of Motion Picture Herald for details of first two cases filed in Washington.

Paul Felix Warburg, chairman of the administrative committee of the American Arbitration Association, said Tuesday afternoon in an address to the New York panel at the New York headquarters that, while six cases had been filed to date, the exhibitor and distributor involved in one of them were reaching a satisfactory settlement by negotiation. Mr. Warburg declined to identify the case but it was reported that it was that of the Walbrook theatre, Baltimore, the first filed in the country.

In Chicago, E. F. Vanderveer, owner of the State theatre in Morris, Ill., filed a demand charging that Loew's arbitrarily refused to license second run films to him. The Morris and Times theatres in Morris, of the Anderson circuit, were named as interested parties.

On Tuesday, Ben Banovitz, president of the Ken Theatre Corporation, filed an arbitration demand in Chicago charging that Twentieth Century-Fox, Paramount and RKO have given unfair clearance to the Shakespeare theatre operated by Arthur Schoenstadt and the Pix theatre operated by H. Schoenstadt. Mr. Banovitz is being represented by the law firm of Landis & Landis. According to Maxwell Landis, the Pix theatre continued to receive second run clearance protection from MGM and Warner Bros. but the companies named refused this protection. The Ken theatre was formerly operated by Mr. Schoenstadt and was recently taken over by Mr. Banovitz. After selling the Ken, Mr. Schoenstadt took over the Pix house.

The first case in Boston has been filed by Paulston, Inc., New England theatre company of which Benjamin Gold is general manager, charging that Twentieth Century-Fox, Paramount, Warners and RKO have refused to license some run for the Park theatre in Nashua, N. H. The Colonial Theatres, Inc., were also named. Paulston, Inc., is being represented by George S. Ryan, Boston lawyer.

The Westway Theatre Company of Baltimore through its attorney, J. Marsh

[*Continued on page 16*]

(*Continued from opposite* page)

his certificate of office which reads "American Arbitration Association. This certifies that (name) believing in the principles of arbitration and having in good faith expressed his willingness to serve as an arbitrator under the Federal Court Consent Decree for the Motion Picture Industry of the United States of America has been appointed a member of the Motion Picture Panel of Arbitrators. This 18th day of February, 1941. (signed) C. V. Whitney, president."

The following is a list of the 433 arbitrators appointed Tuesday, arranged by arbitration districts and including the business connection of the arbitrator and his address. Additional arbitrators will be appointed during the next few weeks. The total number will be more than 1,000.

ALBANY—Not announced.

ATLANTA

(Arbitration district includes Florida, Georgia, Alabama and most of Tennessee.)

V. J. BOOTH, Vice President, Moore, Inc.
Dr. HARVEY W. COX, President; Emory University.
LEONARD HAAS, lawyer, 601 Haas-Howell Bldg.
GRANGER HANSELL, attorney, Trust Co. of George Bldg.
A. W. HEDEN, District Manager; Sinclair Refining Company, 573 West Peachtree St.
R. G. MARTIN, Credit Manager; Tripod Paint, 61 Pryor St., N.E.
HAROLD T. PATTERSON, lawyer, First National Bank Bldg.
JAMES C. SHELOR, Senior Trust Officer Trust Company of Georgia, Trust Co. of Georgia Bldg.
E. L. STANLEY, Credit Manager; Noland Company, 270 Garnett St.
ALLAN WATKINS, lawyer, 1025 C. S. Bank Bldg.
FRANK WILSON, Member City Council of Atlanta, 35 Marietta St.

BOSTON

(Arbitration district includes Maine, Vermont, New Hampshire, Massachusetts and Rhode Island.)

C. N. ANGELL, CPA, 40 Broad St.
RAYMOND P. BALDWIN, lawyer, 1 Federal St.
DANIEL BLOOMFIELD, Manager; Retail Trade Board, 80 Federal St.
E. G. BOUTELLE, CPA, 80 Federal St.
Prof. ARTHUR L. BROWN, lawyer, Boston U. Law School
RALPH R. BREWSTER, CPA, 110 State St.
JOHN A. DALY, 209 Washington St.
WILLIAM HITCHCOCK, lawyer, 73 Tremont Building
WALTER HUMPHREYS, Secretary; National Association of Wool Manufacturers, 80 Federal St.
REUBEN LURIE, lawyer, 85 Devonshire St.
ARTHUR ROGOW, Manager; Sears, Roebuck & Company
ROY F. WILLIAMS, Editor Industry, Park Square Building

BUFFALO

(Arbitration district includes central New York.)

FRANK M. BARKER, Former President of Rotary Club of Buffalo, 109 Ashland Ave.
WILLIAM E. BARRETT, lawyer, 1315 Liberty Bank Bldg.
LINCOLN W. BEALE, Executive Vice President; Tiernon & Company, 501 Ch. of Comm. Bldg.
JOSEPH M. BOEHM, General Constructor; Boehm Bros., 245-261 Colorado Ave.
DONALD R. BRADLEY, President; Rolls Chemical Company Inc., Ellicott Square Building
Prof. ERNEST BROWN, University of Buffalo School of Law
CHARLES H. EVERITT, General Contractor, E. H. Everitt, Inc., 295 Auburn Ave.
JOSEPH E. FRONCZSAK, Architect, Fronczak & Whitman, 17 Court Street Building
PHILIP HALPERN, lawyer, Prudential Bldg.
EDWARD W. HAMILTON, lawyer, 508 Walbridge Bldg.
NORMAN J. LENAHAN, Secretary - Treasurer, Frank Lenahan & Sons, Inc., 283 Perry St.
REGIS O'BRIEN, lawyer, Erie County Savings Bank Bldg.
PHILIP W. RANSOM, realtor, 17 Court St.
THOMAS J. REESE, President; International Printing Ink Corporation, 559 Ellicott St.
NATHAN ROVNER, lawyer, Liberty Bank Bldg.
MERRILL E. SKINNER, Vice President, Buffalo-Niagara & Eastern Power Corporation, 600 Electric Bldg.
WELDON D. SMITH, Treasurer Adam, Meldrum & Anderson Company, 400 Main St.
HARRIS N. SNYDER, Secretary-Treasurer; Buffalo Slag Co., Federal Portland Cement Co., Inc., Ellicott Square
RICHARD H. TEMPLETON, lawyer, 519 White Building
ROBERT C. VAN AMRINGE, lawyer, 177 State St.
HOWARD L. VOLGENAU, Assistant Secretary; Buffalo Chamber of Commerce, Ch. of Commerce Bldg.

New York Arbitrators Panel Receive Appointments at AAA Ceremonies



By Staff Photographer



At the ceremonies marking the appointment of the 53 members of the New York panel of arbitrators, above, Judge Van Vechten Veeder, second from left, head of the appeals board was guest speaker. He is flanked by C. V. Whitney, president of the AAA, left; Miss Frances Kellor, first vice-president, right, and George Alger, appeals judge, far right. The members of the New York panel are grouped in the lower picture with Paul Warburg, chairman of the administrative committee, Judge Veeder and Mr. Whitney in the center.

GEORGE W. WANAMAKER, lawyer, Liberty Bank Bldg.
HENRY P. WERNER, Chairman of Board; Best Foods, Inc., 88 Lexington Ave., N. Y. City

CHICAGO

(Arbitration district includes northern Illinois down to and including Springfield and a small part of Indiana.)

WILLIAM BACHRACH, President; Dearborn Company, 666 Lake Shore Drive
GEORGE K. BOWDEN, lawyer, 105 W. Adams St.
SAMUEL G. CLAWSON, lawyer, 105 West Adams St.
JAMES CUNNINGHAM, Executive, Peoples Gas Light & Coke Company, 122 S. Michigan Ave.
ARTHUR J. GOLDBERG, lawyer, 39 South LaSalle St.
CHARLES ZANE HENKLE, Vice President; Continental Illinois Natl. Bank, 231 S. LaSalle St.
ADOLPH KROCH, Owner; Kroch's Bookstores, Inc., 206 North Michigan Ave.
HAYES McKINNEY, lawyer, 105 West Adams St.
WILLIAM A. McSWAIN, lawyer, 38 South Dearborn St.
CHARLES P. MEGAN, Ex-President; Chicago Bar Association, 30 North LaSalle St.
E. MILTON PASHKOW, lawyer, 100 North LaSalle St.
BENJAMIN WHAM, President Elect of Illinois Bar Association, 231 South LaSalle St.

CHARLOTTE

(Arbitration district — North and South Carolina.)

THOMAS W. ALEXANDER, lawyer, Independence Bldg.
GUY O. BAGWELL, General Agent; Atlantic Life Insurance Company, Johnston Bldg.
ERNEST J. BEATY, Professor, Davidson College.
FRANCIS O. CLARKSON, lawyer, Charlotte Law Bldg.
C. A. COCHRAN, lawyer, Law Bldg.
E. McA. CURRIE, lawyer, Charlotte Law Bldg.
JOHN M. DUNLAP, Principal, Piedmont Junior High School
W. D. FLINTON, Broker, Thomas & Howard Company, 411 S. College St.
RAY FURR, Professor; Winthrop College, Rock Hills, S. C.
Dean J. M. GODARD, Queens College
B. B. GOSSETT, President; Chadwick-Hoskins Company, manufacturers of cotton goods, S. Johnston Blvd.
E. A. HILKE, lawyer, Johnston Bldg.
F. L. JACKSON, Secretary-Treasurer; Davidson College, Davidson, S. C.
C. B. MILLER, Duke Power Co.
W. M. McLAURINE, Secy; American Cotton Manufacturers Association, Liberty Life Bldg.
Dr. SHELTON PHELPS, Pres.; Winthrop College, Rock Hill, S. C.
T. W. PRITCHARD, Pritchard Paint & Glass Company, 112 West 5th St.
CHAS. B. ROSS, Westbrook Insurance Agency, 413 S. Tryon St.
JOHN D. SHAW, lawyer, Law Bldg.
FRANK D. TILLOTSON, Carolina Business School, Liberty Life Bldg.
JOHN F. WATLINGTON, Jr., Wachovia Bank & Trust Company, 128 South Tryon St.

CINCINNATI

(Arbitration district includes eastern half of Kentucky, western half of West Virginia and southern half of Ohio.)

JEROME CLARK, Vice-President; Union Central Life Ins., 1514 Union Central Bldg.

(*Continued on page* 16)

ERROL FLYNN



In his big M-O-D-E-R-N adventure!

Footsteps in the Dark

It's a great mystery!

It's a terrific romance!



It's a howling comedy!

It's a smash!

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Directed by **LLOYD BACON**

Screen Play by Lester Cole and John Wexley • From the Play by Lazlo Fodor, Bernard Merivale and Jeffrey Dell

ONLY THE WARNER EXHIBITOR CAN FOLLOW 'STRAWBERRY BLONDE' WITH BOTH T

EDWARD. G.

ROBINSON

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Directed by MICHAEL CURTIZ

JACK LONDON'S thundering story!

with Alexander Knox • Gene Lockhart • Barry Fitzgerald

Screen Play by Robert Rossen • Music by Erich Wolfgang Korngold

WITH THESE IN MARCH!

JACK L. WARNER *In Charge of Production*

HAL B. WALLIS *Executive Producer*

433 ARBITRATORS APPOINTED BY AAA

(*Continued from page* 13)

PHILIP A. COHEN, lawyer, Cohen, Hurtig & Cohen, 6 East 4th St.
STERLING B. CRAMER, First Vice-President; Fifth Third Union Trust Company, 4th & Walnut St.
P. T. ELLSWORTH, Assistant Prof. of Economics, University of Chicago
ALFRED J. FIEDLANDER, Executive, 313 Vine St.
FREDERICK W. GARBER, architect, 616 Walnut St.
W. W. HEWETT, Professor of Economics, U. of Cincinnati
A. R. JAQUA, Assistant Editor; National Underwriter
BERT H. LONG, lawyer, Vice-President Cincinnati Bar Association, Atlas Bank Bldg.
Hon. THOMAS H. MORROW, lawyer; Judge Common Pleas Court, Hamilton County, Court House
HERBERT SHAFFER, Executive, Waite, Schindel & Bayless, 1318 Union Central Bldg.
LAWRENCE J. SMITH, lawyer, 1015 Provident Bank 7th & Vine Sts.
LOUIS J. STRICKER, lawyer, Union Trust Bldg.

CLEVELAND

(Arbitration district—the northern half of Ohio.)

A. C. ARBUTHNOT, professor, Western Reserve University
PERCY BROWN, Resident Partner, Hornblower & Weeks, 1040 Union Commerce Bldg.
CHARLES M. BUSS, law, Niman Buss, 1010 Leader Bldg.
Hon. DAN B. CULL, Executive, Cull & Fuller, 1044 Hanna Bldg.
Prof. W. W. DAWSON, Professor of Law, Western Reserve U. Law Sch.
Prof. WALTER T. DUNMORE, Dean, Law School, Western Reserve U.
WM. R. FAIRGRIEVE, lawyer, Scott & Fairgrieve, 1106 Standard Bldg.
W. A. GOLDSMITH, President; Walter A. Goldsmith Company, 1900 Superior Ave.
JAMES H. HERRON, President; James H. Herron Co., 1360 W. 3rd St.
RALPH B. HUNTER, The Equitable Association Society, Assistant Manager, 900 Union Commerce Bldg.
Judge GEORGE KERR, lawyer, 700 Union Commerce Bldg.
JOHN D. MARSHALL, lawyer, 300 Engineers Bldg.
GEORGE ROUDEBUSH, Esq., lawyer; Snyder, Seagrave Roudebush & Adrion, 915 Williamson Bldg.
Prof. EARL L. SHOUP, Professor of Political Science, Western Reserve U.
BIRKETT L. WILLIAMS, Auto Dealer, 4801 Euclid Ave.
LEWIS WINTERSUTE, CPA, 509 Terminal Tower
WILLIAM B. WOODS, laywer; Woods — Japper, 1814 Terminal Tower

DALLAS

(Arbitration district—Texas.)

J. B. ABOUE, Jr., President of Natl. Bank of Commerce, Natl. Bank of Commerce
FRED A. DEWEY, Professor of Law, Southern Methodist U.
LAWRENCE H. FLECK, Professor of Business Administration, Southern Methodist U.
L. M. JORDAN, General Manager, Sears Roebuck & Co., 1409 S. Lamon St.
L. W. KLINGMAN, Agency Manager, Equitable Life Ins., 906 Tower Petroleum Bldg.
LEWIS W. MacNAUGHTON, Geologist, Continental Bldg.
ROY R. RAY, Professor of Law, Southern Methodist Univ.
R. J. SMITH, Executive, Braniff Airways; Lovefield
C. H. ZACHARY, Vice-President, Burt Bldg., So. Union Gas. Co.

DENVER

(Arbitration district includes New Mexico, Colorado, all but a few counties of Wyoming, western South Dakota and western Nebraska.)

GEORGE D. BEGOLE, Secretary; Waldo-Begole, Inc., 1575 Monrose St.
JAMES E. CARTWRIGHT, President; Cartwright Realty Co., 1650 Glenarm St.
CLEM W. COLLINS, CPA, First National Bank Bldg.
C. E. EDDLEBLUTE, General Agent; Penn Mutual Life Insurance Co., Patterson Bldg.
CLARENCE EYNON, lawyer, First Natl. Bank Bldg.
WILLIAM W. GRANT, lawyer, Equitable Bldg.
Judge GEO. A. LUXFORD, lawyer, Symes Bldg.
MAX D. MELVILLE, lawyer, Equitable Bldg.
SAMUEL PRIESS, retired, 645 Madison St.
CHARLES M. REED, General Manager; Retail Credit Men's Association, Denver National Bank Bldg.
CHARLES A. SHINN, Vice-President; Denver Dry Goods Company, Denver Dry Goods Co.

Exhibitors File More Complaints As Arbitration Machinery Functions

[*Continued from page* 12]

Matthews has filed a complaint with the arbitration board in Washington against United Artists, Metro-Goldwyn-Mayer, Twentieth Century-Fox and Vitagraph (Warners). Although United Artists is named in the complaint, it is not a party to the decree and not subject to the arbitration proceeding. The complaint alleges that the companies named gave unfair protection to the Edgewood theatre of the Frank H. Durkee circuit over the plaintiff's Westway which is managed by Leo H. Homand.

In 1939 an anti-trust suit was brought by the Westway and Federal Judge Chestnut ruled that no conspiracy in restraint of trade or unreasonable restraint of competition had been shown and also said that the 14-days clearance given the Edgewood over the Westway was not uncommon and the agreement was not an unusual one.

In Cleveland a demand for arbitration was submitted involving a theatre which is not to be completed until March 15th. It was filed by Louis Israel, president of the Ellet Amusement Company of Akron, and Paramount, RKO, Warners, Twentieth Century-Fox, and Loew's, the Co-operative theatres of Ohio, and the Norka and Rialto theatres in Akron. Some run was requested and the claim was made that the clearance given the Norka and Rialto was excessive. The home office legal department of the A.A.A. was studying this demand. It was reported that it might not be subject to arbitration under the decree since it involves a new theatre which apparently had not been built to replace a theatre existing at the time of the decree. At midweek the final decision on the legal question had not been made.

The first New York case was filed Tuesday by the Hilary Theatre Corporation, operating the Regent theatre at 1215 Fulton Street, Brooklyn, which brought a clearance case against Paramount, Loew's, RKO, Twentieth Century-Fox and Vitagraph (Warner Bros.). It was asserted that the Regent should have the same clearance as the Apollo theatre at the corner of Fulton Street and Throop Avenue. The Apollo now has seven days' clearance over the Regent. It was pointed out that both theatres had equal clearance before the NRA code and the Regent charges 5 cents higher admission. The demand was signed by Albert Margulies, secretary of the Hilary Theatre Corporation.

In Denver Joseph G. Goodstein Enterprises, operating the Longmont theatre, Longmont, Colo., filed an arbitration demand in Denver Tuesday. It was said that the Longmont could not obtain sufficient product on account of alleged overbuying by the Fox Intermountain Theatres.

Modern Theatres, Inc., headed by Charles K. Woolner, with an office at 7201 Canal Boulevard, New Orleans, has filed an arbitration complaint against Paramount, demanding "some run" for his Drive-In theatre. It was asserted that Paramount refused to enter into negotiations and that the theatre has not been able to obtain sufficient product.

JOHN H. SINGLETON, Vice-President & Manager; Crosta, Inc., 1830 Market St.
BARRY MOREY SULLIVAN, Treasurer; Morey Mercantile Company, P. O. Box 5150 Terminal St.
LESTER C. THOMAS, President; Thomas-Hickerson Motor Company, 1000 East 18th Ave.

DES MOINES

(Arbitration district—all but the 17 most western counties of Iowa.)

JOHN D. ADAMS, General Secretary; Chairman of Committee, Savery Hotel
JOHN E. BEMIS, accountant, Insurance Exch. Bldg.
C. A. BLAND, Superintendent of Production Iowa Power & Light Company, 106 S.E. 1st St.
E. S. BOUDINOT, engineer, 3438 University Ave.
DONALD EVANS, lawyer, Equitable Bldg.
A. N. HEGGEN, General Manager; Des Moines Co-operative Dairy
PERCY HOAK, President; Wheeler Lumber Bridge & Supply Company
B. F. KAUFFMAN, President; Bankers Trust Company, 6th & Locust St.
F. H. MACKAMANQ, lawyer, Register & Tribune Bldg.
DALE L. MAFFITT, Manager; Des Moines Municipal Water Co., 10th & Locust St.
ELMER E. MILLER, Secretary; Des Moines Building & Loan Association, 411 Sixth Ave.
HARRY E. RUSSELL, President; Office Equipment Company, 416-18-29 W. 10th St.
HAROLD B. WEST, President O. B. West Company, 216 W. Court Ave.
R. H. YOUNG, Secretary; F. W. Fitch Company, (Manufacturing Chemists)
MARTIN TOLLEFSON, Dean, Drake University Law School

DETROIT

(Arbitration district—Michigan, east of the lake.)

W. F. AUSTIN, Building Construction, W. E. Wood Company, 4649 Humboldt Ave.
J. LEE BARRETT, Vice-President; Detroit Convention & Tourists Bureau, 1005 Stroh Bldg.

PANELS LISTED FOR 27 DISTRICTS

(*Continued from opposite page*)

Hon. WILBER M. BRUCKNER, lawyer, 2850 Penobscot Bldg.
L. J. CAREY, General Counsel, 163 Madison Ave.
EUGENE A. CASAROLL, President; Automobile Shippers, Inc., 9760 Van Dyke
IVAN E. CHAPMAN, Supervising Director of High Schools, 1354 Broadway
HUGH FERRY, Secretary & Treasurer, Packard Motor Car Co., 1580 East Grand Blvd.
SAMUEL FITZPATRICK, Export Manager; Federal Motor Truck Exp. Autos, 3444 Three Mile Drive
HARRY J. FOX, Banker, Detroit Trust Company
T. C. HANSON, Professor; University of Detroit, McNichols Rd. at Livernois
JOHN LOVETT, Secretary & General Manager; Michigan Manufacturing Association, 1001 National Bank Bldg.
JAMES McEVOY, attorney, 3266 Penobscot Bldg.
H. L. NEWMAN, Vice-President; Detroit Insurance Agency, 510 Fisher Bldg.
H. N. ROBINS, President; H. M. Robins Co., 120 Madison Ave.
JEROME G. THOMAS, Department Head of Business Administration, Wayne University, 457 Putnam Ave.

INDIANAPOLIS—To be announced.

KANSAS CITY

(Western Missouri and Kansas.)

PARRY BARNES, CPA; Lunsford, Barnes Co., 21 West 10th St.
BENJAMIN F. BOYER, Dean of Law, U. of Kansas City
WALLACE BROWN, Chairman of Department of English, U. of Kansas City
THORNTON COAKE, Banker; Columbia National Bank, 10th & Grand Sts.
POWELL C. GRONER, President Kansas City Public Service Company, 728 Delaware
ERNEST E. HOWARD, Bridge Designer, Howard, Needles & Tammen, 1012 Baltimore Ave.
MORTON T. JONES, Insurance, R. B. Jones & Company, 301 West 11th St.
JOHN F. RHODES, lawyer, 2500 Fidelity Bldg.
HENRY M. SHUGART, lawyer, 410 Commerce Bldg.

LOS ANGELES

(Arbitration district includes one Nevada county, Arizona and southern California.)

STANLEY M. ARNDT, lawyer, 458 S. Spring St.
HERBERT CAMERON, Railroad Commission of State of California, California State Bldg.
F. J. CARPENTER, Assistant Treasurer, National Supply Company, 147 N. Los Angeles St.
W. R. FAWCETT, investment counsel, 634 S. Spring St.
FRANK GAUTIER, executive, Consol Rock Product Company, 2730 S. Alameda St.
CARL G. GRIMES, Executive, Grimes Stassforth Stationery Co., 737 S. Spring St.
Prof. MORRISON HANDSAKER, Dept. of Ecom. & Sociology, Occidental Coll.
Capt. ROBERT HENDERSON, South California Association Newspapers, Security Bldg.
SHIRLEY E. MESERVE, lawyer, 555 S. Flower St.
OSCAR MOSS, CPA, 505 Title Insurance Bldg.
H. F. G. PELSUE, Vice-President, Graham Bros., Inc., 3425 Fowler Ave.
MARK A. PIERCE, President, Mortuary, 720 Washington Blvd.
JAMES M. RUST, 268 S. Lorraine Blvd.
MAURICE SAETA, lawyer, 403 W. 8th
A. CARMAN SMITH, President Smith & Drum, Inc., 50 S. Grand Ave.
IRVIN STALMASTER, lawyer, 608 S. Hill St.
W. B. STEWART, Executive, Globe Mills, 907 E. 3rd St.
C. J. THORSON, financial analyist and counsel, 417 Hill St.

MEMPHIS

(Arbitration district includes western Tennessee, northern Mississippi and Arkansas.)

VANCE ALEXANDER, Vice-President; Union Planters National Bank & Trust Company
E. R. BARROW, President; Barrow-Agee Laboratories, 123 South Front St.
ARTHUR C. BRUCE, E. L. Bruce Company, Inc.
W. H. JASSPON, Vice-President; Perkins Oil Co.
DONELSON M. LAKE, Supervisor, Equitable Life Assurance Society, Sterick Bldg.
EUGENE MOORE, District Manager; U. S. Rubber Company, 813 Linden Ave.
ROBERT M. NELSON, lawyer
DODDRIDGE NICHOLS, Vice-President; Union Planters National Bank, 69 Madison Ave.

MILWAUKEE

(Arbitration district includes most of Wisconsin and Michigan counties west of lake.)

Dr. HENRY L. BANZHAF, Business Manager; Marquette University, 615 N. 11th St.
J. H. BUDDE, Manager; Standard Oil Company, 414 N. Michigan St.
HARRY E. CHRISTIANSEN, President General Lumber Company, 757 North Broadway



Julius Henry Cohen, member of the New York panel, receiving his certificate from C. V. Whitney, chairman of the administrative committee, with J. Noble Braden, executive secretary, watching.

WILLIAM DOLL, President Wisconsin Bar Association, 208 East Wisconsin Ave.
WALTER DUNLAP, President; Klau-Von Pieterson Dunlap Associates, Inc., 744 N. 4th St.
H. S. GARNESS, Executive Manager Milwaukee Association of Credit Men, Milwaukee Gas Light Co. Bldg.
CED LOGAN, Credit Manager; Doerman Shoe Company, South Milwaukee
JEREMIAH L. O'SULLIVAN, Dean, College of Journalism, Marquette, University
J. F. PYLE, Dean, Johnston College of Business Administration, Marquette University
CARL B. RIX, Member Board of Governors, American Bar Association, Wells Bldg.
RAY S. SHANNON, Credit Manager; Weyenberg Shoe Manufacturing Company, 234 East Reservoir Ave.
PAUL J. STERN, (retired), 757 N. Broadway
FRED F. STUCKERT, Credit Manager; Hansen Glove Corporation, 539 W. Wright St.
JOHN S. WALBRIDGE, Jr., Secretary-Treasurer; Niedecken-Walbridge Company, 767 North Jefferson St.
JOHN WARNER, lawyer, 213 W. Wisconsin Ave.
THOMAS P. WHELAN, Professor Marquette University, 110 E. Wisconsin Ave.
H. O. WOLFE, lawyer, 735 North Water St.
H. V. ZEIDLER, Credit Manager; L. J. Mueller Furnace Company, 2005 W. Oklahoma Ave.
FRED H. ZENS, Credit Manager; Standard Oil Company, 414 W. Michigan St.

MINNEAPOLIS

(Arbitration district includes western Wisconsin, Minnesota, North Dakota and South Dakota.)

LOUIS L. ANDERSON, lawyer, 2681 First Natl. Bank Bldg.
M. D. CHANDLER, Vice-President National Bank & Trust Company, 6th & Marquette Ave.
HIRAM A. DOUGLAS, President Citizens Morris Plan, 710 Marquette Ave.
LLOYD HALE, Vice-President & Sales Manager C. H. Tennant Company, 2530 N. 2nd St.
J. D. HOLTZERMANN, President; Holtzermann's Antiques Importing, 415-429 Cedar Ave.
GEORGE W. IRWIN, Manager; Air Reduction Sales Company, 327-25 Ave. S.E.
ARNETT W. LESLIE, President; John Leslie Paper Company, 301 S. 5th St.
ELLIS B. SOUTHWORTH, Executive Vice-President; Title Insurance Company of Minnesota, New York Life Bldg.
OSCAR C. STRAND, Strand & Roe, 1010 Foshay Tower
ARTHUR J. WALKER, President; Farnham Stationery & School Supply Company, 104 Lumber Exch. Bldg.

NEW HAVEN—To be announced.

NEW ORLEANS

(Southern Mississippi and Louisiana.)

MARVIN J. BARLOON, Assistant Professor of Economics, Tulane University
PAUL BROSSMAN, Dean, College of Law, Tulane University
JOSEPH LALLANDE, Executive; Southern Pacific R.R. Lines, 401 Pan American Bldg.
R. C. LLOYD, executive, 611 Cotton Exchange Pl.
SUMTER D. MARKS, lawyer, Spencer, Phelps, Dunbar & Marks, United Fruit Bldg.
HARRY A. MITCHELL, Professor of Marketing, Tulane University
EUGENE A. NABORS, Professor Law School, Tulane University
ROBERT L. SIMPSON, President C. T. Patterson & Co. Ltd., 800 S. Peters St.
WM. A. WEST, Jr., lawyer, Maritime Bldg.
GEORGE J. WOODRUFF, executive Seaboard Refining Company, 907 Baronne Bldg.

NEW YORK CITY

(Southern New York, northern New Jersey.)

JOHN FRITZ ACHELIS, President, Commercial Factors Corporation, 2 Park Ave.
Prof. WILLARD E. ATKINS, Chairman of Department of Economics New York University, Washington Square
FRANCIS BANCROFT, Vice-President, Pease & Elliman, Inc., Real Estate, 660 Madison Ave.
ANDRE L. BENEL, Vice-President, Director of Executive Committee of Brown, Wheelock, Harris, Stevens, Inc., Building & Real Estate, 22 East 40th St.
JAMES G. BLAINE, President, Marine Midland Trust Co., 120 Broadway
WM. T. BOSTWICK, Vice-President, Manhattan Storage & Warehouse Company, 801 Seventh Ave.
ROBERT R. BRUCE, lawyer, McLanahan, Merritt & Ingraham, 40 Wall St.
ROBERT BUECHNER, lawyer, Wainwright, Luce & Willetts, 52 Wall St.
FREDERICK R. CANTZLAAR, Secretary & Treasurer Binney & Smith Company, accounting & financial, 41 East 42nd St.
WM. PETER CAVANAUGH, lawyer, 49 Wall St.
JULIUS HENRY COHEN, General Counsel—N. Y. State Chamber of Commerce, 111 8th Ave.
ROSCOE S. CONKLING, Attorney—National Food, Drugs, & Cosmetics, Board of Trade, 50 East 42nd St.
ROBERT EMMET CONNOLLEY, lawyer, 36 West 44th St.
C. FRANK CRAWFORD, retired ex-president, New York Master Printers Association, 415 Washington Avenue, Brooklyn.
EDWARD F. DARRELL, Jr., advertising executive—N. W. Ayer & Son, Inc., 30 Rockefeller Plaza
ELI WHITNEY DEBEVOISE, lawyer, 20 Exchange Place.
ROY DICKINSON, President, *Printers Ink* Magazine, 185 Madison.
W. PALMER DIXON, Broker, Carl M. Loeb, Rhoades & Co., 61 Broadway
LUCIUS R. EASTMAN, Jr., Importers-Hills Bros., 110 Washington St.
GUY EMERSON, Vice-President, Bankers Trust Company, 16 Wall St.
GEORGE H. ENGELHARD, lawyer, Engelhard, Pitcher & Amann, 70 Pine St.
BENEDICT ERSTEIN, President, Erst Company, Inc., 349 East 49th St.
PAUL L. FITZPATRICK, Director of Policy and Sales Development—General Motors Corporation, 1775 Broadway
OSMOND K. FRAENKEL, lawyer, Goldsmith, Jackson & Brock, 76 Beaver St.
HENRY J. FULLER, Director, Savage Arms Company, Lincoln Bldg., 60 East 42nd St. & 40 Wall St.
JAMES P. GIFFORD, Law Professor-Columbia University, Morningside Heights.
ROSWELL L. GILPATRIC, Attorney, Cravath, de Gersdorff, Swaine & Wood, 15 Broad St.
JULES GLAENZER, Vice-President Cartier, Inc., Jewelers, 653 5th Ave.
I. EDWIN GOLDWASSER, Vice-President, Commercial Factors Corporation, 2 Park Ave.
WM. J. GRAHAM, Vice-President & Director Equitable Life Assurance Society of U. S., 393 7th Ave.
DANIEL H. HAYNES, Vice-President & Director—American Machine & Foundry Company, 511 5th Ave.
S. MARSHALL KEMPER, lawyer, Heidelbach, Ickelheimer & Company, 49 Wall St.
MILTON P. KUPFER, lawyer, Kupfer, Silberfeld, Nathan & Danziger, 29 Broadway
WARREN LESLIE, President, Director & Chairman of Board of Jamaica Water Supply Company, 161-20 89th Ave.
WARREN LESLIE, Jr., lawyer, 110 East 42nd St.
JOHN T. McGOVERN, General Counsel—Photo Engravers Board of Trade of N. Y. C., 60 East 42nd St.
THOMAS S McLANE, President, Skidmore Coal Company, Director, Douglas Gibbons & Company, 580 5th Ave.

(*Continued on following page*)

TOTAL LIST WILL INCLUDE 1,000

JOSEPH MAYPER, chairman & counsel, Trans-Atlantic Passenger Conference, 80 Broad St.
MORRIS B. MOSKOWITZ, lawyer, 51 Chambers St.
Major B. H. NAMM, President, Namm Department Store, 452 Fulton St., Brooklyn, N. Y.
JAMES A. O'GORMAN, Jr., lawyer, O'Gorman, Brophy, Roepe & Ring, 522 5th Ave.
JOHN C. PEMBERTON, lawyer, 36 West 44th St.
LIONEL S. POPKIN, lawyer, Hess, Mela & Popkin, 20 Pine St.
JOHN RAISS, Broker, 52 Wall Street.
GEORGE A. SPIEGELBERG, lawyer, McCauley, Spiegelberg, Davis & Gallagher, 70 Pine St.
J. RAYMOND TIFFANY, General Counsel to Interstate Sanitation Commission, 25 West 43 Street.
FRANCIS ADAMS TRUSLOW, lawyer, Morgan & Lockwood, 44 Wall St.
WILLIAM T. VAN ATTEN, Vice-President, Dun & Bradstreet, 290 Broadway
Hon. WILLIAM H. WADHAMS, Former Justice—City Court of N.Y.C., Former Judge of Court of General Sessions, 530 5th Ave.
JOHN K. WATSON, lawyer, 61 Broadway.
FRANK L. WEIL, lawyer, Weil, Gotshal & Manges, 60 East 42nd St.
VICTOR WEYBRIGHT, Managing Editor—Survey Graphic, 112 East 19th St.
WM. GAMBLE WOODWARD, Treasurer, Will Harston, Inc. and Broker-Pershing Company

OKLAHOMA CITY

(Arbitration district—Oklahoma and a few Texas counties.)

Dr. A. B. ADAMS, Dean, School of Business Administration University of Oklahoma, Norman, Oklahoma.
Mr. R. J. BENZEL, Director; First National Bank, 612 N.E. 16th St.
L. D. CALLAHAN, Manager; Colcord-Osler; Ramsey Tower & Commerce Exchange Buildings
Dr. C. F. DAILY, Assistant Professor of Economics; University of Oklahoma, Norman, Okla.
CARL DALBEY, Vice-President; Oklahoma City Hardware Company, Okla. Wholesale Credit Men's Assn.
Dr. CORTEZ EWING, Professor of Government; Director of School of Citizenship & Public Affairs, University of Okla.; Norman, Okla.
T. B. HENDRICK, Secretary; Collins-Dietz-Morris, Box 1617
Prof. GEORGE A. HOKE, Association Professor of Economics; College of Business Administration, University of Okla.; Norman, Okla.
JAMES S. TWYFORD, Twyford & Smith, 905 Tradesmens Natl. Bank Bldg.
AARON W. WEITZENHOFFER, President Davon Oil Company, P. O. Box 1586

OMAHA

(Arbitration district includes western Iowa and eastern two-thirds of Nebraska.)

H. M. BALDRIGE, lawyer, Omaha National Bank Bldg.
THOMAS B. COLEMAN, Pittsburgh Plate Glass Company, 14th & Jones Sts.
GERALD E. COLLINS, lawyer, 4838 South 24th St.
D. P. HOGAN, Loyal Hotel
G. P. HORN, Executive Manager; Omaha Association of Credit Men, Sunderland Bldg.
JOHN W. HUGHES, President; Guarantee Mutual Life Insurance Company, 1805 Douglas St.
HARRY E. JUDD, CPA & lawyer, Omaha National Bank Bldg.
E. F. LEARY, lawyer, First National Bank Bldg.
ELTON C. LOUCKS, accountant, John M. Gilchrist Company, Omaha Natl. Bank Bldg.
FRANCIS P. MATTHEWS, lawyer, Insurance Bldg.
HENRY C. MOELLER, CPA, Omaha National Bank Bldg.
GEORGE W. PRATT, lawyer, Omaha National Bank Bldg.
WALTER F. SPRENGEL, Credit Manager; Paxton & Gallagher Company, 9th & Jones Sts.
SAMUEL L. WINTERS, lawyer, 4811½ S. 24th St.

PHILADELPHIA

(Arbitration district includes eastern Pennsylvania, Delaware and southern New Jersey.)

JOHN R. ABERSOLD, Wharton School of Finance, University of Penn.
J. N. AITKEN, CPA, Packard Bldg.
A. M. BOYD, Director of Personnel; Philadelphia Electric Company, 9th & Chestnut St.
JOHN LORD BUTLER, sales promotion counselor, Packard Bldg.
ROBERT J. CALLAGHAN, lawyer, 1500 Walnut St.
CLARENCE N. CALLENDER, Professor of Business Law, U. of Penn.
BERNARD F. CATALDO, Business Law Department, Wharton School of Finance
ROLAND J. CHRISTY, CPA, 2340 Lincoln Liberty Bldg.
FREDERICK N. CURLEY, Finance Department, Wharton School of Finance
C. J. DEXTER, 213 South Broad St.
PAUL J. FURNAS, Treasurer; Sandura Company, Finance Bldg.
JOHN H. HAIRE, CPA, 123 S. Broad St.
EDWIN W. HART, CPA, 1616 Walnut St.
CLARENCE KAEBER, President; Electrical Credit Association, 19th & Allegheny Ave.
J. CYRIL McGARRIGLE, CPA, Packard Bldg.
Dr. ERNEST MINOR PATERSON, Professor of Economics, University of Penn.
FAYETTE R. PLUMB, President; Fayette R. Plumb. Inc., 4837 James St.
CALVIN H. RANKIN, Accounting Dept., Wharton School of Finance
J. H. ROBINS, President; American Pulley Company, 4200 Wissahickon Ave.
CHARLES C. ROHLFING, Professor of Political Science, University of Penn.
RUPERT C. SCHAEFFER, Jr., Lawyer, Instructor of Business Law, Wharton School of Finance.
SMITH SIMPSON, Wharton School of Finance, University of Penn.
FRANCIS SMALL, CPA, 2616 Girard Trust Bldg.
A. E. SOUTHGATE, Executive in Phila. & Reading Coal & Iron Co., Reading Terminal
S. MORRIS SNYDER, Jr., Banker, Fidelity Phila. Trust Bldg.
H. EUGENE WHEELER, Treasurer; N. W. Ayer & Son, Inc., 210 W. Washington Sq.
W. A. WIEDERSHEIM, lawyer, 2026 Land Title Bldg.
EDWARD W. WRIGHT, Assistant Professor of Accounting, University of Penn.

PITTSBURGH

(Arbitration district includes western Pennsylvania and half of West Virginia.)

CHARLES F. C. ARENSBERG, attorney; Patterson, Crawford, Arensberg & Dun, 1404 First National Bank Bldg.
W. C. ARTHER, President, Chairman of Board, Pittsburgh Academy, Pittsburgh Academy, Pittsburgh, Pa.
HORACE F. BAKER, lawyer, 1128 Union Trust Bldg.
JACOB J. BLAIR, Assistant Professor of Economics, Uni. of Pittsburgh, 765 Gypsy Lane, Lebanon
GLEN U. CLEETON, Head of Department of Printing, Carnegie Inst. of Technology
HENRY ERNEST COLE, Allegheny County Sabbath School Association, 714 Investment Bldg.
Dr. JAMES H. GREENE, Chamber of Commerce, Chamber of Commerce Bldg.
THOMAS N. GRIGGS, lawyer, Oliver Bldg.
A. V. MURRAY, Treas. Wm. B. Scaife & Sons, Oakmont, Pa.

PORTLAND

(Arbitration district—Oregon [with the exception of two counties].)

ABRAHAM ASHER, laywer, Corbett Bldg.
ORMOND R. BEAN, Commissioner of Public Utilities, Oregon Bldg.
RUPERT R. BULLIVANT, lawyer, Pacific Bldg.
JOSEPH K. CARSON, lawyer, Yeon Bldg.
THOMAS K. CARSTENSEN, CPA, Pittock Bldg.
PHILIP CHIPMAN, lawyer, Yeon Bldg.
RALPH A. COAN, lawyer, Pittock Bldg.
ROLAND DAVIS, lawyer, Porter Bldg.
VERNE DUSENBERRY, lawyer, Spalding Bldg.
Dr. DONALD M. ERB, President; University of Oregon, Eugene, Oregon
HOPKINS JENKINS, Principal Emeritus, Jefferson High School, Lewis Building
IRVING RAND, lawyer, Public Service Bldg.
E. D. ROSS, President; The Irwin-Hodson Company, 439 N.W. 15th Avenue
GEORGE W. SCHOEFFEL, Oregon Mutual Life Insurance Company, Box 711
RICHARD SHERWOOD, Manager; Phoenix Mutual Life Insurance Company, Public Service Bldg.
JAMES GERALD SWINDELLS, lawyer, Yeon Bldg.
CHARLES A. TOMASSENE, insurance broker, Wilcox Bldg.
HAROLD WENDEL, President; Lipman, Wolfe & Company, 5th & Washington
ELMO S. WHITE, lawyer, Railway Exch. Bldg.
I. D. WINSLOW, District Manager; Pacific Telephone & Telegraph Company, 730 S.W. Oak St.

SALT LAKE CITY

(Arbitration district includes Montana, southern Idaho, a few counties of Wyoming, Utah and four western counties of Nevada.)

THOMAS A. BEAL, Dean School of Business, University of Utah
ALBERT BOWEN, 47 East South Temple St.
H. M. CHAMBERLAIN, Vice-President, Walker Bank & Trust Company, Walker Bank Bldg.
EARL J GLADE, Vice-President & Manager K S L Radio Station, Tribune-Telegram Bldg.
MARK H. GREENE, Professor of Business, University of Utah
F. HENRI HENRIOD, lawyer, Continental Bank Bldg.
E. O. HOWARD, President; Walker Bank & Trust Company, Walker Bank Bldg.
WALTER C. HURD, lawyer, 700 Utah Savings & Trust Bldg.
ROBERT L. JUDD, lawyer
LINCOLN G. KELLEY, President, Lincoln G. Kelley Company CPA, Walker Bank Bldg.
C. VERNON, LANGLOIS, lawyer, 409 Boston Bldg.
WM. J. LOWE, lawyer, Walker Bank Bldg.
BERNARD F. MUSSER, lawyer, 507 Utah Oil Bldg.
LAWRENCE H. PIERCE, President Utah Society of CPA's, Peat, Marwick Mitchell & Co., Continental Bank Bldg.
HENRY J. PLUMHOF, retired railroad man, 1351 Normandy Circle
IVOR SHARP, KSL (Radio Service Corporation of Utah), Union Pacific Bldg.
WENDELL M. SMOOT, Assistant Vice-President Utah State National Bank, 102 South Main St.
CLARENCE E. WRIGHT, retired, Highland Drive & Walker's Lane

ST. LOUIS

(Arbitration district—southern Illinois, eastern Missouri, western Kentucky counties.)

FRED Y. ARMSTRONG, lawyer, 705 Olive St.
R. S. BROOKS, consulting civil engineer, 1501 Mart Bldg.
J. S. CALFEE, investments, 611 Olive St.; Railway Exch. Bldg.
VICTOR CULLIS, Assistant Secretary, Mississippi Valley Trust Company, 506 Olive St.
J. LIONBERGER DAVIS, Chairman of Board; Security National Bank Savings & Trust Company, 316 N. 5th St.
HARRY G. ERBS, Secretary-Treasurer; Missouri Inst. of Accounting & Law, 711 St. Charles St.
JAMES L. FORD, Jr., Vice-President; First National Bank, 323 N. Broadway
BENJ. F. FRICK, Jr., Partner—Stix & Co., Investments, 509 Olive St.
THOMAS C. HENNING, lawyer, Hennings, Green Henry & Evans, Boatmen's Bank Bldg.
CHARLES M. HUTTIG, President; St. Louis Lumber Company
HAROLD T. JOLLEY, Vice-President; Boatmen's National Bank
C. M. McDONALD, President; McDonald Real Estate Company, 823 Chestnut St., 2320 Marconi St.
JOHN P. MEYER, President; Northwestern National Bank of St. Louis
JOSEPH A. McLAIN, Dean, Washington University School of Law, Lindell & Skinner
EUGENE J. MUDD, Vice-President; Mercantile-Commerce Bank & Trust Company, 721 Locust St.
M. H. RODEMEYER, realtor, 408 Pine St.
B. G. SCHACKELFORD, Educator, Principal, Clark School, 4515 Maryland Ave.
ETHAL A. H. SHEPLEY, lawyer, 319 N. 4th St.
WILLIAM H. STEAD, Dean, School of Business and Public Administration, Washington University, Washington U., Lindell & Skinter.
W. STUART SYMINGTON, President, Emerson Electric Company, 1824 Washington Ave.
KENNETH TEASDALE, lawyer, Boatmen's Bank Bldg., 314 N. Broadway.

SAN FRANCISCO

(Northern California, western Nevada, two Oregon counties.)

P. M. DOWNING, Pacific Gas & Electric Company, 245 Market St., S.F.
WILLIAM FISHER, importer-exporter, 216 Pine St.
ROBERT B. GAYLORD, lawyer, Gaylord & Gaylord, 1332 Russ Bldg.
WILLIAM P. HUBARD, lawyer, 486 California St., 1018 Meher Bldg.
WALLACE E. HYDE, lawyer, Crocker 1st Natl. Bank Bldg.
BAUER E. KRAMER, lawyer, Aiken, Kramer & Aiken, 1203 Central Bank Bldg., Oakland, Calif.
DONOVAN O. PETERS, lawyer, Sherman & Peters, Mills Tower
Col. ROBERT A. ROOS, Roos Brothers, Inc., Chain Dry Goods, 798 Market St.
ALBERT A. ROSENSHINE, lawyer, 111 Sutter St.
HERBERT S. HUEY, Secretary-Treasurer, Merrill Company, engineers, 343 Sansome St.

SEATTLE—To be announced.

WASHINGTON, D. C.

(Arbitration district—Maryland, Virginia.)

WILLIAM GORDON BUCHANAN, CPA & Professor of Business Administration, Georgetown, University
J. EDWARDS BURROUGHS, Jr., lawyer, Cummings & Stanley, 1626 K St. N. W.
BRICE CLAGET, lawyer, Southern Bldg.
ROBERT F. COGSWELL, lawyer, Hibbs Bldg.
SEFTON DARR, lawyer, Woodward Bldg.
CHARLES D. DRAYTON, lawyer, 1001 - 15th St. N.W.
Dr. ALEXANDER V. DYE, doctor, 2500 Massachusetts Ave.
NORMAN B. FROST, lawyer, Frost, Myers & Towers, Hibbs Bldg.
Prof. H. F. HARDING, Associate Professor of Public Speaking, George Washington University
FRANCIS W. HILL, lawyer, Woodward Bldg.
EDGAR MORRIS, 718 13th St., N.W.
JULIUS I. PEYSER, lawyer & banker, Investment Bldg.
E. BARRETT PRETTYMAN, lawyer, 888 Connecticut Ave. N. W.

FINANCIAL CONTROL OF PRODUCTION IN ARGENTINE SEEN NAZI STRATEGY

Liberal Credits Granted Studios by Banco Germanico, Agfa; Propaganda Films Shown to "Invited" Audiences of Germans

by N. BRUSKI
in Buenos Aires

In every list of claims filed in bankruptcy proceedings by Argentine motion picture producers, large and small, the largest creditor, by far, is Agfa de la Argentine, raw film distributing company which denies it has any German directors or any direct connection with Berlin. Producers seeking financial backing receive generous offers from the Banco Germanico, although there are 20 other well capitalized banks and several state controlled banking institutions. A circuit operated by a citizen of Italian extraction is expanding with the profits ostensibly obtained from exhibition of German films although its audiences are composed almost exclusively of persons of German extraction, gathered by "invitation" of the German embassy.

These are threads of the pattern, it is charged by newspapers here, by which the Nazis are seeking to influence and eventually to control the motion picture film market in the Argentine.

Large Credits Given

Although Agfa repudiates official connection with Germany the facts indicate that its attorneys on numerous occasions have acted upon instructions from Berlin. Both Agfa and Siemens Schubert, supply house, show remarkable willingness to extend extremely liberal credit to studios.

Since Agfa does not publish balance sheets it is difficult to total these operations but the bankruptcy proceedings of certain Argentine companies have revealed some interesting facts. In all of these cases Agfa has been the bigggest creditor with claims of over 30 per cent of the capital of each company. The following specific cases can be cited, the amount claimed to be due Agfa following the name of the producer: PAF, 38,000 pesos; SIDE, 78,000 pesos; Tecnograf, 47,000 pesos, and Laboratories Cristiani, 90 per cent of the credit granted them.

At creditors' meetings in the case of each of these companies representatives of Agfa used their overwhelming claims to take control from the other creditors. The manager of Agfa, a Senor von Simpson, appears as the liquidator of two companies and as a member of the administrative board of the other two, his vote being the deciding one in all questions of future policy or production.

Argentine Sono Film, boasting that it produces more domestic features than any other studio, is supplied by Agfa and its present credit with the company is reported at 200,000 pesos. Before the bankruptcy of SIDE, representatives of Agfa were reported to have offered to lease their studio facilities and to bring directors, technicians and actors from Germany. Although Agfa now controls the company, through its creditor's claim, no production has been started yet.

COMMENTATORS CLAIM EXHIBITOR SUPPORT

"Film exhibitors are the most loyal supporters of radio's film commentators," according to the National Radio Film Commentators Circle, nationwide group of radio film commentators and critics whose president is David Lowe of Station WNEW, New York. Polling 178 commentators, the Circle claimed that 87 per cent of critics were sponsored by theatre owners.

"This is a significant disclosure in the light of purported anti-radio feeling of part of the film industry," Mr. Lowe said.

It was reported that the poll showed 86 per cent of the critics were on Hollywood studio mailing lists; 63 per cent said they used the publicity material.

There are 20 well capitalized banks in the Argentine in addition to the state controlled institutions Banco de la Nacion, Banco Central and Banco de la Provincia, but almost every Argentine cinema company that finds itself in financing difficulties is granted liberal credit by the Banco Germanico. The Argentine Sono Film has obtained such credit and the directors and officials of the Banco Germanico appear with officers of Sono Film at all premieres, banquets and social functions. In newsreels edited by this company these gentlemen frequently appear prominently. The company has made a propaganda film for the German Condor air line from Europe and posters advertising German railways appear often in their films.

Theatre Available

Films depicting the "new order" in Germany could find no satisfactory exhibition outlet here until recently. Now there is at least one theatre available and a dawning distribution company. Nicholas Di Fiore, a naturalized Argentine citizen of Italian origin, is the operator of the Cineac, Cineac-Belgrano and Mitre theatres in Buenos Aires and co-operator of the Monumental, Renacimiento and Hindu theatres. He is building another in the centre of the city.

The anti-Nazi German newspaper *Argentinisches Tageblatt,* the leftish newspaper *La Hora,* and the democratic periodical *Accion Argentina* have claimed to have proof that the Cineac received subsidies from the German embassy which, they said, "invites" Germans to attend showings of such films as "Artillery," "Parachutists," "Heroes of the Aviation," "Marine Guards," etc., all openly Nazi propaganda pictures. Extensive publicity is given the films by the official Nazi newspaper *Deutsche La Plata Zeitung* and the Spanish language paper *El Pampero.*

To distribute the newsreels, which arrive regularly on the Condor planes, Mr. Di Fiore has organized a distributing company called Organizacion Cinematografica Argentina (OCA) which also will release a complete program of German pictures produced by Terra, Ufa and Tobis. Of 14 pictures received by OCA through the intermediary of the German bank only three have been released—"The Paradise of Love," a musical; "One Year of War," a documentary compiled here from Ufa newsreels, and "Pour Le Merite," a long eulogy of Nazi aviation.

German Films Listed

Following are the films received by OCA by airmail (Sindicato Condor) from Germany:

"Es war eine Rauschende Ballnacht," (UFA), Sarah Leander and Hans Stuve; "Der Gouverneur," (Terra), director V. Tourjansky, Brigitte Homey, Willy Birgel; "L'heritier des Mondesir," (Ace, Ufa's French affiliate), Fernandel; "Hotel Sacher, de Viena," (Ufa), Sybille Schmitz, Willy Buger; "Nanon," (Ufa), Johannes Heeters, Geza von Bolvary, director; "Frouen fur Golden Hill," (Ufa); "Robert Koch," (Tobis), director Hans Steinhoff, Emil Jannings; "Opernball," (Terra), director Geza von Bolvary, Bailia Opera; "Kongo Express," (Ufa), director Edward von Bersody; "Kautschuk," (Ufa), and "Das Herz der Konigin," (Ufa), Zarah Leander, Willy Birgel.

Also received were the following anti-British pictures:

"Ohm Kruger," (Tobis), director Hans Steinhoff, Emil Jannings; "Bismarck," (Tobis), director W. Liebeneiner, Paul Hortmann, L. Dagone; "Narvik," (Ufa), a documentary picture; "Bayer 205," (Ufa), Willy Birgel; and "U-Boatte Westwarts," (Ufa), director Gunther Rittau.

Now OCA is faced with the problem of finding an exhibition outlet since, although Mr. Di Fiore is co-proprietor of an important circuit, his partners are opposed to showing the films, fearing a repetition of the serious riots which followed exhibition of "La Linea Sigfrido" some months ago.

Private Exhibitions Held

Meanwhile Nazi organizations garbed as charitable or cultural societies organize private exhibitions on Sunday mornings of German features and short subjects, the audiences being recruited mostly from among Germans with relatives in Germany. Well known political and social personages also are invited. The subjects mainly are propaganda pictures distributed by A. M. Delfino y Cia., representatives of German steamship lines and railways. All of them entered the country without duty through diplomatic channels.

Recently it has been reported that Hans Biester, representing the Ufa and Tobis studios, is to arrive here to direct distribution of German features with ample power to supervise and coordinate all activities in this direction. He knows the Argentine market well, having been an officer of Cinematografica Terra, former distributor of German product in the country. It is also reported that Mr. Biester's visit will be followed by the leasing of a local studio.

Zukor Starts Theatre Drive to Aid Greeks

Theatremen throughout the country this week joined with the amusement division of the Greek War Relief Association to raise funds for civilian Greek war sufferers, and under the leadership of Adolph Zukor, of Paramount, chairman of the amusement division, pledged a drive in behalf of the Greeks in more than 10,000 theatres during the week of March 25th to 30th, the anniversary of Greek independence.

Mr. Zukor opened the drive in New York in behalf of the Greek war victims on Monday when he accepted the first pledge of cooperation in the benefit program from W. G. Van Schmus, managing director of the Radio City Music Hall. Mr. Van Schmus, along with managers in every section of the country, will sponsor a special benefit during Greek independence week. Managers will stage special midnight shows to provide their quota for the cause.

Harris, Sears Head Committee

John H. Harris, Pittsburgh theatre operator, is chairman of the exhibitors' committee and Gradwell L. Sears, general sales manager of Warner Brothers, heads the distributors' committee. Under their direction twelve division chairmen and 62 district co-chairmen—an exhibitor and a distributor from each of the country's 31 exchange centers—will marshal the industry for the special showings. A two-minute short subject appealing for aid to Greek civilians is being prepared in Hollywood.

In New York, Joseph R. Vogel, division chairman of the Greek war relief, announced that his district co-chairmen will include Vincent McFaul, Buffalo; Moe Silver, Albany; Don Jacocks, New Jersey; and Harry Brandt, John J. O'Connor, and A. A. Hovell, New York City and Brooklyn. Other members of the committee are Sam Rinzler, Joseph Seider, Si Fabian, Irwin Wheeler, Bob Whiteman, Sam Strausberg, Fred Schwartz, Laurence Bolognino, Gus Eyssell and Leo Brecher. Oscar Doob is chairman of the publicity committee, and Marvin Schenck, entertainment chairman.

At the first meeting in the Hotel Astor on Wednesday, it was announced that virtually every theatre in the New York area would participate in the Greek war relief drive. Mr. Vogel announced pledges of cooperation from the Loew, RKO, Warner, Paramount, and 20th Century-Fox circuits. The Radio City Music Hall, Brandt, Fabian, Brecher, Bolognino, Randforce, Casey and Wheeler, Century and Prudential circuits likewise pledged their aid.

Adolph Zukor, national chairman, and Spyros Skouras, head of the national Greek War Relief Association, were guests of honor at the New York division lunch. They described the need of funds for medical aid, food, clothing and shelter for Greek women and children.

John Sinopoulo, of Midwest Enterprises, Inc., head of the Oklahoma City Greek War Relief Association, announced that the city had an early start on the fund raising program, with $9,000 of its $10,000 quota already pledged. Joseph H. Cooper, president of Standard Theatres Corp., Oklahoma City first run circuit, added a personal check for $500 to the fund. The city will also sponsor special Greek relief motion picture shows.

The national Greek War Relief Association in New York also announced that the first shipment of action films taken on the Albanian front by volunteer cameramen would reach this country this week via the Australian clipper. The pictures were collected by the Greek government and relief associations.

'CHILL SHOWS' ATTRACT FANS

The Barry theatre in Pittsburgh, Pa., has changed its policy to playing chill and thrill pictures after some years as a last run grind. The new policy was called to the attention of the public by the local press and the theatre is reported to be enjoying better business.

Paramount's two new thrill pictures, "The Mad Doctor," featuring Basil Rathbone, John Howard and Ellen Drew, and "The Monster and the Girl," with Robert Paige, Ellen Drew and Rod Cameron in featured roles, will be offered to exhibitors in double bill territories as a "double bill shock show."

To make the "shock show" possible Paramount will hold up bookings on "The Mad Doctor" in the dual bill territories until prints of "The Monster and the Girl" can be sent to exchanges.

Pan-American Relations Aided by Convention

John W. Hicks, Jr., vice-president in charge of Paramount's foreign department, returned last Saturday, to New York from the first 100 per cent Latin American convention in the company's history, said the press of Central America termed the convention one of the finest examples of goodwill-building by an American commercial organization in the history of Latin-American trade relations. In both Ancon and Cristobal, where the press attended certain of the convention's activities, extensive editorial space was given to Paramount's gesture and the hope was expressed that more American companies would follow suit.

The convention, which was held at the Hotel Washington in Cristobal, C.Z., was attended by Paramount representatives from all 21 Latin American republics and was complete in all the essentials of North American sales conclaves, even to the extent of previewing new product. The delegates also heard cable messages for Mr. Balaban and Mr. Griffis in New York and from Y. Frank Freman, Arthur Hornblow, Cecil B. DeMille and Eugene J. Zukor in Hollywood.

Loretta Byrne Resigns

Loretta Byrne of the New Haven, Conn., Metro Goldwyn Mayer exchange has resigned to move to Denver. Eileen Tierney will replace Miss Byrne at the exchange.

Kane Elected Mayor

The city Democratic ticket at Conway, Ark., closed recently with James J. Kane, manager of two theatres in that city as the only candidate for mayor.

McRae Elected Red Cross Head

Finley McRae, trustee of the theatres owned by the estate of Harry M. Brouse has been elected president of the Ottawa branch of the Canadian Red Cross.

Ezell Quits Universal

John Ezell has resigned as Universal manager in Atlanta, Ga. W. M. Richardson, currently New Orleans manager for the company, will succeed Mr. Ezell.

British Benefit At Music Hall

What appeared likely to be the largest benefit ever held by the American theatre was scheduled for Friday midnight at the Radio City Music Hall in behalf of the British War Relief fund. The benefit is being arranged by a large theatrical committee headed by Vinton Freedley. W. G. Van Schmus, managing director of the Music Hall, arranged for the use of the world's largest theatre and the assistance of its staff and entertainers.

Among the top talent billed to appear at the "Carnival for Britain" were: Gertrude Lawrence, Helen Hayes, Ethel Merman, Bill Robinson, George Burns and Gracie Allen, Joe Cook, William Gaxton, Victor Moore, Olsen and Johnson, Ethel Waters, Peggy Wood, Vera Zorina, Gracie Fields, Anton Dolin, Maurice Evans, Tony and Renee DeMarco, George M. Cohan, the Radio City Music Hall Rockettes, Corps de Ballet and Symphony Orchestra, the cast of "Information Please," Monty Wooley, Danny Kaye and scores of others in special numbers and sketches by Irving Berlin, George S. Kaufman, Deems Taylor and others.

Admission prices for the "Carnival for Britain" will be scaled from $1 to $3 with a few $5 and $10 seats.

Reading, Pa., theatre men prepared to do their bit for Britain by pooling efforts to promote a "British War Relief Revue" at the Rajah Theatre on March 26th, in cooperation with the Reading chapter of the British War Relief Society.

Frank L. Diefenderfer, president of the Reading musicians' union, is general chairman of the sponsoring committee which includes C. G. Keeney, Park theatre manager; George Peters, manager of Loew's; J. Lester Stallman, new general manager for Harry J. Schad; Paul E. Glase, district manager for Wilmer & Vincent circuit; William B. Huffman, manager of the Astor, and Jack L. Mulhall, district manager for Warner Brothers.

Ask Admission Cut In Mexico City

Following complaints from patrons that theatres in Mexico City were profiteering a Senatorial committee of three has asked the Municipal Government to order theatres to reduce prices and to enforce the regulation that forbids theatres to sell tickets after all theatre seats have been filled.

Local exhibitors are cooperating with the Municipal Government in its campaign to stamp out the practice of graft by its employees. Samuel Granat, who operates a circuit of 14 theatres in Mexico City, had a civic Amusements Department inspector arrested because he tried to seek a bribe in connection with Cine Colonial.

Two new Mexican film houses include one at Villa de Rio Blanco, in Vera Cruz State, built by organized workers, and another in Mexico City, where the historic Teatro Hidalgo is being converted by the Ministry of Public Education into a film house for domestic product.

Levine in New Haven

I. Levine, formerly manager for Grand National in New Haven, has opened his own film office in the city. The name of it is Inter-State Film Company, and it will handle, according to announcement, Northeastern, Imperial, and Select pictures.

ASCAP APPROVES DECREE, PAVING WAY FOR PEACE IN MUSIC BATTLE

Board Accepts Arnold Proposals to Modify Society's Policies; Direct Negotiations Allowed Members under Decree

The music war appeared at an end this week.

The American Society of Composers, Authors and Publishers-Broadcast Music, Inc.-Government war was just about concluded on Wednesday when the board of directors of ASCAP announced that a Department of Justice consent decree settlement had been approved, and will become effective ninety days after it is approved in the United States District Court.

Representatives of ASCAP and the National Association of Broadcasters were expected to begin negotiations shortly for a new contract to restore the Society's music to the majority of stations in the broadcasting industry. Since January 1st, when the former license expired and the proposed new rates were to become effective, the major networks and many independent stations have not carried any music controlled by ASCAP.

BMI several weeks ago signed a consent decree which, however, will not become effective until the ASCAP decree is approved by the court.

The Government will finally make its peace with ASCAP when the decree is approved by officials of the Department of Justice and formally entered in the Federal Court in New York. It was reported that Federal Judge Henry W. Goddard, of motion picture consent decree fame, might also sign the ASCAP decree.

ASCAP Statement Issued

Late Wednesday the ASCAP board of directors issued the following statement explaining the consent decree settlement made with the Department of Justice:

"The board of directors of the American Society of Composers, Authors and Publishers, at a special meeting held this (Wednesday) morning, unanimously approved and authorized signature by the society of a consent decree, the terms of which were negotiated in its behalf with the Department of Justice by special counsel, Charles Poletti, and Milton Diamond, associated with general counsel, Schwartz and Frohlich of the society.

"This action marks the termination of litigation between the Department of Justice and the society under the anti-trust laws which has been in and out of the courts since 1934.

"The decree as proposed by assistant attorney general Thurman Arnold, and accepted by ASCAP, modifies previous policies of the organization in respect to licensing the public performance for profit by broadcasters and others of copyrighted musical works, by providing that ASCAP may not as heretofore be an exclusive agent in behalf of its members, but that the members individually may deal directly with users if that is their preference. This privilege is, however, conditioned upon the member notifying ASCAP of the intention to deal directly, and also that any fees charged by the member shall be paid into ASCAP by the user and distributed according to ASCAP's royalty distributing formulae. The decree further provides that individual members of ASCAP may not appoint any other agency than ASCAP for the re-sale of rights, and specifically prohibits them from appointing Broadcast Music, Inc., as an agent in that regard.

"The decree also stipulates that any person who regularly practices the profession of songwriting shall be eligible to membership in ASCAP upon the production and regular publication of one song, instead of five compositions which has heretofore been the minimum requirement for eligibility to membership in the society.

"Another provision of the decree stipulates that the board of directors of ASCAP must be elected by the general membership as rapidly as the terms of present directorships expire. The practice heretofore has been for the board of directors itself to elect successors to vacancies.

"Another provision of the decree provides for a broadcaster at his option to have the privilege of securing a license to utilize the ASCAP repertoire upon either a blanket basis as has heretofore prevailed, or a 'per program' basis, in either case paying fees only in respect of such programs as make use of ASCAP music.

"In the case of network broadcasts, the decree puts into effect a provision which has been a main source of contention of the existing controversy, that is, that as to such broadcasts the entire fee for the use of copyrighted music must be paid by the originating station, and no fee whatever paid by the interconnected stations.

"The decree is to become effective ninety days after it is approved by the U. S. District Court for the Southern District of New York."

No Objections to Decree

Gene Buck, president of the society, in a statement commenting on the decree, said ASCAP accepted it with complete good faith even though it disagreed with the position of the Department of Justice that the society's operations were illegal. It was further pointed out that ASCAP had no objections to a number of provisions of the degree including the requirement for election of the board by the general membership, making the requirement for membership one published composition instead of five; optional "blanket" or "per program" licensing for broadcasters, and payment at point of origin.

"It is our sincere hope that the broadcasters," Mr. Buck said, "who have heretofore consistently refused to negotiate or discuss their differences with us, will now decide to do so."

The members of ASCAP were to ratify the consent decree settlement at a special meeting Thursday evening at the Astor Hotel.

HAYS CELEBRATING 19TH YEAR IN MPPDA

March 5 Will Hays will have been president of the Motion Picture Producers and Distributors of America for nineteen years. Mr. Hays is now in Hollywood, and is not expected back at the New York headquarters until the middle of next month. The annual meeting of the MPPDA board will be March 25th. Expected then are ratification of Mr. Hays' new five year contract, and reelection of officers and directors.

On Wednesday the Department of Justice officials said they would not confirm or deny reports that ASCAP would be fined. Published reports said ASCAP would have to pay a $24,000 fine, $5,000 from the society and $1,000 each from 19 directors representing publishing firms.

The League of New York Theatres attempted to intervene in the music situation by sending a statement to the Department of Justice demanding that they receive a share of the royalties derived from the broadcasting of tunes from musical comedies.

Legislation making the Federal Trade Commission the arbiter of disputes over the public use of copyrighted music was introduced in Congress this week by representative Martin J. Kennedy (Dem., N. Y.) as a result of the ASCAP-BMI controversy.

Holding that the conditions surrounding the performance of copyrighted music is vested with public interest, the bill provides that whenever holders of copyrights and users of music cannot agree on the terms for public performance, the matter shall be referred to the trade commission, which would be empowered to determine the fair compensation.

Copyright owners refusing to abide by commission decisions would be liable to condemnation proceedings in the federal courts and their copyrights would be sold to the highest bidder.

BMI Tunes In Film

BMI announced this week that three of its tunes would be featured in James Roosevelt's "Pot o' Gold" film which will star James Stewart and Paulette Goddard. BMI stations will be allowed to play the numbers beginning next month, it was said.

Pete J. Wood, secretary of the Independent Theatre Owners of Ohio, has reported receiving the following message from Russell Clevenger, director of public relations for BMI: "We have long been amazed that motion picture exhibitors have accepted the conditions under which they receive ASCAP music. It is, of course, understandable that the houses controlled by the producers who have ASCAP connections must accept them, but it is difficult to understand why the independent exhibitor must conform. Under present conditions, motion picture producers, through their tie-in with ASCAP, collect more from ASCAP than they pay. The overage comes from the producer collecting a substantial part of the fee that the exhibitors pay."

BMI has also advised Abram F. Myers, national allied chairman, that it has no present plans to collect royalties from exhibitors but exhibitors were urged to play BMI music in their theatres.

A new infringement suit has been filed in New Haven by Arthur Klein, attorney for Gene Buck, president of ASCAP, on behalf of Mills Music, Inc. and Irving Berlin, against Middletown Enterprises, Inc. Alleged infringement of copyright occurred at the Capitol, Middletown, August 17, 1940, when "Ain't Misbehavin'" and "Careless" were rendered in a vaudeville specialty. Damages of $250 are claimed on each of two counts. Defendant must file an answer at the U. S. District Court in New Haven by February 17th. A similar suit is also in the federal court against Harry Lavietes, operator of the Pequot, New Haven.

A second anti-ASCAP bill has been introduced in the Connecticut state legislature. A 25 per cent tax on royalties collected in the state would be charged.

Anti-ASCAP bills have also been introduced in New Jersey and Missouri.

'LITTLE 3' NOT MONOPOLISTS, BUT CONTRACTS ARE ILLEGAL, SAYS U.S.

Government Holds Restraint of Trade Possible Through Discrimination and Clearance; Buffalo Case May Be Tried

The Government does not intend to charge the "Little Three"—Columbia, United Artists and Universal—with monopoly in prosecuting its anti-trust suit against them, but will insist that their exhibition contracts are illegal because they constitute restraint of trade in violation of the anti-trust laws, Robert L. Wright, Special U. S. Assistant Attorney General, told Federal Judge Henry W. Goddard in New York Monday as he argued against a motion by the three companies for dismissal of the amended complaint.

"I am convinced there are issues here for trial," Judge Goddard said as he denied motions to dismiss. The "Little Three" have until March 10th to file answers to the Government's interrogatories.

On Friday, Louis Frohlich of Schwartz and Frohlich, counsel for Columbia, was scheduled to argue a similar motion for dismissal in the Crescent Amusement Company case in Nashville.

Violation Without Conspiracy

Mr. Wright admitted that the three companies did not monopolize the industry but he asserted that one small distributor could violate the anti-trust laws through contracts with circuits in matters of discrimination and clearance, even without conspiracy. He pointed to the Interstate Circuit case which the Government won several years ago. The Government's complaint can be supported, he claimed, because discriminatory blockbooking and clearance are illegal.

No "trialable issue" was presented in the amended complaint, Mr. Frohlich told the court, pointing out that Government statements revealed that the Department of Justice had "no case" against the Little 3 and with theatre divorcement no longer involved in the case, conspiracy could not be charged. He asserted that Thurman W. Arnold, assistant attorney general, in his statement opening the trial last June had disclosed that there was no case against the three companies.

Benjamin Pepper of O'Brien, Driscoll and Raftery, counsel for United Artists and Universal, said the Government referred to the Little 3 as "reluctant defendants" in the original suit. He also charged that the blocks-of-five provision of the decree was a conspiracy which the three companies refused to join. They would be the first "victims" if they did, he asserted. Block booking has never been declared illegal, he pointed out.

"In abandoning affiliated theatre divorcement the Government gave up the one thing that would stop a monopoly in the industry," Mr. Pepper remarked.

Judge Goddard ruled that the dropping of divorcement in the amended complaint did not affect its validity. He pointed out that previously he had refused to grant the petition of the three companies to prohibit the Government from filing the amended complaint and could not reverse himself now and dismiss that complaint.

It was indicated that there would be no appeal from the judge's ruling.

In Buffalo Federal Judge John Knight said this week there was a good chance that the Government's anti-trust trial against the Schine theatres and the Little 3 would go to trial. He did not, however, predict when the trial might open. It was reported that the trial could not begin before April on account of the crowded court calendar.

The Judge said he understood a consent decree was in prospect but such a settlement would not affect all the defendants. The Little 3 will remain as defendants while the five theatre-owning that signed the New York consent decree will be dismissed.

Further indication was given that the trial would be held when U. S. Attorney George L. Grobe filed last week additional interrogatories in the court clerk's office at Buffalo, naming with Schine Chain Theatres, Inc., three distributors: United Artists, Universal and Columbia. The interrogatories are identical in each of the instances, all asking the distributors to give their dates of incorporation, states in which they were incorporated and purpose for which incorporations were made.

Further Information Sought

Additional information sought by Mr. Grobe are locations of principal distributor executive and branch offices from which theatres located in any Schine town are served. Also distributors are asked to state places where prints of feature pictures are developed, their means of transportation to Schine theatres and whether or not prints move across state lines in the course of such transportation. They are asked to list names of their managers, their duties and authorities, together with names of film salesmen and their duties.

An additional 100 or more questions asked under the heading of "distribution activities" were asked.

Additional interrogatories have also been presented to the Schine theatres by the Government, seeking information about John A. May, J. Myer Schine and Louis W. Schine. The papers seek information concerning the business activities of the three men. They ask that their positions in the corporation be stated and that Schine securities owned by them be listed. The Government also seeks to learn details of all loans made to any of the defendants and particulars of contracts executed for exhibition of pictures in any "Schine towns," dates of exhibition, film rentals paid and other detailed information.

SEVERAL ARNOLD AIDES RESIGNING

Possibilities that a number of changes will occur in the make-up of the anti-trust division of the Department of Justice within the next few months were voiced in Washington this week.

It is understood that the staff of the division is not entirely agreed on the conduct of one case—which, however, has no relation to the motion picture industry—and that some of the attorneys connected with that matter may resign to enter private business. No definite details were available.

Meanwhile, department officials confirmed reports that Robert Sher and James Hayes, special assistants to the Attorney General who were prominent in the conduct of the motion picture suit which ended in a consent decree last year, would resign in the near future to engage in private practice of law. The two men were largely instrumental in framing the consent decree.

David B. Brodstein, operator of the Orpheum Theatre, Reading, Pa., was relieved by United States District Court in Philadelphia on Wednesday of last week as a defendant in anti-trust proceedings against 21 theatre independent and circuit operators and managers as well as the major distributors. Harry Block and Henry Sork, operators of the Rio theatres in Reading and Schuylkill Haven, Pa., filed the suit last November on the same day that the consent decree was signed. Ellis Brodstein, attorney for the Orpheum operator, told the court there was no apparent ground for jurisdiction as far as Mr. Brodstein was concerned since he operated only a single house and had nothing at all to do with the clearance of pictures, the basis for the suit. Judge Guy K. Bard, in handing down an opinion on Mr. Brodstein's petition, upheld his contention and ordered his dismissal as a joint defendant.

Clearance action of The Lampert Theatre of Windsor, Inc., against Vitagraph, Inc., in which Joseph Shulman, of the Plaza Theatre, Windsor, intervened, has been withdrawn from the Superior Court in New Haven. The action was returnable last March.

Trial of the LaCrosse Theatre Company's $1,475,000 anti-trust suit against Paramount, Twentieth Century-Fox, United Artists, the Minnesota Amusement Company, the Wellworth Theatres of Wisconsin, was resumed Tuesday in Madison, Wis., with Federal Judge Patrick Stone presiding. The case had been postponed from November 6th when Robert A. Hess, plaintiff's counsel was taken ill. Eddie Ruben, president of the Wellworth Theatres Company, was the first witness. The suit charges that an attempt was made to deprive the LaCrosse company of product.

Weithe Circuit Absorbs Two

Louis Weithe, who operates the Bond, Westwood and Roselawn theatres in Cincinnati, Ohio, the Kentucky theatre, at Latonia, and is building a new house at Louisville, has taken over the Cleve and Beechwold in Columbus, Ohio, a chain operated by the late Clarence A. MacDonald. The Beechwold, still under construction by the F. & Y. Construction Co., is scheduled for completion some time this month. The five remaining theatres in the chain will continue to operate under Mrs. MacDonald.

Harris Wolfberg Transferred

Harris P. Wolfberg, district manager for Metro Goldwyn Mayer for the past ten years with headquarters at Kansas City, Mo., has been transferred to St. Louis and has set up offices in the MGM exchange there. Extensive remodeling changes have been made in the offices to accommodate the additional force necessary to handle the district business. The cities included in Mr. Wolfberg's new territory in addition to St. Louis are Cincinnati and Indianapolis.

TAKE A DEEP BREATH, BOYS . . .

"BACK STREET" SETS RECORD AT RIVOLI . . . HEADLINES N. Y. TIMES

"I'd like to own a slice of it . . . it's going to clean up" says Louella O. Parsons . . . HOLDOVER DAY AND DATE LINCOLN & CAMEO, MIAMI . . . "Powerful!" says Film Daily . . . SECOND WEEK TERRIFIC IN ROCHESTER . . . "More box office than original" says "Chick" Lewis editorial . . . OUTSTANDING SECOND WEEK DAY AND DATE TWO THEATRES KANSAS CITY . . . "Deeply moving," Kate Cameron, N. Y. Daily News . . . HOLDS OVER BALTIMORE AND WASHINGTON . . . "A masterpiece on the screen" says Yale University Wm. Lyon Phelps . . . "NEW YORCHIDS" from WALTER WINCHELL . . . SECOND DAY BEATS FIRST, THIRD DAY BEATS SECOND at Rivoli, New York . . . "Strong feminine appeal" says Frank P. Gill, Detroit Free Press — DETROIT HOLDS OVER FOR SECOND WEEK . . . "Tops original version," says Dorothy Kilgallen, N. Y. Journal & American . . . NO LET UP IN SECOND WEEKS IN SYRACUSE AND CINCINNATI . . . It's "Boxoffice riches" says Daily Variety . . . HOLDING OVER COLUMBUS, DAYTON, LOUISVILLE, PORTLAND, WORCESTER, LEXINGTON, and more coming in as house records get smacked all over the country!

"BUCK PRIVATES" FUNNIEST PICTURE EVER MADE . . . says Los Angeles News

"Hilarious," says Providence Bulletin . . . AND PROVIDENCE HOLDS FOR SECOND . . . "Abbott and Costello have few equals" says N. Y. Tribune . . . "Never a dull moment," N. Y. Daily News . . . TERRIFIC WEEK END AT LOEW'S STATE N. Y., NO LET DOWN IN SIGHT . . . "Grand Slapstick" says N. Y. World-Telegram . . . "Abbott one of top comics on screen," N. Y. Journal & American . . . SOCK BUSINESS IN CHICAGO . . . where Rob Reel, Chicago Herald-American says it's "The Laugh of a Life-time" . . . HOLD OVER IN JOHNSTOWN, Pa . . . "Universal has a winner," Daily Variety . . . Millions read that it had "AUDIENCES HYSTERICAL" in Jimmie Fidler's column . . . SECOND BIG WEEK IN READING, Pa . . . Audience "Convulsed with merriment," reports Motion Picture Herald . . . "Ringing the rafters with laughs" says Baltimore News-Post . . . and BALTIMORE HITS TOP BUSINESS . . . "Will register revenue of husky proportions" says Boxoffice . . . AND DENVER, MIAMI, ATLANTA, SEATTLE, SCRANTON, HARRISBURG, CHARLOTTE PROVE IT!

Here we go again . . .

AMERICA'S



To the millions who loved her as the impish little 'smart girl' ...now add the millions more who will adore her as the screen's most beautiful, most talented actress . . . in a romantic role that makes her sparkle like new wine...!

BOXOFFICES WILL CHEER

the new, charmingly "misbehaving"

DEANNA DURBIN

in

Nice Girl?

with her grandest cast

FRANCHOT TONE

Walter BRENNAN • Robert STACK

Robert BENCHLEY • Helen BRODERICK

Ann Gillis • Anne Gwynne • Elisabeth Risdon • Nana Bryant

Screen Play by Richard Connell and Gladys Lehman
Based on the play "Nice Girl" by Phyllis Duganne

Directed by WILLIAM A. SEITER

A JOE PASTERNAK Production



NATIONAL RELEASE
FEBRUARY 21

A UNIVERSAL PICTURE

JANUARY BOX OFFICE CHAMPIONS



Henry King, director

CHAD HANNA: Produced and distributed by Twentieth Century-Fox. Associate producer, Nunnally Johnson. Director, Henry King. Directors of photography, Ernest Palmer and Ray Rennahan. Technicolor director, Natalie Kalmus. Film editor, Barbara McLean. Cast: Henry Fonda, Dorothy Lamour, Linda Darnell, Guy Kibbee. Release date, December 27, 1940.



King Vidor, director

COMRADE X: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Gottfried Reinhardt. Director, King Vidor. Original story, Walter Reisch. Director of photography, Joseph Ruttenberg. Cast: Clark Gable, Hedy Lamarr, Oscar Homolka, Felix Bressart, Eve Arden, Sig Rumann, Vladimir Sokoloff, Natsha Lytess. Release date, December 13, 1940.



Victor Fleming, director

GONE WITH THE WIND: Presented by Selznick International in association with Metro-Goldwyn-Mayer. Produced by David O. Selznick. Director, Victor Fleming. Technicolor supervision, Natalie Kalmus. Cast: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland, Ona Munson. Release date, January 17, 1941. Advance price showings began December 16, 1939.



Sam Wood, director

KITTY FOYLE: Produced and released by RKO-Radio Pictures. Sam Wood, director. David Hempstead, producer. Harry E. Edington, executive producer. Director of photography, Robert de Grasse. Special effects, Vernon L. Walker. Art director, Van Nest Polglase. Film editor, Henry Berman. Cast: Ginger Rogers, Dennis Morgan, James Craig, Eduardo Ciannelli, Ernest Cossart, Gladys Cooper, Odette Myrtil. Release date, December 27, 1940.



George Cukor, director

THE PHILADELPHIA STORY: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Joseph L. Mankiewicz. Director, George Cukor. Based on the play by Philip Barry. Director of photography, Joseph Ruttenberg. Film editor, Frank Sullivan. Cast: Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey, John Howard, Roland Young, John Halliday, Mary Nash, Virginia Weidler. Release date, January 17, 1941.



Michael Curtiz, director

SANTA FE TRAIL: Produced and distributed by Warner Brothers-First National. Directed by Michael Curtiz. Cast: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagen, Alan Hale, William Lundigan, Van Heflin, Gene Reynolds, Henry O'Neill, Guinn Williams, Alan Baxter, John Litel, Moroni Olsen, David Bruce, Hobart Cavanaugh, Charles D. Brown, Joe Sawyer, Frank Wilcox. Release date, December 28, 1940.

NORTHWEST ALLIED GOES AHEAD WITH LEGISLATIVE FIGHT AGAINST DECREE

Bill May Be Filed Within Week; New York Allied Unit Formed; Jersey Group Forms Advisory Committee

The proposed bill with which Allied of the Northwest hopes to counter the consent decree's selling provisions, in Minnesota, and perhaps in North and South Dakota, this week was expected in the Minnesota legislature, after having been kept under consideration by Northwest Allied's legislative committee for the several weeks since a special convention considered such action.

E. L. Peaslee, organization president, announced the new move Friday night, February 14th. It was further disclosed that the committee, in relinquishing the bill for proposal in the legislature, was unanimous, and that it had considered all factors, constitutionality, infringements upon present commercial practices, and the like.

Strom Hits Decree

Fred Strom, Northwest Allied's executive secretary, added:

"Committee members were unalterable in their opinion that the independent exhibitor will be far better off buying an entire season's output, with a cancellation privilege of 20 per cent, and with no forcing subjects, than he would be attempting to operate under terms of the consent decree.

"Many factors other than the full season purchase entered into deliberations of the committee, and these all were given careful consideration."

Mr. Strom said further that the forthcoming nullifying legislation should receive support of all exhibitors of the territory, whether or not affiliated with Allied.

According to Mr. Strom, the recent convention, at which the anti-decree, and other legislation such as a presently tabled anti-ASCAP measure, were discussed—also brought the organization 20 more members, making the total of paid memberships now 230. Among these new members are C. E. Lyons, Harvey Thorpe, Sim Heller, E. L. Parsons, F. L. Parsons, Bernhard Larkin, John Lynch, George Gould, Tom Novack, Ray Hiller, William Crouse, Ray Palmer and Charles Speckman

New New York Allied

Following a meeting several weeks ago in New York City, and with additions to their ranks, so that the organization is said now to number more than 25 exhibitors, a new New York Allied group, to affiliate with National Allied (Max Cohen's present New York Allied being affiliated with the national MPTOA), was formed at Albany on Monday.

Those present authorized the organizing committee to further the group, and voted to have a state convention not later than October 15th.

On the organizing committee are Leonard Rosenthal, Troy; Max Cohen, New York (Brooklyn); Abe Stone, Albany; Robert Goldblatt, Tarrytown; and two others to be chosen at a scheduled meeting in Buffalo next month.

Temporary chairman at the meeting was Mr. Rosenthal. Guest speaker was Sidney Samuelson, chairman of the National Allied Information Bureau, and head of Eastern Pennsylvania Allied.

Five members have been appointed to act as a special advisory unit in the preparation of cases for arbitration, by the New Jersey Allied. The members are Maury Miller, Pasaic, chairman; Harry Lowenstein, Newark; Irving Dollinger, Linden; George Gold, Newark; and Sam Frank, Hammonton.

The organization also condemned the majors' release of film for non-theatrical distribution, which, it is felt, is often in competition to theatrical. By letter to the majors' sales managers, the organization requested discontinuance of the practice.

Connecticut Units Meet

Legislation pending in the state legislature, especially the so-called "two men in a booth" measure which was to have a hearing in Hartford Thursday, occupied the state's two exhibitor organizations, the MPTO and the Allied, at meetings this week and last.

The former unit met Friday, February 14th, in New Haven, with Arthur Lockwood presiding. Herman M. Levy presented for discussion the various pending bills, which in addition to the mentioned measure, include bills favorable to Bingo, against ASCAP, and for theatre taxation.

The latter unit met Tuesday in the same city, with A. M. Schuman presiding and Lawrence Caplan, secretary, presenting the bills.

Both organizations are understood to have planned representation at public hearings on such legislation.

IOWA MAY LICENSE FILM DISTRIBUTORS

The Iowa House of Representatives is mulling a bill to license each distributor at $1,000 per license, and tax every reel shown in the state $1. Additionally, the bill would prohibit exhibitors from buying, leasing, or exhibiting in any manner any film from an unlicensed distributor, or any film upon which the tax had not been paid. The state tax commissioner would be the administrator. The measure was filed by Representative Harvey Long, of Clinton.

FCC Tracking Illegal Users of Radio

Working quietly, steadily and without publicity, the Federal Communications Commission is delving deep into the use of radio for subversive purposes, while at the same time maintaining a close surveillance over the propaganda programs short-waved at the United States from Europe.

During the current fiscal year, 1940-41, the Commission will spend something like $1,600,000 for equipment and salaries to carry on this work, and for the coming fiscal year will have about $1,900,000.

The whole range of the usable ether is being patrolled in a search for unauthorized transmitters and mis-use of operating licenses. What results have been achieved is a secret locked in the files of the FCC and the Department of Justice and State, although Chairman James L. Fly this week admitted that the commission has hit "pay dirt" and that a substantial amount of equipment has been seized.

MPPDA Office In London Burned

by AUBREY FLANAGAN
in London

The office and all records of Fayette W. Allport, representative in London for the Motion Picture Producers and Distributors of America, were completely destroyed Sunday night in a fire which swept through the building housing the offices.

Mr. Allport, who joined the MPPDA in 1933 after several years with the U. S. foreign commerce service, has been engaged in activity for the industry in European capitals for the last several years. Most notably he was vitally concerned in the negotiations leading to the conclusion of the currency withdrawal agreement between the British Government and American distributors last year and its renewal this year.

Agreement on War Problems

The committee representing the Cinematograph Exhibitors Association and the Kinematograph Renters Society dealing with exhibitor problems resulting from the war, has agreed on a procedure for relief of exhibitors in bombed areas. The KRS has promised sympathetic consideration for all cases but insists that notification must be made within two weeks by exhibitors desiring relief from contractual obligations. On reopening his theatre the exhibitor must redate product previously booked or provide equivalent playing time. No additional business will be undertaken until the distributor concerned is satisfied the agreement has been fulfilled.

The Films Council of the Board of Trade was to meet Friday to discuss the Government's proposal for a Films Commission. It is unofficially understood that distributors are opposed to the plan, which would give the Commission virtual control of the industry. The exhibitors have expressed their opposition.

Universal Building Planned

Plans have been filed with the city building department in Cincinnati for a two-story exchange building to be erected by the Oakdale Corporation for Universal at an estimated cost of $50,000.

Ad Rates Raised

Rates of the Los Angeles *Times* have been raised from $7.29 an inch to 7.57 an inch for theatrical display advertisements affecting all first run theatres and several independent houses such as the Esquire and Hawaii theatres which use display advertising. The Sunday rates have been increased from $9.08 to $9.51.

Robert Murphy Promoted

Robert Murphy, booking manager for the Shea circuit in Buffalo, N. Y., for the past five years, has been named city manager at Niagara Falls, N. Y.

Independent Warns Of Product Jam In Philadelphia

The most recent aggressive approach to Philadelphia trade matters comes from William Goldman, independent circuit operator, who has been laying down a direct-mail barrage on distributors in order to get first-run product for his newly acquired Erlanger theatre in the downtown part of the city.

In a third letter to the distributors, mailed last week, Mr. Goldman warned of a log-jam of new product from extended holdovers at downtown first run theatres. He listed specific pictures of major distributors which, he charges, are being held up because of the lack of a suitable house for first run exhibition at the time of release. He promised to waive his 28-day clearance to the neighborhood houses so as to insure a continuous flow of product if the overflow pictures were sold to him.

Moreover, Mr. Goldman asks that Stanley-Warner, operating all the downtown first run houses, if not agreeable to permit the selling of held-back product to him, to waive the 28-day clearance to speed up clearance to subsequents and relieve the "bottleneck."

Mr. Goldman, this week, sent to all Philadelphia independent exhibitors, carbons of the documents he had previously sent to the distributors in his direct-mail campaign, to bring "the issue" to the front doors of the independents in the hope of winning organized support to break the product log-jam.

In communicating direct with the distributors, offering his Erlanger theatre for first run exhibition to relieve the "bottleneck" in clearance to neighborhoods, Mr. Goldman listed pictures which have been available for exhibition in Philadelphia, but have not yet had first runs. He has written to the distributors: "I would be interested in negotiating with you on these or future releases which may be bottlenecked in the same manner," listing the following "bottlenecked" product:

COLUMBIA—"The Devil Commands," "This Thing Called Love."
LOEW-METRO—"Flight Command," "Wild Man of Borneo," "Come Live with Me."
PARAMOUNT—"Victory," "Life with Henry," "Virginia."
RKO—"Convoy," "Saint in Palm Springs," "Mr. and Mrs. Smith," "Let's Make Music," "Playgirl."
TWENTIETH CENTURY-FOX—"Romance of the Rio Grande," "Michael Shayne, Detective," "The Girl in the News," "Golden Hoofs," "Western Union."
UNITED ARTISTS—"Cheers for Miss Bishop," "So Ends Our Night."
UNIVERSAL—"Back Street," "Buck Privates," "Dark Streets of Cairo," "Meet the Chump."

Shift Fan Paper Editors

Carl A. Schroeder, editor of the Annenberg film fan publication *Screen Guide* has been appointed supervising editor of both *Screen Guide* and *Movie-Radio Guide,* to succeed Curtis Mitchell who resigned this week. Mary Lewis is the new executive editor of *Movie-Radio Guide*. Mr. Schroeder will remain in Hollywood while Mr. Lewis will be located in Chicago.

McGrail Joins News Syndicate

John McGrail, formerly with the MPPDA in Hollywood, has joined the Fox Features Newspaper Syndicate.

'Blitzkrieg' Looked Like Prairie Fire to Newsreel Cameraman



Barney Balaban, president of Paramount, left, greets John Dored, war reporter for Paramount News on his return from Europe. Looking on is Mrs. Dored.

"COVERING a German 'blitzkrieg' with a motion picture camera is like making pictures of a prairie fire in a high wind," John Dored, Paramount News cameraman, reported to Barney Balaban, president of Paramount, in New York, last week, following his return from Belgrade, a journey made by way of Beirut, Bombay and Singapore which took over three months.

"You see smoke and flames in the distance," Mr. Dored explained, "and you set up your camera and start making pictures. You consider yourself lucky to be on the spot. Then some one shouts, 'Look. Behind you. There is another fire.' And so you turn your camera around to make pictures of the new fire and find there is still a third coming from another direction. The wind suddenly shifts and you find that all three fires are bearing down on you."

Mr. Dored is a Russian who formerly was cameraman to the Czar. He has covered Europe and other parts of the world for Paramount News since its founding in 1927. He engineered the first pictures of the Nazi "blitzkrieg" on Poland, says Paramount newsreel in New York.

Born 59 years ago in Latvia, then, as now, under Russian control, Mr. Dored first came to the United States in 1906 to study photography under Charles Pathe. After a year in the Bound Brook, N. J., laboratories Mr. Dored was with a company in Seattle for six months. Then he became a cameraman for Selig Panoroscope Productions in Los Angeles.

In 1911 Mr. Dored returned to Russia and there made travelogues and documentaries for Russian schools. When the first war broke out in 1914 he was summoned to St. Petersburg and given the job of organizing the camera staff of the Imperial Russian armies. His credentials were signed by the Czar.

Mr. Dored was in Belgrade, Yugoslavia in the Summer of 1939. He arrived in Warsaw three days before the "blitzkrieg" began. Camera permits were obtained through the use of credentials obtained in 1920 when he had fought with the Poles against the Communists. After that Red uprising he had been compelled to photograph such leaders as Lenin, Stalin, Trotsky, Kerensky, Voroshiloff and others. But he escaped and fought with the White Army under General Denekin at Kiev in 1920. With the collapse of that army he made his way to Poland.

In 1939 the 1920 Polish credentials helped him get camera permits. After making pictures permission was finally obtained to have them taken on a plane bound for London from where they were rushed to New York and the first newsreel "beat" of the war was claimed.

Banished from Russia by the OGPU Mr. Dored filmed the peace conference, the disarmament conference and various meetings of the League of Nations. He covered the Nobile arctic expedition and the rescue efforts of Sir Hubert Wilkens, after Nobile's airship had crashed. In 1931 when Wilkens tried to reach the North Pole in the submarine "Nautilus," Mr. Dored went along as official cameraman.

When the Ethiopian war broke out he was said to have been the first newsreel photographer to reach the scene of action. He filmed Emperor Haile Selasse in Addis Ababa and when the Italians reached the capital he stayed there and filmed the scenes of looting before the Italian officers could restore order.

He awaits assignment from New York.

ST. LOUIS TAKES TRIPLES FIGHT TO LEGISLATURE FOR CONTROL BY LAW

Better Films Council Drafts Bill to Limit Programs, Cites "Medical Advice"; RKO Extends 9:00 P.M. Feature Plan

Taking the dual bill exhibition problem into its own hands in many places, the public is showing a new determination to eliminate triples, in favor of duals, or, eliminate doubles in favor of single feature programs with a rounded program of newsreels and shorts.

Admittedly, disgusted with the failure of St. Louis exhibitors to voluntarily eliminate triple bill programs, the Better Films Council of Greater St. Louis, one of the largest public groups of its kind in the U. S., is to introduce a bill in the Missouri Legislature now in session to limit the length of film performances in theatres, and, later, to support a similar measure in Illinois.

Milton Napier, the council's attorney, said, "We intend to seek limitations to conform to medical advices."

Mr. Napier said the legislation project had been resorted to as the last means to force the exhibitors to reduce the lengthy programs, ending militant attempts for six months to achieve exhibitor cooperation.

"We feel that we are at the end of our rope in this crusade," the attorney added. "We've done everything possible to convince the exhibitors that, from the health viewpoint, at least, these long programs are bad."

He asserted eye specialists had encountered what they refer to as "movie eyes," resulting from too much strain and fatigue in watching long movie programs.

Strong Pressures Elsewhere

Complaints against the introduction of dual features at the Capitol theatre, in Jefferson City, Mo., were so numerous that Arnold Gould, manager, dropped the policy after only a few weeks trial. The house is one of the Dubinsky Brothers' circuit.

St. Paul independent exhibitors in a move to curb double bills spreading through the territory under the guise of "surprise feature" nights this week voted to curb twin features to the Saturday midnight show and to advertise the name of only one of the pictures. Double features will be eliminated from Thursday and Friday night programs.

At Klamath Falls, Ore., Mrs. Harry Poole, who has been an exhibitor for 25 years, announced that she would continue a single feature policy at her Pelican and Pine Tree theatres despite the growing number of double feature houses in Oregon. She will, however, show twin billings at the Vox to meet local double bill demand.

In Highland Park, Ill., the Alcyon theatre and the Glencoe, at nearby Glencoe, have reverted to a single feature policy. A canvass by the managers of their suburban Chicago patronage showed a decided majority in favor of single features.

The RKO circuit will extend its "nine-o'clock-feature" policy to all its theatres, wherever possible, it announced this week, following institution of the new schedule two weeks ago at its New York City neighborhood houses.

The policy, also adopted in the Loew circuit's New York houses, puts the lead feature on the screen at nine P.M., thus obviating, circuit officials hope, the "single feature fan" objections to double features: that, in order to see a lead feature in an evening, one must either come early, for instance at 7:30, or come later, and be forced to sit through the minor feature.

First city other than New York in which RKO tried the new policy, is Rochester, which on Sunday evening, had it in the three RKO theatres there, the Palace, Century, and Regent.

A feature of the policy is that short subjects and trailers intervene between the main feature and the associate feature; so that the single feature addict may see what to him is a complete program.

The Warner circuit has been experimenting with the new time schedule in some of its northern New Jersey houses. It is reported the circuit's officials feel it impractical in the downtown areas of large cities, best for suburban areas.

No Chicago Reaction

There has been no vocal reaction to the policy among Chicago exhibitors except the note that such a policy points up one picture to the possible detriment of the other. Some Los Angeles houses have used the policy for years, successfully. In St. Louis, the reported reaction of one veteran exhibitor, Clarence Kaimann, was that at present the disparity in feature lengths made the policy impractical; and, of Fred Wehrenberg, president of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, that his theatres had been following the policy for some time by showing the better picture of a double bill at 9:00 or 9:30 P.M.

Athough a main argument for double features is that they are dictated by good business policy, the attraction of patrons to the house by giving them more than the opposition, for an equivalent price, New York observers of the current policy shift this week noted, in that virtual home of theatre operations, that there are currently eight single feature houses which have been making headway against double feature opposition; and, furthermore, making it, in some instances, at higher prices.

The houses, all in Manhattan, are the Eighth Street and Fifth Avenue Playhouses, The Little Carnegie, the 55th Street Playhouse, the Normandie, the Plaza, the 52nd Street Trans-Lux, and the 85th Street Trans-Lux.

Several Wisconsin theatres, including the Rivoli in La Crosse and the Madison in Madison, have been offering singles. They had used doubles. The singles, however, are augmented by, in some instances, six or more short subjects.

There are also cases in the state, in which singles have been tried briefly, then abandoned after the public convinced the management it still wants duals. Such a case is that of the Fox-Wisconsin Fox, at Stevens Point. It abandoned double features in September. Last week, its management disclosed the public prefers doubles.

The Fox Theatre, Detroit, last week compromised, after counting a patrons' vote. It will have double features in the afternoon, singles at night.

Some data on this vote follows The whole vote had a ratio in favor of singles, of five to one. However, afternoon patrons, of which there are fewer, voted in the same ratio for doubles. At night, there are more men.

J. J. Parker has been trying single feature bills at his Broadway and United Artists theatres, in Portland, Oregon. Pictures used for the policy have been M-G-M's "Philadelphia Story" and "Universal's Back Street," the former at the Broadway, latter at the United Artists.

Both policies, single features and double, will be essayed by the new 900-seat Beechwold Theatre, Columbus, Ohio, until patron preference is known. The theatre opened February 14th, with Twentieth Century Fox's "Tin Pan Alley."

In the same city, the RKO Palace has been trying pictures and stageshows. It had been a picture house, with onlv a few trials of stage talent. The management refused to say whether the policy is permanent.

SAYS POLICY REVEALS DOUBLES' WEAKNESS

"Double features must fall of their own weight. The playing of the main feature at nine o'clock is a tacit admission that the bottom picture might just as well have never been made." Thus, editorially, The Independent, house organ of the Independent Theatre Owners Association of New York, last week viewed the RKO and Loew changes in evening running time of their double features. The magazine added, "No one has ever believed that the tacking on of a poor picture to the apron strings of a film with box-office appeal, has ever been good business." The death of the double feature program, while a boon to the independent exhibitors and producers would not make the large chains so happy, the editorial added.

Conway Acquires Theatre

Joseph Conway, operator of the Egyptian theatre in suburban Philadelphia and national Allied director, has taken over the operation of the Brookline theatre in that territory from Joseph Hebrew. Two other houses in the area will be added shortly to the independent circuit Mr. Conway is establishing.

Siegrist Resigns from Paramount

Keith Siegrist, formerly a booker for Paramount in Indianapolis, Ind., has resigned and is now with Theatrical Managers, Inc., in that city. Arthur Manning of Bowling Green, Ky., succeeds Mr. Siegrist at Paramount.

World To Release "Emperor"

World Pictures Corp. has acquired the distribution rights to "The Mad Emperor," a historical drama with Harry Baur in the title role as Emperor Paul of Russia. The picture will be released in New York late this month.

Oklahoma Theatre Robbed

The Criterion theatre in Oklahoma City, Okla., managed by Bert Stern, was robbed last week by three men who held up John H. Jones, assistant manager, Mrs. Wilma Bealmear, cashier, and Matthew Trotter head usher.

LABOR PUSHING FOR TWO MEN IN BOOTHS

Hearing This Week on Bill in Connecticut; Studio Unions Agree on Work Cancellation

Increasingly, state and local legislators are attentive concerning so-called "two men in a booth" bills, periodically introduced with the generally understood backing of a projectionists' union, aided by other local labor groups. Typical of such bills is one for which a surprisingly early hearing was to be given Thursday in Hartford by the Connecticut Senate Judiciary Committee—and to which objection was to be made, at the same hearing, by a large group of exhibitors.

The bill, defeated in six past sessions of the legislature, was introduced last week by Senator Samuel Malkan, and stresses the need for two projectionists "for safety." In brief, it would have an operator "devote his entire time and attention to the projection machine and not leave the operating side at any time nor engage in unnecessary conversation with any one, or in any other work in the motion picture booth."

It excepts only home showings of 16 mm and 8 mm films.

Hollywood Argument Ended

On the labor front in Hollywood this week, meanwhile, an impasse was resolved when producers and the international unions in the studio basic labor agreement concurred on a wider time period for cancellation of work notices.

The locals of the internationals last week were reported ready to appeal to the international officers for aid against the producers.

In Hollywood, too, the Screen Directors Guild is awaiting another meeting of a conciliation committee, comprising its representatives and those of the producers, over guild demands for minimum wages for directors and assistants, and other conditions. First meeting of the committee was last week; a second is scheduled next Wednesday; if agreement is not unanimous, the demands go under arbitration, under the guild's bargaining contract.

The Screen Actors Guild last week placed producer George Hirliman on its "unfair" list. It alleged Mr. Hirliman, producing in Florida, refused to sign contracts. Also placed on the list were the following advertising film concerns: Advance Cinema Equipment Company, Commonwealth Pictures Corporation, Courier Productions, Inc., Ted Eshbaugh Studios. Inc., General Business Films, Inc., Rowland Rogers Pictures Service, Inc., Ruby Film Company, Willard Picture Productions, and Films of Commerce Company.

Heads of the film internationals, and other unions, this week examined statements made last week to the Temporary National Economic Committee, by Assistant Attorney General Thurman W. Arnold. The statements regretted the present inability of the Department of Justice to deal with "ruthless" unions, and advocated enabling revision of the anti-trust laws.

Supporting his contention that some unions were acting in a manner amenable to anti-trust prosecution, Mr. Arnold cited the recent defeat of the American Guild of Musical Artists by James Caesar Petrillo's American Federation of Musicians. The guild, which obtained an AFL charter in 1937, was informed last fall, by the AFM, that its instrumentalists would have to join the AFM or be barred from employment in fields the federation rules. It appealed to the courts but several weeks ago the Appellate Division of the New York Supreme Court dismissed its appeal on the grounds that the whole affair was jurisdictional, within labor authority, outside court authority.

Hearings were resumed Monday, in New York, before Daniel Baker, National Labor Relations Board trial examiner, on the Screen Publicists Guild Eastern unit's petition for certification as the bargaining agency for advertising and publicity workers in the majors' New York home offices.

AGVA Ruled by AAAA

Also in New York City, the American Guild of Variety Artists, vaudeville performers' union, is now being ruled by a special committee from the Associated Actors and Artistes of American, following the dismissal last week of its executive secretary, Hoyt S. Haddock, and the resignation of its president, Dewey Barto.

The vaudeville union has been insolvent since its formation two years ago, to replace the American Federation of Actors, expelled from the Four A's. It has also been rocked by conflict between conservatives and radicals, with the charge of "Communism" often hurled at some officers, and especially at Mr. Haddock, who had been a union organizer prior to assuming Guild office.

Frank Gillmore, president of the Four A's, said on Monday there would be a Variety Guild election "within 60 days." At a special meeting over the weekend, the national board of the Guild ratified Mr. Haddock's dismissal, and accepted Mr. Barto's resignation.

Already in effect, a contract was signed last week in Chicago, between the Guild and the Balaban & Katz circuit and the unit was reported in a drive to unionize vaudeville in the Los Angeles area. Harry Vinicoff, operator of the New Strand, that city, signed with the Guild last week, the deal giving his house a "B" classification and setting minimum wages at $8.50 per day, $40 per week.

In Omaha, projectionists and independent exhibitors have signed a contract retroactive to February 1st, and providing a five per cent wage rise, and one week's vacation with pay. The projectionists are now negotiating with the Tri-States and Singer circuits.

Officers Elected

Officers of the new local for Rochester "front of the house" workers, are: Harry Lemeraux, of the Palace, president; Edward Reynolds, Regent, vice-president; Millie Garrison, Palace, treasurer; and Mary Fink, Loew's secretary.

Operators of the Rialto Theatre, Wilmington, Delaware, received a setback last week, with the denial, by the State Supreme Court, of their attorney's motion for reargument on an appeal won by the projectionists' Local, 473. The appeal was taken against a Chancery Court injunction preventing picketing of the theatre.

The Chicago theatre janitors' union last week demanded a six day week, and 20 per cent more in wages. Meetings were scheduled this week, between officials of the union and of independent and circuit theatres.

George E. Browne, president of the International Alliance of Theatrical Stage Employees, was expected in Detroit late this week or early next, to adjust the controversy between the United Detroit Theatres, and the Building Service Employees Union. In the dispute, theatres have been picketed since January 1st.

Martin Theatres Continue Building Program in South

Martin Theatres, independent circuit operated in Georgia, Florida and Alabama by R. E. Martin, E. D. Martin, and Roy E. Martin, Jr., is continuing the extensive construction program which it launched in 1940. Currently the chain has four houses in construction, with work scheduled to start on three more.

The houses on which work has already begun are the Co-Ed, 1000 seats, in Milledgeville, Ga.; the Ashley, 900 seats, in Valdosta, Ga.; the Bama, 1050 seats, in Roanoke, Ala.; and the Ritz, 1350 seats, in Childersburg, Ala. At Lake City, Fla., the circuit has purchased a site on the town square for a 1250 seat house, on which construction will begin in April. A 2000 seat theatre will be erected in Dothan, Ala., in April and an 1800 seat theatre will be built by Martin at Americus, Ga.

Last year the circuit constructed six new houses and remodeled three in line with its policy of providing two theatres for every town with a population of more than 4,000. New houses were built at Carrollton, Canton, Valdosta, Andalusia, Douglas, and Perry. The Palace, Phenix City, Ala.; the Ritz, Valdosta, Ga., and the Princess at Baxley, Ga., were remodeled.

The circuit is operated with a 25 cents, plus tax, top nightly admission of the first run houses. The second, smaller houses, are open on week-ends to diversify offerings and play product closer to release dates.

Brunson Plans Two

H. E. Brunson, co-operator of five theatres in Harris County, Texas, plans two new units in the same country this year. One will be a $50,000 house in the Baytown area of the county, to start building in May; the other will be a $75,000 house in the Goose Creek area, construction of which will follow the first.

Warner Changes

Lou Formato, short subject booker for Warner Brothers in the Philadelphia exchange has resigned. Meanwhile, it has been announced by the company that Bill Berns, WBNX film commentator, has joined the Warner publicity staff, but will continue with his radio program on Saturday and Sunday.

Boston Theatre Leased

The Metropolitan theatre, in Boston, Mass., an M&P House, has been leased from March 27th to April 5th to the Boston Opera Association, Inc., for the presentation of the Metropolitan Opera production. The theatre seats 4,300.

Wilkins Promoted

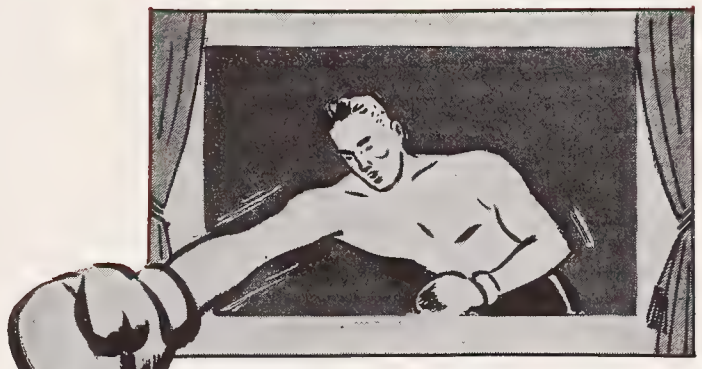
Ted Wilkins, shipping clerk for Republic Midwest in Kansas City, has been transferred to the booking department of that company under John Scott. Mr. Wilkins succeeds Jim Weakly, who has gone with Blackwell's Advertising Service.

Astor Releases "Last Mile"

Astor Pictures will release a reissue of "The Last Mile," featuring Preston Foster and George E. Stone, through its various franchise holders, according to a deal closed with Mohawk Film Corp.



"HERE'S LOOKING AT YOU!"



THE BIGGEST SOCK THE SCREEN CAN GIVE!

METROSCOPIX!

(new and improved successor to Audioscopix)

As usual that gang of live-wire M-G-M Shorts Specialists is thinking up new ways to fascinate and intrigue your patrons. You got a big kick out of hearing your audiences scream and howl at M-G-M's two previous third-dimensional Audioscopix shorts, action that leaps right out of the screen! Now they've given the idea a *new* sock (hereafter called Metroscopix) and they've concocted a real old-fashioned mystery meller-drammer with spooks, spiders and skeletons that come right at you. Get set for the greatest novelty in show business!

PETE SMITH's

"THIRD DIMENSIONAL MURDER"

Be first with the first *Metroscopix* — Book it now for MARCH 1st RELEASE

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Signs of Mack Sennett's old Keystone Kop Komedies were witnessed, the other day, in Spokane, Washington, in a typical setting of slapstick comedy, when police in a patrol car, answering a hurry call, took a short cut, hit a mud hole and sank the car to its hub caps.

A second car went to the rescue. It, too, bogged down. So did a third car. And a fourth. A city truck went to pull the four cars out, but sank behind them.

Finally, as the city's largest truck succeeded in pulling out all four cars and trucks, someone remembered the headquarters' hurry call. All hands raced to it, and found it was a false alarm.

▽

Three men held up the box office of the Royal theatre at West Palm Beach, Florida, the other night, pointing guns at Mrs. Hernandez, the cashier. Scooping up all available currency, they threw her a dime "tip," to buy herself an ice cream sody.

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This probably won't appear in Charlie Chaplin's autobiography, so we may as well record it now. After a day of strenuous activity at the Roosevelt Presidential Inaugural ceremonies in Washington, recently, Charles Spencer Chaplin thought he would reward the local cop who had been his special bodyguard all through the activities. "Would you like to have my autograph?" asked Chaplin. "Would you like to have mine?" countered the cop. And that was that.

▽

A mere three lines of type in newspapers the other morning reported the casting of Alla Nazimova, by Twentieth Century-Fox, for a part in a remake of the old "Blood and Sand"—the same Nazimova who once was paid $1,000 a day, for 30 days, by the late Lewis J. Selznick, to appear in a picturization of her Keith vaudeville act, "War Brides." That $30,000 paid to Nazimova brought Selznick $300,000 at movie box offices.

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R. H. Macy's Department Store in New York is pleased to announce the availability of the first home movies of the very first third-term Presidential Inauguration in American history. The public may buy 50 feet of this "stirring movie" of Roosevelt in eight millimeter width, silent, for only $1.65. An extra super de luxe edition, a full 360 feet of it, in 16 millimeter width, with sound, is available for $16.39, plus 33 cents city sales tax.

▽

Film salesmen, film exhibitors and others of this industry in Milwaukee are benefitting with others of the community who patronize the local barber, who, compelled to charge 50 cents for a haircut, is offering all customers a 25-cent allowance in payment for the hair he cuts. Bald-headed film salesmen and bald-headed film exhibitors are finally getting a break.

▽

And the petition in Los Angeles Superior Court of Hedy Lamarr to legalize that name revealed that in Vienna and her homeland she was once known as Hedwig Eva Maria Kiesler.

The passing, the other week, of William G. McAdoo, former U. S. Senator from California, ex-Cabinet officer and son-in-law of President Wilson, brings to mind his participation in the formation of Unted Artists Corporation, 22 years ago.

It was while Mr. McAdoo was Secretary of Treasury for his father-in-law that contact was first established between him and the motion picture business. Many of the major personalities of the screen, Pickford, Fairbanks, Chaplin and others had been selling Liberty Bonds for World War I. Through the late Oscar Price, publicity engineer for McAdoo, an acquaintance was established between the stars and the Treasury Secretary.

There was a conference, one day, around Price's big flat-top desk in the Treasury Building at Washington. It reached the chummy chatty stage, as Terry Ramsaye reports in his *Million and One Nights,* history of the movies.

"Why don't you folks get together and distribute your own pictures—you are big enough to do that," Price remarked. It was a passing thought, but a new company and a great deal of complications were to come out of it.

Up to that time the inventors, cameramen, exchangemen, and exhibitors had taken their fling at motion picture control. Now it was the actors' turn.

The scene and setting for this new manifestation was the rose bowered veranda of a California bungalow. William C. McAdoo, then U. S. Director General of railroads for his father-in-law's Administration, was in California taking his ease and recuperating from the travail of government service under the stress of war. McAdoo had, effective on January 17, 1919, resigned as Secretary of the Treasury.

About January 7th, when the Director General's private car arrived at the railroad yards of Los Angeles, there was a band serenade awaiting him under the auspices of the late Doug Fairbanks, and a conclave of other picture personages of high degree.

Up at Santa Barbara at McAdoo's bungalow the old friends of the Liberty Loan campaigns talked things over. It was quite a gathering. Fairbanks and Pickford, Chaplin and D. W. Griffith were there on the matter of Oscar Price's chance remark of months before: "Why don't you folks get together and distribute your own pictures?" The picture stars now definitely proposed that McAdoo should head an organization which would market their film wares. Both McAdoo's record and fame, begilded with high office and Washington, made him an especially desired association. McAdoo declined.

"But, if you will get Oscar Price, I will help you organize and be your counsel," McAdoo suggested.

And so it was arranged at Fairbanks' home in Beverly Hills on January 19, 1919. The United Artists Corporation of Delaware was formed, with Price as president and McAdoo its general counsel.

Their association was shortlived, however, both resigning after the stars and Price had a run-in over policy and plans, including a vastly pretentious theatre circuit project proposed by Price for U. A., to embrace the millions of the DuPont interests, James and Nicholas Brady, E. E. Smathers, a wealthy oil operator, Joseph Godsol, and others. The plan went when Price went.

Charles Reed Jones, press generalissimo at Republic Pictures, comes to us, in his stride, with the story about two exhibitor customers who voluntarily tendered bonus checks to Republic over and above their regular box-office charges on two Republic releases.

Nicholas J. Basil, general manager of Basil Brothers Theatres, Buffalo, sent Jack Bellman, Republic branch manager at Buffalo, a bonus "as a token for 'Hit Parade.'" The other bonus check reached James H. Alexander, of Republic's Pittsburgh exchange, from B. Wilson, manager of the Koppel Theatre, Koppel, Penn., for 'Wagons Westward.'"

And they say there is no Santa Claus.

▽

The latest outpouring from Hollywood press agent Russell Birdwell, in behalf of his client, Producer Howard Hughes, concerns the birth of Mr. Hughes' contract player, Mimi Aguglia. Chirps Mr. Birdwell:

"This brilliant character actress, seen as the excitable Aunt Guadalupe in the Howard Hughes' production of 'The Outlaw,' the story of Billy the Kid, tells the story on herself.

"Mimi's mother was a Shakespearean actress in Sicily and had just finished the role of Desdemona. As the final curtain came down, the stork arrived with Mimi.

"The audience, on the other side of the curtain, gave Mimi's mother a great ovation but at that moment, she had other things to think about. . . ."

▽

Mr. B. C. Fassio, of New York and thereabouts, has been getting himself quite some newspaper attention, of late, on his project for making movies for the home.

He told one reporter, reporting for New York's *World-Telegram,* that Hollywood's movie glamour should be de-phooeyized, adding that he has set out to do just that.

Remembering his early training as a trapeze artist, Mr. Fassio flew through the air with the greatest of ease when he produced his "Romance of the Century," about Edward Windsor and Wally Simpson, who were formerly of London and now are of Nassau. Fassio hired an actor to play the part of Edward, at $5 a day. When the actor squawked for more pay, Fassio says he threatened to write him out of the script and put in King George. The actor stayed. Mrs. Simpson got $15 for two days' work, "and she was worth it," reports Fassio.

▽

An enterprising newsboy began, and soon after ended Pittsburgh's first motion picture ticket "scalping" business. When the paper boy noticed a long line continuously waiting to buy tickets at Loew's Penn theatre for "Gone with the Wind," he began to slip into the line himself, buy a strip of, say, ten tickets, for 40 cents each, then resell them for 60 cents to people at the end of the line.

Many years ago we knew New York kids who sold their place in line for a nickel, a dime, or what have you.

Fox, Monogram, Republic Talk Product Plans

In line with the industry trend towards more localized selling, under the consent decree, Twentieth Century Fox this week established a divisional promotion bureau, to operate as a unit of the home office advertising and publicity department, with representatives in Western, Central, and Eastern districts. Rodney Bush, exploitation manager, will supervise. Gabe Yorke is Western representative; others are to be named.

Continuing his series of talks to sales forces in the field, Felix Jenkins, general counsel to the company, addressed the branch office force in Kansas City, Friday morning, February 14th. These were headed by George W. Fuller, branch manager; W. E. Scott, district manager; and W. J. Kubitzki, sales manager.

The company's new release schedule reveals what special productions it has in store. Heading the list is "Tobacco Road," which was to open in New York's Roxy Theatre Thursday morning. The Howard Hughes production, "The Outlaw" is scheduled for March. In April, there will be "That Night in Rio." Also to be in the spring is "The Great American Broadcast." The summer will see "Blood and Sand," while this will be followed with "Miami" and "Sun Valley."

On the 1941-42 season schedule are 12 musicals, eleven of them from original stories.

The "Tobacco Road" opening will be 24 hours per day. To let the public know about this policy, and about the picture, the company has purchased "spot" announcements on local radio stations.

Separate Publicity for Paramount's Shorts

A new and separate publicity department has been established for Paramount's short subjects and newsreels, and will be headed by Manny Reiner. The announcement was made this week by Oscar Morgan, general sales manager for the two production units, who at the same time disclosed the appointment of Monroe Goodman as his assistant.

Mr. Reiner had been with Warner's, Loew's, and Monogram's publicity departments and lately had been publicity manager for the Quiz Kids of radio. Mr. Goodman had been Mr. Morgan's associate in the company's Southern division.

A. M. Botsford, assistant to William LeBaron, former managing director in charge of Paramount production, has resigned his Paramount affiliation to join his former chief in producing independently for Paramount release.

Jack Moss has also resigned. He was associate producer. He will join Walter Wanger as production executive.

Grainger Sets Republic Meetings

James R. Grainger, president of Republic Pictures, and Herbert J. Yates set February 27-29th as the dates for the quarterly Pacific coast regional sales meeting, following Mr. Grainger's arrival at Los Angeles on Tuesday. The session will be one of five regional gatherings to discuss sales plans for the final quarter of the current selling year. All Coast exchange managers, salesmen, bookers, and J. T. Scheffield, northwest franchise holder, will meet at the Republic studio in Hollywood with Mr. Grainger, Mr. Yates and M. J. Siegel, production chief. Following the California meeting Mr. Grainger will conduct sales meetings in the South, Midwest, East and Canada, where a separate sales meeing will be held for the first time.

Mr. Grainger was feted last week at the Washington Athletic Club, Seattle, by approximately 30 exhibitors. Among these were Fred Mercy, Sr., Frank Newman, Al Rosenberg, Fred Mercy, Jr., John Danz, Bill Forman, Clarence Innis, E. L. Blaine, Jr., J. Von Herberg, Ed Halberg, and Sid Dean. J. T. Sheffield, Republic franchise owner in that city, tendered the luncheon.

Monogram Will Have 42: W. Ray Johnston

W. Ray Johnston, president of Monogram, in New York this week from the Coast, said the company will have 26 features and 16 westerns for its 1941-42 program. He added production might begin on these in April, instead of May, the change being dictated by the consent decree's selling provisions. There may be a sales convention in Hollywood in April, at which the new program will be disclosed, he hinted.

Though the company is not a party to the decree, it is affected as all are; and changes in its selling scheme are being formulated, the executive indicated. In New York he conferred with Steve Broidy, general sales manager; Harry Thomas, eastern district manager, and Norton Richey, foreign sales chief.

Abe Montague, general sales manager of Columbia, said in Chicago on Monday that the company would have its new program ready for revelation by April 1st. He was passing through the lake city en route from Hollywood to New York.

Salt Lake Banquet Set

The first anniversary banquet of the Motion Picture Club of Salt Lake City will be held at the Hotel Utah Friday, Feb. 21, at 7:30 P. M., according to C. L. Walker, manager of the Twentieth Century-Fox film exchange, chairman. Founded by local bookers last year, the club has been expanded to include managers, salesmen, and others in the industry with the exception of the shipping and poster departments. New officers of the club were installed at a recent meeting as follows: C. R. Wade, manager Universal Film Exchange, president; Perry Smoot, Twentieth Century-Fox booker, vice president; Ralph Piza, Vitagraph booker, secretary, and E. S. Winward, RKO office manager, treasurer.

Davidson Post Approved

Appointment of James A. Davidson as trustee of Educational Pictures, Inc., was upheld by the United States Court of Appeals Tuesday. His appointment had been contested by Harry Fromberg, trustee of Grand National Pictures.

BRITISH USE FILMS IN NEW SPY HUNT

The British Ministry of Information has announced that it is sponsoring a series of motion picture shorts to show how spies obtain information and relay it to the enemy.

A synopsis of one of the shorts, according to press cables from London, is as follows: A sailor tells his girl when he is sailing. She telephones her mother who tells the milkman who turns out to be a spy. And the ship is blown up.

Over 2,000 posters have been displayed on the docks and 570,000 notices have been posted in railroad cars warning persons not to discuss anything that might be of military value.

RKO Pegs 35 for '41-42; Schaefer Visits Studio

Complete charge of studio operations at RKO will be assumed by George Schaefer, president of the company, he announced this week, in Hollywood. He added he would remain there indefinitely, and that J. J. Nolan would assist him.

Mr. Schaefer, Tuesday, further announced that J. R. McDonough, RKO vice president, would assume the post formerly held by Lee Marcus, in charge of program pictures, and that Mr. Marcus would work with Mr. McDonough. The latter will also continue to handle studio relations with outside producers. Dan Winkler will continue in charge of studio talent.

Following the studio executive rearrangement, Mr. Schaefer was to leave Hollywood, Wednesday, for New York, for a scheduled two days of home office conferences, then to return to Hollywood to remain indefinitely.

The company's tentative schedule is 35 "top bracket" pictures for its 1941-42 program, the company president also disclosed. This is a drop from the 40 films he announced in December.

RKO will also have westerns and short subjects, he added.

Ned E. Depinet, vice-president in charge of sales, arrived in Hollywood Monday. It was announced he would confer on new season plans with Mr. Schaefer, and others.

On Monday the company denied reports that Mr. Depinet was to take charge at the studio.

Mr. Schaefer's new plans will mark his first extended stay at the studio capital. Previously, he had alternated between the coasts, with headquarters at the New York home office.

Mr. Schaefer said last week the company had weathered the film industry's most severe crisis, without borrowing from banks. He expressed optimism about the future, and pointed to new product as the reason, singling "Kitty Foyle" and "Mr. and Mrs. Smith." These pictures are making much money, he said.

RKO exchanges have been notified Walt Disney's next feature cartoon, "Reluctant Dragon," may be released before the end of May.

Leading all branches in the company's Ned Depinet Drive has been the Atlanta, headed by H. M. Lyons. The Buffalo, Boston, Philadelphia, and Washington branches follow.

Gus Schaefer, northwestern district manager, is being honored this week, by his branches, as a phase of the Depinet sales campaign.

Dr. Wortis Heads Committee

The National Board of Review of Motion Pictures has appointed Dr. S. Bernard Wortis, associate professor of neurology at New York University Medical College, chairman of its committee on exceptional photoplays. The committee selects for the National Board films which are considered to have unusual quality or outstanding merit in the artistic development of the screen. Pictures recently named are "Night Train," "High Sierra," "The Philadelphia Story," "Fantasia" and "Power and the Land."

Dee Lowrance to NEA

Dee Lowrance has resigned from Paramount's west coast publicity department to be associated with Newspaper Enterprise Association. Starting on March 3rd, her daily Hollywood column will be syndicated through NEA. Before going to Hollywood, Miss Lowrance was associated in the east with United Artists.

CANADA FACES NEW TAXES; GRIERSON CALLS FOR ACTIVE PROPAGANDA

Next Budget Expected to Add Levies; Film Commissioner Urges Greater Use of Films for Propaganda Purposes

Despite the continual wartime drain on the Canadian motion picture market the industry continues to operate almost without interruption from the necessary pressures that have been inflicted in the way of taxes, blackouts and numerous other handicaps.

The Canadian Government, through the Department of Finance, has indicated that the field of taxation hitherto restricted to the provinces will be invaded in the forthcoming budget measures as a move for additional revenue for war purposes. There are only a few taxation items which are strictly provincial in scope and one of these is the amusement tax, which has been collected in all provinces but Ontario and Saskatchewan. There is conjecture, therefore, on the part of theatre operators and the public on the steps that will be taken by the Federal Parliament when the next wartime budget is discussed in March.

It has been intimated also that the Dominion authorities will further tax all imported luxuries but it is believed there will be no ban placed on motion picture films for theatrical purposes going into Canada although some equipment may be barred.

Grierson Urges More Propaganda

On Monday at a meeting of the Canadian Club at the Windsor Hotel in Montreal, John Grierson, Canadian Film Commissioner, said the democracies had overlooked the fact that propaganda was more necessary for their citizens than for citizens of totalitarian countries. Mr. Grierson is responsible for propaganda and documentary films showing the extent of Canadian war efforts.

"We can, by propaganda," said Mr. Grierson, "widen the horizon of the schoolroom and give to every individual, each in his place and work, a living conception of the community which he has the privilege to serve. We can light up his life with a sense of active citizenship and in so doing we can make the life of the citizen more ardent and satisfactory to himself."

In the earlier part of his talk Mr. Grierson pointed out that Hitler rightly considered propaganda as the first and most vital weapon in political and military management, and used it perfectly in the downfall of France.

He described the strategy of terror used by Hitler in showing a horror film of the Polish invasion to Norwegians before that conquest.

"Everything," he said, "is grist to their mill, so long as they divide the enemy and weaken his belief in himself." Mr. Grierson added, "For myself, I watch German procedure and wish a little sometimes that we could, without running over into harshness and blatancy, brag a little more about ourselves and put our propaganda a little more plainly on the offensive. They have flooded the world with pictures of action, of their mechanized and efficient might, of their young troops on the march and going places, of deeds done. I confess," Mr. Grierson concluded, "I hate to see them getting away with it."

Film Production Continues

Canadian films telling the story of the British Empire's war efforts are being carried literally around the world under the supervision of the Canadian National Film Sound, officials declare. Commentaries accompanying the films are in English, French, Malayan, Greek and other languages required in the world distribution of the films.

After the subjects in the series, "Canada Carries On," have been shown in about 900 Canadian theatres, 16mm prints are made available for village halls, at local meetings and for home exhibition. In the United Kingdom the series is said by officials to have been shown in about 1,000 theatres, as well as in 600 to 800 houses in Australia and New Zealand.

When any one of these subjects is completed the negative is made available to American newsreel companies to be inserted in current releases. The Dominion's subjects are made for the operations of G. H. Lash, Director of Public Information of Canada. Virtually all phases of Canada's war activity are treated or will be treated in the film subjects.

Canadian Film Premiere

"Peoples of Canada," the National Film Board's latest documentary film, was premiered in Ottawa on Wednesday under the sponsorship of the Canadian Geographical Society. Produced for the National Film Board by Associated Screen Studios, the picture was nine months in production and concerns the pioneering development of a young nation and the various peoples within its boundaries. In its original form, as it will be shown at the national premiere in Ottawa, it is a three-reel picture, but the film is expected to be cut to two reels for theatrical release.

Canadian newsreels will again assist the country in calling attention to the War Savings Campaign, being launched on a nation-wide scale. Associated Screen News, Canada's leading newsreel company, produced a special story under the direction of J. W. Campbell for dis-

Members of the Ontario Clearance Board, the body recently formed for the purpose of instituting clearance reforms in Toronto, say that the special committee appointed to survey the clearance situation in leading Ontario centers has found there is so much material available it may be a week or more before the data is compiled.

At the recent elections in Toronto of the Film Board of Trade, J. L. Hunter, manager of the Toronto Paramount exchange, was named the president for the current year, the vice-president being Ted Gould, branch manager of Regal Films, Ltd. Frank Fisher of Empire-Universal, H. J. Bailey of Twentieth Century-Fox and Mark Plottel, branch manager of RKO, are members of the committee with E. H. Wells continuing as secretary.

Following the investigation in connection with the escape of coal-gas fumes in the Doric theatre in Toronto in which 35 children were overcome, Mr. O. J. Silverthorne, chairman of the Motion Picture Censorship and Theatre Inspection Branch of the Provincial Government, said the Department would recommend amendments to the Theatres and Cinematographs Act requiring that all children under seven, attending theatres on matinees, shall be accompanied by an adult or a person of student age, and that each theatre shall be required to have a uniformed matron in attendance throughout the entire matinee performance.

As a result of the recent accident, Sam Lester, operator of the theatre, has been ordered by the Ontario Government to close the theatre for all matinee performances indefinitely for alleged negligence and as a warning to other exhibitors.

Films Continue in Blackout

While exhibitors and their customers are getting adjusted to test blackouts in the central provinces, these are no longer a novelty in the eastern provinces where they have been in effect for nearly a year. The centers affected by the blackouts are Halifax, St. John, Sydney, North Sydney, Sydney Mines, New Waterford, Glace Bay, Pictou, Dartmouth, Yarmouth and Moncton.

Originally it was suggested by the air raid precautions officers that the theatres be closed or emptied for blackouts but nowhere has this suggestion been adopted. At first the blackouts were announced but in recent months the sirens blow for surprise tests. The rules during a blackout call for everybody to get off the streets and for all lights to be extinguished.

Permits for illumination must be obtained from the air raids precaution officers. No neon lights are allowed to function anywhere after sunset and there must be somebody detailed to shut off all lighting when the sirens blow. Penalties up to a fine of $5,000 or five years in prison, or both, are provided.

Winter vacations in the southern part of the United States, are being frowned upon by the Government. The necessity of providing U. S. currency at the pegged 11 per cent is the major objection. Canadian authorities have been recommending Bermuda, Bahamas, Jamaica and British Columbia for vacations thus avoiding the necessity of furnishing U. S. money.

Sunday Shows Continue

Meanwhile in Halifax, N. S., Sunday programs at the Capitol theatre in that city will be continued "until further notice," according to the committee in charge. Capacity attendance has prevailed at the shows, but there is no indication of the plan affecting any other house than the Capital.

In Montreal two new second run theatres are nearing completion, and construction has commenced on a third in suburban Longueil.

The city's munition and defense plants are booming, population is rapidly increasing, particularly in Longueil, where many airplane plants have opened. This suburb, with 4,500 people and only one theatre seating 400, will get a new theatre, the Avalon, being built to seat 650. Both theatres are owned by George A. Duclos of Longueil.

BARE THEFT PLOT AT COAST EXCHANGE

Several Los Angeles exchanges this week uncovered a plot to steal prints of old films stored in their vaults. The thieves removed prints from the exchanges apparently in the belief that copyrights had expired and the pictures could be duped without prosecution. An independent booker and a driver for a local delivery company allegedly tried to steal the pictures, but no arrests were reported.

Two weeks ago, Motion Picture Herald, on page 28 of the February 8th issue, reported the first criminal action in many years for the theft of copyrighted films, when a New York group was brought to trial in Federal District court.

COMMERCE, ART GO HAND IN HAND ACADEMY AND FAME POLLS DISCLOSE

All Academy Winners but One Have Been Annual Champions in 'Fame'; Seven of Nominations Picked from Champions

Commerce and "art" go hand in hand, it is found in a study of Academy of Motion Picture Arts and Sciences production-award nominations and MOTION PICTURE HERALD —*Fame's* tabulation of annual and monthly Box Office Champions since their inauguration in 1930-31.

All but one of the productions which won the coveted Academy statuette have been annual Box Office Champions, 53 percent of the nominations for the award have been Annual Champions in the exhibitors' checkup and 66 percent of the remainder have been listed as Monthly Champions, as reported in MOTION PICTURE HERALD and *Fame*.

With interest over the nation being directed toward the 13th annual awards event of the Academy, scheduled for Thursday, February 27th, at the Biltmore Hotel, Los Angeles, the figures also show that of this year's ten Academy production nominations, three have been listed as annual Box Office Champions in the latest edition of *Fame*, released last month; which includes the 1939-40 period to September, 1940; and four have been named Monthly Champions between that date and now.

Nominations Include Three from 'Fame'

The three Box Office Champions nominated are Warners "All This and Heaven, Too"; 20th Century-Fox "The Grapes of Wrath," and Selznick International-United Artists' "Rebecca."

Nominees from the monthly roster are "The Great Dictator," Chaplin-United Artists (for its roadshow release in November), and Warners' "The Letter," which had good showings in November and December. MGM's "The Philadelphia Story" and RKO's "Kitty Foyle," are included in the January, 1940, Monthly Champion list. (See page 26.)

The other films nominated this year for the outstanding production award for the Academy are: "Foreign Correspondent," Wanger-United Artists; "The Long Voyage Home," Wanger-United Artists, and "Our Town," Lesser-United Artists.

The FAME taublations' first rating covered the 1930-31 period, during which the fourth annual Academy awards event was held. Of the five pictures nominated for the production award, RKO's "Cimarron" and MGM's "Trader Horn" were Annual Champions. "Cimarron" was accorded the Academy statuette.

Eight films were nominated in the 1931-32 period, and of them, four—"Grand Hotel," MGM; "Arrowsmith," Goldwyn—U.A.; "One Hour with You," Paramount; and "Shanghai Express," Paramount—were Annual Champions. "Grand Hotel" was the Academy winner.

Half of the ten film subjects of Academy voting in the 1932-33 era were also Annual Champions. They were: Fox Films' "Cavalcade," Warners' "42nd Street," RKO's "Little Women," Alexander Korda-United Artists' "The Private Life of Henry VII," and Fox Films' "State Fair."

The Academy chose to honor "Cavalcade," as the best production; its director, Frank Lloyd, for his outstanding guidance.

Twelve pictures were nominated for the organization's honor list in 1934, and of them three were the year's box office hits, according to the Quigley Publications' checkup. However, two of them Columbia's "It Happened One Night" and "One Night of Love" captured virtually every major award on the Academy lists that year. Production, actor, actress, direction, screenplay and technical achievements in "It Happened One Night" were honored, and Frank Capra was boomed into prominence in the industry. It marked the first instance of "omnibus" awards for a single picture in the Academy's history. "The Barretts of Wimpole Street," MGM's outstanding production, was a runner-up in the Academy listings, and also an annual wicket-warmer.

Seven Champions in 1935

MGM's "Mutiny on the Bounty" won the Academy honors for 1935. It and six other nominations—MGM's "Broadway Melody of 1936," Warners' "Captain Blood," 20th Century. U.A.'s "Les Miserables," Paramount's "Lives of a Bengal Lancer," Warners' "A Midsummer Night's Dream," and RKO's "Top Hat" were Annual Champions.

Nine of the ten films nominated for the 1936 period were Annual Champions at the box office. The other, "Three Smart Girls," was a Monthly rating holder. With MGM's "The Great Ziegfeld" winning, the others were Warners' "Anthony Adverse," Goldwyn—U.A.'s "Dodsworth," MGM's "Libeled Lady," "Romeo and Juliet," "San Francisco," and "A Tale of Two Cities," Columbia's "Mr. Deeds Goes to Town" and Warners' "The Story of Louis Pasteur."

Capra's direction of "Mr. Deeds Goes to Town" won him his second Academy statuette and, in the next year, his "Lost Horizon" was nominated with nine others for the outstanding production achievement award. It and four other nominations, "The Good Earth," MGM, "In Old Chicago," 20th Century-Fox, "Captains Courageous," MGM, and Selznick International-U.A.'s "A Star Is Born" were box office winners.

Warners' "The Life of Emile Zola," a great story of man's inhumanity to man, was honored by the Academy. That marked the only break in the line of Annual Box Office Champions winning awards. It was, however, a Monthly Champion.

A perennial contender for the statuettes, Capra in 1938 became the first and thus far only director to win the direction trophy three times. He was honored for "You Can't Take It With You," which also won the production honors. That film and five others, "Alexander's Ragtime Band," "Boys Town," "Pygmalion," "The Adventures of Robin Hood," and "Test Pilot," were Annual Champions.

Five Out of Ten Last Year

Last year, five of the ten nominations were listed as Box Office Champions. The amazing "Gone With the Wind" swept the board of Academy honors, being recognized for production, direction, screenplay, actress, supporting actress and technical awards as well as meriting its producer, David O. Selznick, the Irving Thalberg Memorial Award, and piling up the outstanding gross in the history of the industry. Four of its competitors for the Academy accolade, "Goodbye, Mr. Chips," "Mr. Smith Goes to Washington," "Ninotchka," and "Stagecoach," were also Annual Champions.

A table for comparison of the numbers of films nominated for Academy honors, Annual Champions and Monthly Champions of the Quigley Publications' tabulations follows:

	Number Named By Academy	Annual Champions	Monthly Champions
1930-31	5	2	0
1931-32	8	4	2
1932-33	10	5	4
1934	12	3	7
1935	12	7	4
1936	10	9	1
1937	10	5	3
1938	10	6	2
1939	10	5	4

Approximately 12,000 ballots were mailed last week to industrial workers, from extras to producers and executives, eligible to vote. They must be returned by midnight February 24 to an auditing firm in Los Angeles (Price, Waterhouse and Co.) for tallying.

The achievements in "Rebecca" are nominated in ten different classifications of the honors, ranging from production actor, actress, direction, screenplay to editing. Warners' "The Letter" is found in seven classifications.

This year marks the first time that a nominee for the best actress award has two of her vehicles up for the production honor. Bette Davis is the star, and Warners' "All This and Heaven, Too," and "The Letter" are the pictures.

She was nominated for her performance in "The Letter," rules requiring that only one characterization be given consideration. Miss Davis has already won two statuettes.

There are 19 regular classifications in the awards, 17 being for achievements in individual features, one for the best song written for motion pictures and one division for short subjects.

Achievements in 48 pictures have been nominated in the 17 divisions of the accolade, 25 films appearing only once in the lists.

F. D. R. BROADCAST SET FOR 8:45 P. M.

President Roosevelt's special broadcast to the industry will be heard on NBC Blue, Columbia and Mutual networks from 8:45 to 9:00 p.m., Pacific Standard Time, Thursday, February 27 as he addresses, from the White House, the 13th annual Academy of Motion Picture Arts and Sciences awards banquet in Los Angeles' Biltmore Hotel. (Standard Time for the broadcast in the east will be from 11:45 to 12 midnight.)

The awards ceremonies will begin after the broadcast, at midnight. However, the presentation will not be aired, carrying on a custom of the Academy started in 1931.

Academy executives say that arrangements are being made by theatre owners to carry the President's message over their public address systems.

All five newsreels will cover the broadcast to the Academy Awards banquet of President Roosevelt from the White House on February 27th. The reels will cover the event at the White House and the Awards dinner in Hollywood.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Adam Had Four Sons

(Columbia)

The Story of a Family

This picture, starring Ingrid Bergman and Warner Baxter, is a frankly told story of a man and his four sons, a governess, and a trollop who disrupts their lives and blocks their happiness by marrying one of the boys and seducing another. The tale begins in 1907 with the hiring of the governess by a Connecticut family. The household is happy until death of the wife and loss of the family fortune necessitates discharge of the governess. The family prospers again and the governess returns, in 1917. Four of the boys are enlisted in the army, one marrying before his embarkation. His wife lives with the family and seduces the elder brother. To protect the father from the shock of discovering what is going on, the governess sacrifices her happiness by posing as the lover of the youth.

The denouement comes with the return of the husband and his discovery, from the lips of his drunken wife, that she has been unfaithful. She defies him to divorce her, declaring that the public scandal would shock his father and brothers. He attempts suicide and in the events that follow, the sinning brother confesses to the father; the wife is shunted out of the family circle, and the governess accepts the father's marriage proposal.

Tension and suspense is created and maintained for a considerable portion of the picture by fear of the effect of the exposure of the cohabitation between wife and brother-in-law.

Supporting the stars are Susan Hayward as the loose woman; Fay Wray as the mother; Richard Denning, Johnny Downs, Robert Shaw and Charles Lind, as the youths. While there is no flaw in the acting, the performance of Miss Bergman, last seen in "Intermezzo: A Love Story," and of Denning, as the erring brother, are of a quality which will excite highly favorable comment.

Meticulously made and investitured, the film marks the debut as screen producer of Robert Sherwood, 29-year-old radio actor-writer-producer (not to be confused with Robert E. Sherwood, the noted playwright). The direction of Gregory Ratoff lacks nothing in keeping the course of events in a tightly knitted path to its climax. Source material was "Legacy," recent best selling novel by Charles Bonner. The film is definitely adult fare.

Previewed at studio.—V. K.

Produced by Robert Sherwood. Distributed by Columbia. Directed by Gregory Ratoff. From the novel, "Legacy", by Charles Bonner. Photographed by Peverell Marley. Edited by Francis D. Lyon. P. C. A. Certificate No. 6960. Release date, February 18, 1941. Running time, when seen in Hollywood, 80 minutes. Adult audience classification.

CAST

Emilie Gallatin.....Ingrid Bergman
Adam Stoddard.....Warner Baxter
Hester.....Susan Hayward
Molly.....Fay Wray
Older Boys: Jack.....Richard Denning; David.....Johnny Downs; Chris.....Robert Shaw; Phillip.....Charles Lind
Younger Boys: Jack.....Billy Ray; David.....Steven Muller; Chris.....Wallace Chadwell; Phillip.....Bobby Walberg
Cousin Philippa.....Helen Westley

Andy Hardy's Private Secretary

(MGM)

Rooney Rolls Along

This ninth of the "Hardy Family" pictures is notable not only for sustaining the high note of entertainment sounded by the series, but also as marking the screen debut of a talented newcomer, young Kathryn Grayson, whose singing ability is matched by her ease in handling her first acting assignment. As is their custom, Lewis Stone appears as "Judge Hardy," Andy as his high-spirited son, Fay Holden as "Mrs. Hardy," Ann Rutherford as Master Rooney's sweetheart, and Sara Haden as "Aunt Milly," all having appeared in their respective roles in the preceding episodes of the "Hardy Family" series of films.

Additionally Ian Hunter and Gene Reynolds are seen, the former as the father of the girl enacted by Miss Grayson, a talented linguist who is enabled to find his rightful place through the efforts of Andy's father.

The big news story-wise is that in this version of the continuing "Hardy" saga Andy finally gets to swap that old Ford with "AH" painted on the door for a bright and shiny new Plymouth convertible complete with automatically operated top and radio aerial. Basis of the story is the alternating gloom and sorrow of its chief character as he almost fails to graduate from high school, as he costs a man his new job, and as he discovers the ease and glory of spirit which comes with having a private secretary to relieve the executive mind of the many chores connected with being president of a graduating high school class.

His "secretary" is Miss Grayson, her father the man whom he costs a job through good but mistaken motives. As directed by George Seitz, who has handled almost all of the series, the picture again reflects faithfully all the essential humor and pathos of family life in the many towns of "Carvel" through America. A press audience of both sexes laughed and even sniffled a bit in all the right places and they were plentiful.

Seen in a studio projection room.—WALTER SELDEN.

Produced and released by Metro-Goldwyn-Mayer Director, George B. Seitz. Based on a story by Katharine Brush. Based upon the characters created by Aucania Rouverol. Songs by Cole Porter. Musical director, Herbert Stothart. Director of photography, Lester White. Recording director, Douglas Shearer. Art director, Cedric Gibbons Associate, John S. Detlie. Set decorator, Edwin B. Willis. Film editor, Elmo Veron. P. C. A. No. 1049. Release date, Feb. 21, 1941. Running time, 100 minutes. General audience classification.

CAST

Judge Hardy.....Lewis Stone
Andy Hardy.....Mickey Rooney
Mrs. Hardy.....Fay Holden
Polly Benedict.....Ann Rutherford
Aunt Milly.....Sara Haden
Kathryn Land.....Kathryn Grayson
Steven V. Land.....Ian Hunter
Jimmy McMahon.....Gene Reynolds
"Beezy".....George Breakston
Harry Land.....Todd Karns
Mr. Benedict.....Addison Richards
Clarabelle Lee.....Margaret Early
Susan Wiley.....Bertha Priestley
Peter Dugan.....Joseph Crehan
Barnes.....Lee Phelps
Mr. Davis.....John Dilson

Golden Hoofs

(20th Century-Fox)

Comedy-Drama

This comedy-drama of the turf departs from routine in a number of ways. It deals with harness-racing instead of the flat-racing glorified by most pictures in kind and it has no villainy, double-crossing or gambling involved in it. On the contrary, it treats of the tradition as well as the sport and the race which supplies the climax conforms to logic and plausibility yet produces the kind of ending audiences prefer.

Jane Withers, approaching the young-lady stage in both appearance and manner, is seen as trainer of trotters on a farm a century old in its development of racers. Charles (Buddy) Rogers portrays a man of wealth who buys the farm with intent to dispose of the trotters in favor of running-horses. How he is brought to view harness-racing as a sport worthwhile, finally participating in the annual classic, is told with effectiveness and charm.

Phillip Clark, a pickaninny who figures in the story from start to finish, elicited a round of laughter from the preview audience on each appearance.

Walter Morosco and Ralph Dietrich produced the picture, Lynn Shores directing.

Previewed at studio.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Associate producers, Walter Morosco and Ralph Dietrich. Directed by Lynn Shores. Photographed by Lucien Andriot. Edited by James B. Clark. P. C. A. Certificate No. 6189. Release date, February 14, 1941. Running time, when seen at studio, 68 minutes. General audience classification.

CAST

Jane Drake.....Jane Withers
Dean MacArdle.....Charles (Buddy) Rogers
Cornelia Hunt.....Katharine Aldridge
Dr. Timothy Drake.....George Irving
Morty Witherspoon.....Buddy Pepper
Booth.....Cliff Clark
Mose.....Phillip Hurlick
Gwen.....Sheila Ryan
Calvin Harmon.....Howard Hickman

Blonde Inspiration

(Metro-Goldwyn-Mayer)

Romantic Comedy

Originally entitled "Four Cents a Word" when, this unproduced play was purchased, Metro-Goldwyn-Mayer has changed the title to "Blonde Inspiration," and gives the film audience an inside view of the pulp magazine field. Co-starring John Shelton and Virginia Grey the vehicle also introduces to the audience two new stars who, in another vehicle, might more ably show their talents.

John Shelton portrays a young writer burning with the zeal to produce the great American novel but who turns to the pulp magazine field for the necessary funds to continue his writing. Miss Grey is seen as the secretary to the two thieving publishers about to lose their business and who accept the young writer's stories because of the two thousand dollars which he has accepted from an unbusiness-like relative. The young author runs the road of adventure from being swindled of his stories and money to being jailed for wrecking a printing press in a vain attempt to stop publication of his novel in a pulp magazine which has been stolen by the

(*Continued on page 38*)

1940-41 PRODUCT AT A GLANCE

On the page opposite the inside back cover of this issue appears the cumulative alphabetical index to MOTION PICTURE HERALD'S new and valuable exhibitor service section

PRODUCT DIGEST

It is a master index to all information available to date on 1940-41 product. Simply check the title of any feature you want to look up, turn to the designated page, or pages, and you have all buying and booking information up to this very minute. This is the sixth issue of the section published in MOTION PICTURE HERALD. To get the fullest value from this new service, keep all issues of PRODUCT DIGEST.

PRODUCT DIGEST is published every other week alternately with the regular release chart. The next issue of PRODUCT DIGEST will appear in MOTION PICTURE HERALD dated March 8, 1941.

The continuity of PRODUCT DIGEST information is important. Every issue will carry a cumulative index of all 1940-41 product and the section, as it accumulates, will give you synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other valuable information.

Use **PRODUCT DIGEST**

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page 36*)

publishers in a frantic effort to get material for their next issue.

Directed by Busby Berkeley, the film is somewhat slow in part but is spiced with puns and gags, both old and new. Albert Dekker and Charles Butterworth as the magazine publishers, Donald Meek as the inebriated pulp author and Reginald Owen as the kind hearted uncle strive to make this an enjoyable film.

Reviewed at the MGM exchange in New York at a screening for daily newspaper critics and trade paper reviewers who watched the film without comment.—G. S.

Produced and distributed by Metro Goldwyn Mayer. Directed by Busby Berkeley. Produced by B. P. Fineman. Directors of photography, Sidney Wagner and Oliver T. Marsh. Musical score Branislau Kaper. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate Howard Campbell. Set decorations, Edwin B. Willis. Film editor, Gene Ruggiero. P. C. A. No. 6970. Running time, 71 minutes. Release date, February 7, 1941. Adult audience classification.

CAST

Jonathan Briggs .....John Shelton
Margie Blake.....Virginia Grey
Phil Hendricks.....Albert Dekker
"Bittsy" Conway.....Charles Butterworth
"Dusty" King.....Donald Meek
Reginald .....Reginald Owen
Victoria .....Alma Kruger
Regina .....Rita Quigley
Wanda .....Marion Martin
C. V. Hutchins.....George Lessey

The Devil Commands

(Columbia)

Horror Melodrama

Concurrent with his starring Broadway stage appearance as the mad doctor in "Arsenic and Old Lace," a murder comedy which Warners purchased last month for motion picture production, Boris Karloff is seen also in a similar role in "The Devil Commands." Produced by Columbia under the directorial guidance of Edward Dmytryk the picture, if somewhat slow, contains the necessary continuity to make it an interesting melodrama of horror and suspense.

Karloff portrays a doctor whose pseudo-scientific research enables him to communicate with the dead. His ultimate purpose is not attained, however, until various associates have suffered in the doctor's efforts to perfect his experiments.

Aiding Karloff in a characterization that has typed him with audiences throughout the country, are Richard Fiske and Amanda Duff lending romantic interest as the ex-associate in research, and the daughter of the doctor, respectively, Anne Revere and Ralph Penney as the faithful assistants, and Kenneth MacDonald as the local sheriff. Each portrayal, aids and abets the unfolding of the screen story.

Reviewed at Broadway's Rialto theatre in New York, known for its policy of chills and thrills. An after-lunch audience watched with interest and unfolding of the story.—GEORGE SPIRES.

Produced and distributed by Columbia, directed by Edward Dmytryk. Produced by Wallace MacDonald. Assistant director, George Rhein, Photographed by Allen G. Siegler, A.S.C. Film editor, Al Clark. Art director, Lionel Banks. Musical director, M W. Stoloff. Sound engineer, Phil Faulkner. P.C.A. No. 7003. Running time, 65 minutes. Release date, February 3, 1941. Adult audience classification.

CAST

Dr. Julian Blair.....Boris Karloff
Dr. Richard Sayles.....Richard Fiske
Anne Blair .....Amanda Duff
Mrs. Walters.....Anne Revere
Karl .....Ralph Penney
Mrs. Marcy.....Dorothy Adams
Seth Marcy.....Walter Baldwin
Sheriff Willis.....Kenneth MacDonald
Helen Blair..... .....Shirley Warde

Ridin the Cherokee Trail

(Monogram)

Western, with Songs

Nineteenth of the westerns starring Tex Ritter which Monogram has released, this concerns the capture of an outlaw operating in the Cherokee strip before that territory became a part of Oklahoma.

The capture is effected by Ritter and his fellow Texas Ranger, "Arkansas Slim" Andrews, through a ruse forcing the outlaw and his band to cross the state line into Texas. Forrest Taylor portrays the leader of the gang, in a somewhat overdrawn characterization which has him appear a megalomaniac with a love for playing chess and the "Moonlight Sonata."

Betty Miles, Jack Roper, Fred Burns and Bruco Nolan are principally in support, along with the "Tennessee Ramblers," a five piece cowboy music band heard over Charlotte, North Carolina Radio Station WBT. Eight songs in all are accounted for by the band and Ritter, four written by Jack Gillette and Harry Blair, one by Slim Andrews, one by Johnny Lange and Lew Porter, one by Ritter and Andrews and one by Jack Smith.

Produced by Edward F. Finney, the picture was directed by Spencer G. Bennet.

Seen in a studio projection room.—WALTER SELDEN.

Produced and released by Monogram. Producer, Edward F. Finney. Director, Spencer G Bennet. Songs written by Jack Gillette, Harry Blair, Slim Andrews, Johnny Lange and Lew Porter and Jack Smith. PCA No. 6918. Running time when seen in Hollywood, 62 minutes. Release date, February 25, 1941. General audience classification.

CAST

Tex Ritter, Slim Andrews, Forrest Taylor, Betty Miles, Jack Roper, Fred Burns and Bruce Nolan.

In Old Colorado

(Paramount-Sherman)

Sherman Western

This picture contains all the ingredients sought for by action western fans in their fare, and is expertly fashioned in the best Harry Sherman production style to give a maximum of entertainment in its particular classification. About 36th in the "Hopalong Cassidy" series based on the Clarence E. Mulford character, "In Old Colorado" again presents in the lead William Boyd, number two money making western star in the last several MOTION PICTURE HERALD-*Fame* Exhibitor Poll. With him, as in the last few of the series released by Paramount, are Russell Hayden as "Lucky" and Andy Clyde as "Arizona."

This diverges from the usual run of "Cassidy" pictures in that it has a greater content of comedy than any of the prior pieces. Sherman and Director Howard Bretherton built up the role of "Arizona" even to the extent of overshadowing "Lucky," and for more comedy relief used double-talking Cliff Nazarro. Others in the cast are Margaret Hayes, Morris Ankrum, Sarah Padden, Stanley Andrews, James Seay, Morgan Wallace, Weldon Heyburn and Eddy Waller.

The story deals with a fight between cattlemen and nestors over land and water. In the end, peace is made as the real criminals, connected with neither side, are exposed.

Seen in projection room.— V. K.

Produced and released by Paramount Pictures. Producer, Harry Sherman. Director, Howard Bretherton. Sound mixer, Charles Althouse. Film editor, Carrol Lewis. Art director, Lewis Rachmil. Photographer, Russel Harlan. P. C. A. No. 7020. Release date, February 28. Running time, 67 minutes. General.

CAST

"Hopalong" Cassidy.....William Boyd
"Lucky" Jenkins.....Russell Hayden
"California".....Andy Clyde
Joe Weiler.....Morris Andrum
Myra Woods.....Margaret Hayes
"Ma" Woods.....Sarah Padden
"Nosey" Haskins.....Cliff Nazarro

One-Tenth of Our Nation

(Mary Warner)

Plea for Race Rights

It is the business of this pictorial plea to review some of the conditions prevalent among the negroes, particularly on the subject of inadequate housing, feeding and education, particularly in rural regions. The film ends with the sounding of an appeal for better and more equal fields of opportunity for the Negroes. The work was produced by Film Associates for the American Film Center Production. Mary Warner, independent distributor, is scheduled to handle distribution and the film is intended as an offering for regular run theatres, especially those in smaller sectors. The film in its portrayal, particularly camera portraits of the young negro children, carries pictorial appeal. The nature of miniature will be most interesting to audiences of a socially conscious makeup.—Running time, 26 minutes.

British Production Will Continue, Says David Rose

In London recently, David Rose, managing director in England for Paramount, upon his return from the United States, said Paramount intended to continue to produce pictures in England designed for world market.

He talked tentatively of a modern version of "The Admirable Crichton," and said the script was ready on "Hatter's Castle," but explained that he was not sure whether it is appropriate for the mood of today's public.

Review Policy Changed

Jack Moffitt,, motion picture critic of the Kansas City Star, has inaugurated a new policy of printing reviews on Friday morning instead of on Sunday as in years previous. This is to catch Friday openings, which is the regular opening day, or pictures that open earlier in the week. In addition, Mr. Moffitt hereafter will print advance reviews of pictures he considers notable, on Sunday.

Interboro Suit Dismissed

N. Y. Supreme Court Justice Samuel Hofstadter has dismissed a minority stockholders' suit against Samuel Strausberg, head of the Interboro Theatres, Inc. The suit was instituted in 1937 and alleged that certain changes in stock ownership had been brought about through fraud. Justice Hofstadter pointed out that the plaintiffs, Abraham Werbelovsky, Samuel Small, William Small, August Small, Mendel Lerner and Harry Gross, had apparently been "satisfied with the result, but now that the financial prospect of the new corporation has become brighter, due in great part to the effort and attention of Strausberg, they seek to undo what they had previously consented to and acquiesced in."

THE HOLLYWOOD SCENE

Down Some

Five fewer films were completed this week than last, but one more was started and four more were before the cameras. By actual count, the score for the week was five finished, nine started and 42 shooting. Being prepared were 15, with 67 being edited, a drop of five and gain of the same number compared to the corresponding categories the week previous.

The week's tabulation:

COMPLETED

COLUMBIA
They Dare Not Love

RKO
The Devil and Miss Jones
Robbers of the Range

20TH-FOX
The Outlaw

UNIVERSAL
The Man Who Lost Himself

STARTED

COLUMBIA
Senate Page Boys

MGM
The Uniform

PRODUCERS RELEASING
Federal Fugitives

RKO
Before the Fact

REPUBLIC
In Old Cheyenne

WARNERS
Three Sons O' Guns
Highway West
The Nurse's Secret
The Gentle People

SHOOTING

COLUMBIA
A Girl's Best Friend Is Wall Street
Her First Beau
Under Age
North from the Lone Star

GLORIA PODUCTIONS (UA)
New Wine

MGM
Billy the Kid
A Woman's Face
Blossoms in the Dust
Love Crazy
Dr. Jeykll and Mr. Hyde

MONOGRAM
Air Devils

PARAMOUNT
One Night in Lisbon
Caught in the Draft
Kiss the Boys Goodbye
Power Dive
Skylark

RKO
Sunny
Repent at Leisure

REPUBLIC
Sis Hopkins
Mr. District Attorney

20TH-FOX
Blood and Sand
The Cowboy and the Blonde
The Great American Broadcast

UNIVERSAL
The Flame of New Orleans
The Lady from Cheyenne
Model Wife
Oh, Charlie
Unfinished Business
Double Date

WARNERS
Miss Wheelwright Discovers America
The Bride Came C. O. D.
Affectionately Yours
Sergeant York

One short subject was completed.

▽

On Wednesday Albert Lewin, producer with David L. Loew of the forthcoming production, "So Ends Our Night," lectured in Washington, D. C., to the students of Catholic University, Trinity College, Dumbarton College and Immaculate College. The talk follows similar lectures that Mr. Lewin has been delivering to college students at Yale, Harvard and Brown universities on the various phases of the motion picture business.

AWAY AT THE START

The Brothers Warner, famed in Hollywood and elsewhere for their "location premieres" of pictures such as "Dodge City," "Virginia City," "Santa Fe Trail," will be having the most extensive location activity in their history during the coming month, this time at the start, rather than the finish, of their pictures.

Filming away from the studio will be three features and three Technicolor short subjects. "Dive Bomber" cast and crew will go on location at the Naval Training Station at Pensacola, Florida, and a camera crew is also to go to Honolulu.

Location work on "Bad Men of Missouri" will start at Sonora, California, on March 15th, and five days later San Francisco will see the cast of "The Gentle People."

Short subjects "Boots and Saddles" will be shot at El Paso, Texas; "Wings of Steel" at Riverside, California, and "The Tanks Are Coming," at Fort Knox, Kentucky.

More Stories

Nine new story properties, including three current Broadway stage vehicles, have been acquired by Hollywood during the past fortnight.

Current stage hits bought have been "Arsenic and Old Lace," by Howard Lindsay and Russell Crouse, purchased by Warners; "Lady in the Dark," written by Moss Hart and starring Gertrude Lawrence, picked up by Paramount for better than $275,000, and "Pal Joey," bought by Columbia.

"Arsenic and Old Lace" is a murder story with humorous overtones, being the tale of two old ladies who murder their guests. While no cast has been set for the picture, May Robson and Marjorie Rambeau are considered likely candidates.

"Lady in the Dark" concerns a successful but unhappy fashion editor, who finds release through the medium of psychoanalysis. A musical comedy, the stage version has music by Kurt Weill and lyrics by Ira Gershwin.

"Pal Joey," also with music, will be produced by George Abbott, who also produced the stage version of the John O'Hara story. It is based on stories first appearing in "The New Yorker" magazine.

Other plays bought for screen purposes include "The Play's the Thing," by Ferenc Molnar, purchased by RKO as a starring vehicle for Charles Laughton, and "Hot Nocturne," written by Edwin Gilbert and bought by Warners, to star James Cagney.

"The Forbidden City," an original story by Ben Hecht of present day German-occupied Paris, was bought by Alexander Korda, with Hecht to also write the screen play. "Johnny Eager," by James Edward Grant, who wrote "A Lady Comes to Burkburnett," translated screen-wise as "Boom Town," has been sold to MGM, and John W. Considine, Jr., named a producer.

Paramount this week acquired "Sing a Song of Homicide," detective novel by James R. Langham, and George Weeks purchased "South American Tour," which he will produce independently of his "Range Buster" series made for Monogram release.

Gifts for Greeks

As one of the last of the local events sponsored for Greek War Relief, some of the greatest composers and authors of popular songs will be honored by the film industry in a "Cavalcade of American Music" to be held at Los Angeles' Shrine Auditorium February 25th.

Basis of the event will be the appearance of some 50 composers and authors, with each to present his own most popular work. According to Samuel Goldwyn, chairman of the Motion Picture Permanent Charities Committee, W. C. Handy will present his "St. Louis Blues," while Jerome Kern, Sigmund Romberg and Rudolph Friml will each draw from their operettas.

Other musical headliners to be heard, under the aegis of Gene Buck, ASCAP president and master of ceremonies, include George M. Cohan, Charles Wakefield Cadman, Carrie Jacobs Bond, Albert Von Tilzer ("Take Me Out to the Ball Game"), Al Piantadosi ("The Curse of an Aching Heart"), Hoagy Carmichael, Harold Arlen and E. Y. Harburg, Nacio Herb Brown, Walter Donaldson, Gus Kahn, L. Wolfe Gilbert, Johnny Mercer, James McHugh, Leo Robin and Ralph Rainger, and many others.

An orchestra of 75 pieces will be conducted by Alfred Newman, himself a composer, and memorial items including a Sousa march and Gershwin and Herbert medleys will be given.

All funds received will serve the cause of Greece.

▽

Irving Cummings who directed "Arizona," the first all-talking, out-door picture for Fox in 1928 and who has been with the studio since that time, has signed a new long term contract with the company.

▽

Charles Buddy Rogers has been signed for a series of musical subjects for Sam Coslow's Cameo Productions, designed for the Roosevelt-Mills Soundies Corp.

KENTUCKY ORDERS BAN ON ALL CHANCE GAMES

New York Measure Would Legalize Bingo; Decision Reserved in Philadelphia Test

In Frankfort, Ky., Assistant State's Attorney General Jesse Lewis in Frankfort, Ky., ruled this week that bank night, bingo and other similar schemes are violative of the law of Kentucky and said, "The statutory duty of local law enforcement officers is to cause the proper criminal proceedings to be made against persons operating bank night or bingo."

A bill legalizing bank nights, was passed by a special session of the general assembly in April, 1938, after Governor A. B. Chandler had vetoed a similar measure passed by the regular session.

The 1940 general assembly placed a 15 per cent tax on theatre bank night prizes, but took the stand that such action did not legalize the games. Mr. Lewis said the attorney general lacked power to initiate or order local prosecution.

New York Seeks Legalization

A measure will be introduced shortly in the New York legislature to legalize bingo. Under terms of the measure, city licensing authorities and the secretary of state will have power to enforce the proposed law, which stipulates the maximum which can be given in any game or for a series of games.

A drive on all forms of gambling was begun this week in Sangamon County, Ill., in which Springfield is located. Ending a long period of laxity the order resulted from numerous complaints from parents who claimed their children were permitted to play money punch boards. Theatre and general business men looked upon the ban with favor, feeling that it would turn some of the money elicited by the gambling syndicates to their amusement coffers.

In Cincinnati, Ohio, Eugene T. Weatherly, chief of police, in a report given to the city manager, C. O. Sherrill, said there were 249 city licensed chance game parties in that city during January, at which the total attendance was 301,942. The gross income for that period was $216,161.80, and prizes totaled $52,474.74, leaving a net of $163,687.06 to sponsoring organizations. The average net cost per player was estimated at 54.2 cents. Comparatively, the attendance at 227 parties in December was 270,663; gross, $199,057.50; prizes, $47,906.39, and the net, $151,151.11.

Declaring that chance games as conducted by the Fayette theatre were a lottery and in violation of the Ohio laws, Common Pleas Judge H. M. Rankin in the Washington Court House overruled a motion by Hoy Simons, operating the theatre and others, and continued the injunction previously granted, only as it applied to Chief of Police Jack Wolfe in preventing him from destroying any property seized in game raids.

Immediately following the decision, City Manager Edwin Dulcy declared that steps would be taken at once to stop the game unless it is ended voluntarily by the theatre. The action was filed in March, 1940, but opposing counsel agreed to be guided by a decision of the Ohio supreme court in a similar case at Troy. When that court recently held that police officers could not be enjoined from seizing equipment, Mr. Simons filed a demurrer.

In Massillon, Ohio, Mayor Harry W. Lash has vetoed an ordinance passed by council on January 20th, to license and regulate bank nights and similar promotions in Massillon theatres. Mayor Lash said the ordinance was so worded that it would permit people to register upon payment on an entrance fee without attending the performance, thereby engaging in a lottery. He said also the license fee of five dollars fixed in the ordinance was "entirely inadequate."

Test Legality

A final test of the legality of audience participation of cash-prize games in motion picture theatres in Philadelphia was put up to Judge Eugene V. Alessandroni in quarter sessions court recently for decision. Decision was reserved in case in which, at the request of independent exhibitors, seeking a friendly test suit, detectives last month seized paraphernalia used in the operation of three games. David H. Cohen, counsel for the three operators, Louis Pearlman, of the West Lehigh theatre, Charles Goldfine, of the Alden, and Nathan Abelove, of the Ritz theatre, argued that the games were conducted on a skill and not a chance basis and therefore should be permitted. To bolster his argument, he cited the ruling last December of Judge Howard A. Davis, in the local common pleas court, who found that games of a similar nature were legal.

Senator Coles, of New Haven, has filed a bingo bill (S. B. 703) in the Connecticut state senate which would permit municipalities to keep bingo for civic, fraternal and religious organizations only, after voting favorably on bingo for two successive years. Present law required annual voting on popular petition.

The legalization of bingo and beano is proposed in a bill introduced in the New Hampshire legislature at Concord by Representative Arthur J. Lacroix of Manchester. The measure, referred to the house ways and means committee, would authorize appointment by the governor of a commissioner of games. One-half of the profit would be turned over to the state treasury, while the other half would go to the communities in which the games were conducted.

Bank night, outlawed in Santa Fe, N. M., by a state supreme court decision, would be legalized under a bill before the state senate sponsored by seven members of the upper house.

In Somerville, N. J., Prosecutor Crammer of Somerset County has ordered all police chiefs to ban bank nights, lucky nights and bingo. Police Chief Williams of Bound Brook notified the Brook theatre to discontinue drawings.

Jury Investigates

In Detroit, Mich., action to kill a bill legalizing bingo for churches and lodges has been taken by the judiciary committee of the lower house of the legislature, on the ground that the matter is better handled by local control.

The investigation of chance games is reported under way by the grand jury in Minneapolis, Minn. The probe is believed directed at Ten-O-Win conducted by the William Elson in partnership with the Minnesota Amusement company, and operators of the Palace theatre in that city. Bank night and other cash giveaways, where the public is not required to buy tickets to be eligible for awards are not included. The Benz company, former operator of the Palace, lost a suit on Ten-O-Win at the St. Paul Lyceum two years ago.

Judge Dancey Fort in Springfield, Tenn., has ordered the Robertson County grand jury to investigate an alleged bank night fraud at the Capitol theatre in Springfield, owned by the Crescent Amusement Co., of Nashville. Two people are waiting trial on charges of winning a $600 bank night prize by substituting bogus tickets.

IN NEWSREELS

MOVIETONE NEWS—No. 46, Vol. 23.—Willkie supports Lend-Lease Bill before senate....Freighter capsizes....Blast wrecks Philadelphia buildings.... Dog sent to soldier....British drive queen chosen.... Dog show in New York....Parachute jumping army ....Sports.

MOVIETONE NEWS—No. 47, Vol. 23.—Hopkins returns....Winant named envoy....French flags exiled ....750 men arrive at Annapolis....Flying Fortresses tested....Sports.

NEWS OF THE DAY—No. 244, Vol. 12.—Willkie testifies....Freighter capsizes....Heartbroken dog flown to master....Blast shatters Philadelphia buildings.... Explosions shakes Chicago....Ohio's army report.... Marine parachute troops drill....Sports.

NEWS OF THE DAY—No. 245, Vol. 12.—A day at Camp Dix....Airplane workers see finished product ....Rio de Janeiro bathing....Churchill inspects bases ....Hopkins arrives....Senators exercise....Baseball stars in Florida.

PARAMOUNT NEWS—No. 49.—Puerto Rico air defenses....Three way gas blast...."No Man's Land" in Arkansas....Army speeds nurse corps....Paramount cameraman returns....Willkie testifies.... Sports.

PARAMOUNT NEWS—No. 50.—Bombers for Britain ....Bombers on test flight....Picket against bill.... Windsors boom Bahamas....Sports.

RKO PATHE NEWS—No. 49, Vol. 12.—Willkie testifies....British ship capsizes....Dog show in New York....Chicago explosion....Polar Bear Club goes swimming....Biggest Army camp under construction ....Sports.

RKO PATHE NEWS—No. 50, Vol. 12.—Hopkins returns....Bombers to Britain....Naval reservist train ....Dust storm in southwest....Wallace in gym drill ....Willie Hoppe retains crown....Girl wrestling match....Sports.

UNIVERSAL NEWSREEL—No. 954, Vol. 13.—Willkie testifies....Philadelphia explosion....Marine parachute troop....Beauties aid war fund....Dog flown to soldier....Dog show in New York....Sports.

UNIVERSAL NEWSREEL—No. 955, Vol. 13.—Hopkins speaks....Blitz units stage show....Bombers on flight....Aircraft workers rewarded....750 Naval reservist sworn in....Wallace, a hardy man.... Fashions....Sports.

National Decency Legion Classifies Nine Films

Of the nine pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were found to be unobjectionable for general patronage, three unobjectionable for adults and two objectionable in part. The films and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Father's Son," "Golden Hooves," "Petticoat Politics" and "Wildcat of Tucson." Class A-2, Unobjectionable for Adults: "Murder Among Friends," "Trial of Mary Dugan" and "Wagons Roll at Night." Class B, Objectionable in Part: "Back Street" and "Hatred" (French).

Cummings Leaves Tri-States

Everett Cummings, Tri-States Theatres district manager in the Omaha territory, has resigned, to leave for the west coast to enter into his own business. G. Ralph Branton, Tri-States general manager, has appointed Joe Kimsky, district manager at Davenport, Ia., to take charge of Omaha district, and H. D. Grove, manager of the Fort theatre in Rock Island, Ill., will take over the management of the Davenport district, the district office to be moved from Davenport to the Fort theatre in Rock Island.

McDonald Directs Forest Film

Charles McDonald, formerly first vice-president and general manager of Van Beuran Pictures, producer of short subjects for the Van Beuran company and a number of other pictures for the Forest Service, has directed a short subject entitled "Ocala" for the Forest Service of the United States Department of Agriculture. The picture is a travel film of the Ocala National Forest in Florida.

INDIANA, N. Y. PROPOSE MORE TAXES, OHIO WOULD CUT LEVY ONE PER CENT

Sales and Chain Store Taxes Proposed; Delaware Tables Sunday Show Bill; Outdoor Ad Regulations Proposed

State legislators are moving full steam ahead in most of those states where sessions are normally governed by a 60-day limit from the date of convening, last January 1st. And motion pictures and theatres and related amusement matters continue, as usual, in many legislative halls a principal item of attention.

Theatre box office taxes, chief legislative subject in this industry, were hit in two spots this week and promised relief in another; Indiana proposed a three per cent sales tax, including tickets; New York State again proposed a circuit tax, and higher tax rates were in sight in New York City. The reduction was proposed in Ohio.

Not the least important measures introduced this week were proposals which would affect the operations of ASCAP (see page 21), and others attempting to interfere with distribution, such as those contemplated in the northwest by Allied States of the Northwest (see page 27).

Tax Problems

A proposal for a 3 per cent sales tax, replacing the gross income tax and the truck weight tax, is before the Indiana General Assembly. According to the proposed bill's author it would raise nearly $30,000,000 a year. The House bill would levy a tax on all retail transactions starting at 14 cents and continuing upward in 33-cent brackets, increasing the tax one cent with each unit.

The bill fixes a flat rate of three per cent on the gross receipts of telephone and telegraph services, utility services, whether they are privately or municipally owned; sales of meals and drinks at any restaurant, hotel or drug store, and on admission to any place of amusement, except state or county fairs and entertainment sponsored by educational, religious or charitable organizations. The bill specifically provides that the tax shall be borne by customers and prohibits the absorption of the tax by retailers.

Exhibitor leaders are lined up in opposition to the proposed measure, contending that its passage would eventually cause many theatres in smaller cities to close.

Proceeds from the proposed tax would be used to meet defense costs, increase old age pensions and to finance educational expenditures.

The perennial bill which would impose a stiff tax on chain theatres made its appearance in New York's state legislature last week. Sponsored by Assemblyman Louis Bennett of the Bronx, the measure is actually aimed at chain stores, but the latter word "store" includes theatre in its definition.

A tax of $50 per theatre in excess of two but less than five is provided, with increased sliding scale upward until each theatre over 25 would be taxed $1,000 license fee. Among the chains which would be heaviest hit in New York state are Loew's, Fabian Circuit, Schine Circuit, Dipson-Basil, Warners, Comerford and Shea.

The bill has in other years died in the Assembly Committee on Taxation and its passage is regarded as unlikely in 1941. The tax setup would be handled under the Department of Taxation and Finance.

SHADES OF MINSTRELS LIFTED FOR TAX AID

The modern motion picture theatre is classifiable with the opera house of bygone times, the Supreme Court of Missouri, at Jefferson City, has indicated in a decision that results in exempting four motion picture theatres in St. Louis County from a local license tax. The county had sought to assess a tax; but the theatres, owned by St. Louis Amusement Company, pleaded a Missouri law of 1885 which said no license tax should be levied on any theatrical or minstrel performance when held in a village or city of the third or fourth class. They were upheld by the court, which agreed that a motion picture show was a theatrical performance.

In order to beat the deadline for filing, the Ohio legislature introduced 389 proposals in a a single day last week. One proposal seeks to reduce the retail sales tax one per cent from three to two per cent, and another seeks a like reduction in the admission tax. Earlier in the session, a bill was introduced to eliminate newsreels from censorship, and one to bring theatres showing televised pictures under the jurisdiction of the Department of Workshops and Factories. Possession or showing of obscene motion pictures would be a felony under another bill introduced.

On the bill to reduce the retail sales tax it was estimated that Ohio theatre owners will save approximately $500,000 annually. Pete J. Wood, secretary of the ITO of Ohio, in a bulletin issued a statement urging the reduction, at least for theatres. He pointed out the tax load now being carried by the industry.

Tax Refunds for Schines

In Albany, N. Y., several Schine theatre concerns received Federal tax refunds on income tax filed with the United State Government, publication reports in Albany showed. The returns covered the 1941 fiscal year.

Included in the returns were: Schine Athens Realty Corp., Gloversville, $926; Schine Realty Corp., Gloversville, $1,708; Schine Oneonta Corp., Gloversville, $607. The Seneca Theatres, Inc., also of Gloversville was refunded, $1,245; the Belpik Theatre Corp., $1,404, and the En-Kay Amusement Co., $1,100.

Reductions in the theatre license fees were won by theatres in Freeland, Pa., after a long battle. Under a new ordinance approved by the Freeland Borough Council the Refowich will pay a fee of 50 cents per day and the Auditorium and Rialto theatres will pay 25 cents each daily. Under the old ordinance all theatres were required to pay $1 a day.

The special importance of theatres among types of building is recognized in plans presented to the City Council of Detroit, Mich., for the reorganization of the city assessment system by the Board of Assessors. Special assessors specializing in each class of property are to be developed and theatres are the only class of building devoted to one industry, aside from hotels, to be specially mentioned, others being grouped under "industrial, mercantile and public utility" buildings, or "residences and stores" generally.

The Delaware Senate has passed, 14 to 3, a bill introduced by Senator Paul Rinard providing for local option on Sunday film shows and other business, and heavier penalties for violation of Sunday laws.

The bill was reported favorably by the full Judiciary Committee and was called up for a vote. The measure, which empowers incorporated municipalities to enact ordinances to prohibit or regulate Sunday business, is at present before the House and will go to Governor Walter W. Bacon for his signature.

Sunday Shows Found Legal

Sunday movies were declared legal in one suburban city of Pittsburgh, Pa., after a recount of votes cast in the November referendum which had originally been announced as rejecting the petition, and a second vote was declared necessary to determine the public will in another community.

Apparent defeat for Sunday films was converted to victory following a recount in Greensburg, Pa. The first tabulation declared that Sunday movies had lost by 57 votes. A certified recount showed they had won by 12 votes. There are three theatres in Greenburg, all operated by Warner Brothers.

In McDonald, Pa., results of the November movie referendum were declared invalid by Judge Robert Burnshide, because only part of the ballots were counted. A portion of the town is in Allegheny county and part is in Washington county. The Washington county residents only, voted and Judge Burnside of Washington county said the voting was unconstitutional. The partial voting defeated Sunday movies.

In Albany, N. Y., Senator James J. Crawford of Brooklyn introduced a bill requiring the licensing of contractors engaged in the construction, installation, alteration, maintenance and repair of air conditioning systems. The bill would require licensed engineers to do the work and operate the systems. Inspection of the systems is also included, with a penalty for failure to comply.

Concerning outdoor advertising, Assemblyman Dutton S. Peterson of Schuyler County introduced advertising regulation bills affecting zoning and state highways.

Before the Indiana assembly, now just past the half-way mark in its biennial session, are bills which would make Sunday night baseball legal and another to permit Indianapolis to have daylight saving time, Indianapolis now has standard time, although many northern Indiana cities, particularly those close to Chicago, have daylight saving time.

Oppose Signboard Bill

Meanwhile, well organized opposition to the signboard bill which would force outdoor advertising companies to buy Indiana state permits for each billboard they maintained resulted in a recommendation for indefinite postponement of the measure after a hearing by the Senate Judiciary B committee.

Rex Bell, of Terre Haute, past president of both the Indana Outdoor Advertising Association and the National Outdoor Advertising Association, led the fight against the measure, introduced by Senator Wilbur A. DeWeese of Fort Wayne.

Far reaching revisions in Indiana's liquor laws are sought in bills introduced in the legislature by Republican forces. One proposed provision would prohibit taverns within 50 feet of a motion picture theatre.

Defense Spending Not Yet Felt at Boxoffices-Richey

Exhibitors generally have not yet felt the nation's defense expenditures at their boxoffices. However, they expect to feel it soon and they are, as never before, "showmanship-conscious." Furthermore, to further this consciousness, Hollywood is now turning out its best pictures.

This was the report of Henderson M. Richey, MGM's director of exhibitor relations, this week, at the company's New York home office after returning from a five weeks' tour of the field, two weeks of which were spent in the Los Angeles area, and at the MGM studio. Mr. Richey estimates that, traveling from New York to the Coast, and back, and covering such cities as Washington, Cincinnati, St. Louis, Kansas City, Denver, Omaha, Des Moines, Chicago, Los Angeles, San Francisco, Portland, Seattle, and Salt Lake City, he spoke to more than 350 exhibitors.

His report this week after his latest trip is a confirmation, he says, of what he has observed during the past six months—a period in which, he asserted, he travelled about 15,000 miles, attended 20 exhibitor conventions, and spoke to about 2,000 exhibitors, to hundreds of newspaper and radio writers, and to leaders of church, social, and women's groups.

Reports Optimism

Though he never has seen more optimism about the future in the field, nevertheless only a minor portion of the country's exhibitors have so far benefited by the current arms effort, he said, adding, "General business conditions everywhere are better than reflected in the motion picture business at this time."

Exhibitors to whom he talked believed this attributable to the existence of what might be termed a backlog of staples and home luxuries the public is now buying, after a period in which there was a comparative scarcity of money. They believe that shortly, the public will begin to spend its new money in the theatres, Mr. Richey asserted.

Mr. Richey expects to see greater showmanship in theatres in towns of less than 20,000 population. Theatre operators in this category, he said, are encouraged by the better pictures now being consciously made by Hollywood. "They see a chance," he said, "to bring back the people they may have lost; and they see that chance because Hollywood is not turning out bad pictures now, if it can help it."

Mr. Richey was mildly surprised to discover, in his two weeks at the studio, that "Hollywood people work," a discovery that caused him to observe that some of the fan magazines are doing the film industry a disservice by fostering the impression that Hollywood's people are lazy and wild. He cited the pains of production he observed at the studio including constant retakes. He said, "I now appreciate the job of a standin."

All studios are working on sound improvement, Mr. Richey said. His own has developed prints of widest range, by taking as many as eight to ten sound tracks, and making the final track from the best sound in each.

Neal Reelected Councilman

Edgar A. Neal, manager of the Capitol theatre in Woodstock, N. B., has been reelected to the Council of that city.

Pioneer Circuit Shifts Managers

The Pioneer Theatre Corp., of Minneapolis, Minn., has transferred Max Factor, formerly of the office in Minneapolis, to manager and booker for the company in the Des Moines territory.

Changes in management of the Pioneer houses in the Des Moines territory, following the resignation of Marion Parkinson, manager of the Spencer theatre at Spencer, Iowa, follow: Art Farrell, manager of the Rapids theatre at Rock Rapids, Iowa, has been transferred to Atlantic to manage the Iowa and Grand; Lee Beckley, manager of the Fraser at Spencer, will manage the Iowa and Rapids theatres at Rock Rapids; Gordon McKinnon, manager of the Perry theatre at Perry, Iowa, goes to Spencer to manage the Fraser and Spencer theatres, and Cliff Lindblatt, formerly manager of the Iowa and Grand at Atlantic, will go to Perry to manage the Perry and Fox theatres.

Names Trailer Distributor

Independent Poster Exchange in Minneapolis, Minn., headed by Martin Braverman, has been named the distributor in Minnesota, North and South Dakota and western Wisconsin of advertising trailers by the Alexander Preview Company, Colorado Springs, Colo. The deal was closed in Minneapolis by Al Perretz of the Alexander firm.

Columbia Signs Joan Merrill

Columbia Pictures has signed Joan Merrill, Broadway stage and night club singer, to a term contract. Miss Merrill's first vehicle will be an important musical production now being prepared by the company, it was announced.

Paramount Adds Five

Paramount has enlarged its field exploitation staff by adding and shifting five men: Edward Wall, for the Albany and Buffalo territories; Arnold Van Leer, for Pittsburgh; Jim Lundy, for Cincinnati and Indianapolis; John Hewlett, for Atlanta, Charlotte, and New Orleans; and Norman Sproule, for Denver, St. Louis, and Omaha.

Atlantic Drive Winners Named

Winners of the business drive for the last quarter of 1940, conducted among the managers of the Atlantic Theatres in Philadelphia headed by Ben Amsterdam, are: Gene Stutenroth, Fox, Burlington, N. J., first; Milton Marien, Fox theatre, Riverside, N. J., second, and Leo Toner, Fox Theatre, Mount Holly, N. J., third.

Golden Resigns from Fox

Max Golden, former associate producer at Twentieth Century-Fox and more recently in the production department at that studio, has resigned to become production manager for Edward Small Productions, Inc., in Hollywood.

Tetting Succeeds Lanning

Earl Tetting has succeeded Livingston Lanning as manager of the Minnesota, Minneapolis. Mr. Lanning resigned. Mr. Tetting's post, as of last week, was acting manager, it not having been confirmed that he would remain.

SMPE Plans Spring Meeting for Rochester

Plans for the 1941 Spring Convention of the Society of Motion Picture Engineers and the committees assigned to the convention activities have been set, it was announced by a spokesman for the organization. The convention will be held at the Sagamore Hotel, Rochester, N. Y., May 5th to 8th inclusive.

Program and facilities will be in executive charge of Emery Huse, SMPE president; E. A. Williford, past-president; Herbert Griffin, executive vice-president; W. C. Kunzmann, convention vice-president; A. C. Downes, editorial vice-president; George A. Blair, chairman, local arrangements; Sylvan Harris, chairman, papers committee; Julius Haber, chairman, publicity committee; James Frank, Jr., chairman, membership committee; and H. F. Heidegger, chairman, convention projection.

Other committees are:

Reception and Local Arrangements: George A. Blair, chairman; J. G. Capstaff, J. I. Crabtree, K. M. Cunningham, J. G. Jones, L. A. Jones, I. L. Nixon, C. E. K. Mees, Brian O'Brien, R. S. Potter, W. B. Rayton, S. E. Sheppard, and C. M. Tuttle.

Registration and Information: W. C. Kunzmann, chairman; E. R. Geib, James Frank, Jr., C. M. Tuttle, G. E. Matthews, Sylvan Harris.

Hotel and Transportation: F. E. Altman, chairman; A. A. Cook, C. E. Ives, E. C. Roland, E. C. Fritts, L. R. Martin, W. Westwater.

Publicity Committee: Julius Haber, chairman; G. A. Chambers, W. R. Greene, G. E. Matthews, H. A. Gilbert, F. C. Ellis, Sylvan Harris.

Banquet and Dance: I. L. Nixon, chairman; E. K. Carver, Walter Clark, R. M. Evans, N. B. Green, George A. Blair, J. I. Crabtree, R. Kingslake, O. Sandvik, and H. B. Tuttle.

Projection: H. F. Heidegger, chairman; W. E. Belcer, B. Blackford, R. J. Dwyer, R. J. Fisher, C. W. Howitt, W. H. Ingram, J. Lawrence, C. Mason, W. H. Repp, E. F. Tetzlaff, L. M. Townsend, C. M. Weber.

Poli Promotes Two

Jack Simon, former manager of the Loew-Poli theatre in Hartford, Conn., for the past six years, has been promoted to the managership of Loew's State in Providence, R. I., succeeding Edward McBride, who has been promoted to the State theatre in Providence, according to an announcement by Harry F. Shaw, Loew-Poli division manager.

New Circuit Formed

Joseph Conway, operator of the suburban Egyptian theatre in Philadelphia, is organizing a circuit in that territory. Incorporating as Joseph Conway Theatres, he has announced the acquisition of two theatres and said he will build another shortly. Mr. Conway is also a member of the board of Allied States.

Fox Extends Contracts

Twentieth Century-Fox has extended the contracts of Jane Withers, John Payne, Chalotte Greenwood, John Carradine, John Sutton and Robert Conway.

U.S. COUNTS 15,115 FILM THEATRES

THE United States Department of Commerce, Bureau of the Census, at Washington, Tuesday, made public the Bureau's latest census of amusements in this country, for 1939. This is the third such census, following rather incomplete counts in 1933 and again in 1935. The latest count of amusement establishments, receipts, personnel and payrolls for 1939 follows:

KIND OF AMUSEMENT BUSINESS:	INDIVIDUAL ESTABLISHMENTS	RECEIPTS (add 000)	UNINCORPORATED BUSINESSES	NUMBER OF EMPLOYEES* (average for year) TOTAL	FULL-TIME	PART-TIME	PAY ROLL* (add 000) TOTAL	FULL-TIME	PART-TIME
ALL KINDS OF BUSINESS, TOTAL	44,917	$998,079	33,971	223,729	169,268	54,461	$225,481	$205,211	$20,270
Theatres, motion-picture (including motion-picture theatres with vaudeville)	15,115	673,045	6,717	125,684	103,879	21,805	131,583	124,165	7,418
Theatres, legitimate stage and opera; and theatrical productions	231	32,461	83	4,579	4,271	308	11,459	11,267	192
Amusement devices	1,093	7,314	705	1,600	1,273	327	1,504	1,363	141
Amusement parks	245	10,123	148	3,798	2,639	1,159	2,997	2,535	462
Bands and orchestras	550	4,946	831	3,467	1,643	1,824	3,654	2,978	676
Bathing beaches (not including municipal)	344	1,994	264	682	484	198	534	465	69
Bicycle rentals	247	433	247	76	61	15	46	41	5
Billiard and pool parlors	12,998	38,631	12,773	9,261	7,330	1,931	5,892	5,348	544
Boat and canoe rental service	1,382	1,944	1,341	413	259	154	276	211	65
Bowling alleys	4,646	48,819	4,037	31,557	18,643	12,914	17,347	12,862	4,485
Clubs, baseball (professional)	276	24,940	36	6,430	4,402	2,028	10,942	9,910	1,032
Dance halls, studios, and academies	2,191	14,156	2,029	8,128	3,362	4,766	4,498	2,872	1,626
Domino parlors	304	544	309	104	79	25	51	46	5
Race tracks, automobile	25	784	20	230	28	202	92	28	64
Race tracks, dog	11	2,775	3	314	255	59	720	633	87
Race tracks, horse	45	40,732	3	3,795	2,969	826	7,312	6,028	1,284
Race tracks, other	11	194	4	107	12	95	40	23	17
Riding academies	840	2,875	765	1,108	969	139	777	722	55
Shooting galleries	324	850	255	207	168	39	160	148	12
Skating rinks, ice	59	1,693	24	493	352	141	503	441	62
Skating rinks, roller	1,134	6,550	1,088	2,624	1,485	1,139	1,641	1,243	398
Sports and athletic fields	78	5,845	35	1,354	697	657	1,355	1,145	210
Sports promoters	110	3,409	78	1,623	122	1,501	575	236	339
Swimming pools (not including municipal)	668	2,815	516	1,009	688	321	712	572	140
Other amusements[1]	1,990	70,207	1,660	15,086	13,198	1,888	20,811	19,929	882

* Employees and pay roll include paid executives of corporations but not the number and compensation of proprietors of unincorporated businesses.
[1] Includes statistics for the New York World's Fair and the Golden Gate International Exposition (gate receipts, concessions, etc.).

THE United States Census Bureau this week reported that in 1939 there were 15,115 motion picture theatres in operation throughout the country with total receipts for the year of $673,045,000, an increase of 25 per cent over the 12,024 theatres counted in 1935 (U. S. admitted this count was incomplete) and of somewhat more than 25 per cent over the $508,196,000 receipts of that year (likewise incomplete).

The 15,115 theatre count by the Government comes closer than any in years to the conservative industry account. Some industry quarters frequently give from 2,000 to 3,000 more than 15,000, because they count some schools, churches and auditoriums which regularly give film exhibitions, and which the Government, like the conservative industry count, do not consider eligible in a survey of regular, established motion picture theatres.

These figures were made public February 18 in a report on the amusement industries which showed that motion picture theatres (including those with vaudeville) accounted for 33.7 per cent of all establishments in the industry in 1939, 67.4 per cent of the total volume of business, 56.2 per cent of the total employment and 58.4 per cent of the total amusement pay roll.

The bureau report showed also that there were 231 legitimate stage and opera theatres and theatrical productions in 1939 with total receipts of $32,461,000, compared with 158 with receipts of $19,630,000 in 1935.

In number, the film theatres were exceeded only by billiard and pool parlors and bowling alleys, of which there were 17,644 with receipts of $87,450,000 in 1939. The other major branches of the amusement industry were the horse and dog race tracks, 56 with receipts of $43,507,000; amusement parks, 245 with receipts of $10,125,000; riding academies, 840 with receipts of $2,875,000, and swimming pools, 668 with receipts of $2,815,000.

Including bathing beaches, skating rinks, dance halls, etc., there was a total of 44,917 places of amusement in operation in 1939, with aggregate receipts of $998,079,000, compared with 36,745 places and receipts of $696,012,000 in 1935.

Details of the motion picture theatre business in 1939 will be made available by the bureau in reports now being prepared, but the general summary for the amusement industry shows that there were 6,717 active proprietors of unincorporated exhibition businesses, against 6,104 in 1935, but no figure was given for the number of theatres represented nor was the number of theatre corporations or their holdings shown.

All told, however, the motion picture theatres of the country employed an average of 125,684 persons throughout the year, against 93,052 in 1935, and had an aggregate payroll of $131,583,000, against $102,804,000. Of the 1939 total of employees, 103,879 were full-time workers, who received $124,165,000 for the year, and 21,805 were part-time, receiving $7,418,000.

On the whole, the number of establishments in the amusement industry increased 22.2 per cent between 1935 and 1939 while receipts increased 43.4 per cent. Only four states showed a decrease in the number of establishments, and only one of them a decrease in receipts, but the bureau warned that an exact comparison is not possible and that caution should be exercised in the use of comparative data as the increases indicated are exaggerated to a slight degree by virtue of the incompleteness in coverage of the 1935 census.

Detroit Variety Elects, Northwest Names Committee

The Detroit Variety Club this week inducted 13 new members into its organization in one of the largest expansions reported by a unit of the national showmen's club. The new Detroit Variety members are: John R. McPherson, manager, National Screen Service; Paul David Bromberg, accountant, Wisper & Wetsman Theatres; James E. West, theatrical photographer; Clark C. Coulter, Coulter Premiums; Edward Bellew, UA exploiteer; Robert Bernstein, M-G-M salesman; Carl L. Krueger, Jam Handy Picture Service; Edward L. Hyman, assistant to the president, UDT; Jack Broder, circuit owner; Lester Grouber, night club operator; Robert P. Corbin, UDT supervisor; Clifford Gieseman, Altec Service Co., and Philip F. Brestoff, musical director, Michigan Theater.

Activities of the Twin City Variety Club at Minneapolis will be carried on during the coming year by ten committees named by Ben Blotcky, chief barker for 1941.

Committee Named

The commitee chairman and members are:

House—William Elson, chairman, and Hy Chapman, Maitland Frosch and Buzz Rubel.
Charity (Heart)—Joseph Podoloff, chairman; Harry Dryer and M. Frank McCormick.
Publicity—Lester Rees, chairman; Morris Abrahams. Cedric Adams, Lowell Kaplan, Robert E. Murphy, Earl Pomeroy, Merle Potter and Jules Steele.
Entertainment—Charles Rubenstein and Lowell Kaplan, co-chairmen; A. A. Kaplan, Ben Meshbesher, Buzz Rubel, William Volk, Sidney Volk and Charles Weiner.
Sports—Gil Nathanson, chairman; Fred Abelson, Don Buckley, Frank Eisenberg, Gordon Greene, Charles Jackson, Paul Mans, LeRoy Miller, Joseph Numero and Sol Torodor.
Law—Sam Helpern, chairman; Joseph Finley, A. A. Kaplan, Samuel Maslon and Edmund Ruben.
Shut-In—Harry Dryer, chairman; William Frank, Maitland Frosch, George Granstrom, Hiller Hoffman, Lowell Kaplan, S. Kaplan and Max Torodor.
Finance—M. Frank McCormick and Edmund Ruben, co-chairmen; Henry Baker, Ben Berger, Ben Friedman, A. A. Kaplan, Max Torodor and William Workman.
Membership—Maitland Frosch, chairman; Ben Berger, Sim Heller, LeRoy Miller and Gil Nathanson.
Atlantic City committee—William Elson, chairman; Maitland Frosch, A. A. Kaplan and Max Torodor.

The Twin Cities group will hold its annual ball and supper dance in Minneapolis on May 10th, a week before the national convention in Atlantic City. Proceeds will aid the Twin Cities milk fund. Hy Chapman and LeRoy Miller, Minneapolis managers for Columbia and Universal, opened the Twin Cities Variety Club's monthly "kings for a day" luncheons on February 17th.

The Variety Club of America approved its 24th Tent at Charlotte, N. C. this week following efforts by local showmen to organize a North Carolina unit of the national club. The Charter will be bestowed on Tent No. 24 at a dinner at the Hotel Charlotte on March 10th. The tent will open permanent quarters in the near future. Officers of the new club include: H. H. Everett, chief barker; J. H. Vickers, and Ben Rosenvald, assistant chief barkers; John A. Bachman, property master, and H. F. Kincey, dough guy. The directors are F. H. Beddingfield, J. R. Ingram, T. A. Little, James Pritchard, John Holston, and Bert Adams.

The Variety Club of Texas last week played host to Deanna Durbin, youthful Universal star, during her two-day personal appearance at Dallas. With honorary chief barker, R. J. O'Donnell, doing the honors the Lone Star Variety club presented Miss Durbin with a celophane ten gallon Texas hat, and a scroll declaring her an honorary citizens of Dallas and member of the Texas Variety Club. Miss Durbin spoke at the club's annual Ladies' Day lunch and toured the several hospitals and charitable organizations aided by the local Variety Club.

The Cinema Club, junior branch of the Kansas City Variety Club launched its 1941 service program by providing a combination radio and victrola and sizeable stock of records for the new Variety Club rooms. Joe Lysowski, of Altec Service, heads the junior group.

Baltimore's Variety Club lent its aid to a novel charity project this week when it presented a $1,000 check to a toy-lending project, through which poor children may borrow toys as they do books from a library. C. William Hicks, is the chief barker.

In Washington, Arch Engel and Eddie Melniker shared the throne at the "kings for a day" luncheon sponsored by the Variety Club on February 17th. Chief Barker Hardie Meakin introduced new members to the club.

FREEMAN HEADS PRODUCERS GROUP

The Association of Motion Picture Producers relected Y. Frank Freeman, vice president of Paramount in charge of studio production, to his second term as president at the organization's director's meeting in Hollywood on February 17th. E. J. Mannix first vice president, Cliff Work, second vice president, and Fred W. Beetson, executive vice-president were also re-elected to one year terms. Other directors attending the meeting, held on the 17th anniversary of the Association's founding, were: Harry Cohn, president of Columbia; J. R. McDonough, of RKO; William Goetz, of 20th Century-Fox; Walter Wanger, independent; H. M. Warner and Will H. Hays.

Friedman Coast Manager For Quigley Publications

Martin Quigley has announced in Hollywood the appointment of Leon A. Friedman as manager of the Hollywood Office of Quigley Publications. Mr. Friedman has been an account executive in association with Eastern advertising agencies and is experienced in advertising, publicity and promotion.

Warner Operates Theatre

Warner Brothers have taken over the operation of the New Oakland theatre in Pittsburgh, Pa., from Lou Gilbert, who is expected to go to Florida. The company has placed Al Skigam in charge.

Wilby-Kincey Books "Sky Devils"

Robert M. Savini, of Astor Pictures, has announced that he has closed a deal on the new streamlined version of "Sky Devils," starring Spencer Tracy, with the Wilby-Kincey circuit of Charlotte, N. C., covering the entire circuit.

Vila Contract Renewed

Alberto Vila, South American singing star, has had his option for continued screen services renewed by RKO for his work in "They Met in Argentina."

Exhibitors Aid in Entertainment for New Soldiers

Theatre owners in Kansas City and Washington, following similar action of their colleagues elsewhere, are setting up committees to provide entertainment for new draftees as they move through their cities on the way to camp.

Elmer Rhoden, head of Fox Midwest Theatres Inc., and Arthur Cole, office manager for Paramount Distributing Corp., represent respectively exhibitors and distributors on a committee of commercial amusement men set up to serve in connection with the movement of soldiers and sailors in the Kansas City, Mo., territory. Glenn H. Park, city recreational director, is chairman of the committee. The immediate task is to assist the Kansas City Women Volunteers, Inc., for National Defense, in providing information to service men on local places for recreation and amusement.

Committee in Washington

In Washington, D. C., Sidney Lust, independent circuit operator, has announced the formation of an entertainment committee which will devote itself to providing entertainment for the 50,000 soldiers, sailors and marines in the Washington area.

With Mr. Lust as chairman, the committee, part of the Army-Navy Committee of the Jewish Welfare Board for the Washington region, will arrange movies, dances, sports, matches, etc., both in the Capital and at the various surrounding Army camps.

Members of the group are: John J. Payette, Carter Barron, Edmund Plohn, Harry Anger, Gene Ford, Jim McNamara, Joe Turner, Dave Ginsburg, Ben Lust, Phil Lampkin, Harry Krivit, Sam Galanty, Arch Engel, Max Cohen, Sam Wheeler, Rudolph Berger, Ed Melniker, Ed Fountaine, J. Flax, Hardie Meakin, Art Brown, Arch McDonald, Lee Everett, Nelson B. Bell, Don Craig, Jay Carmody, Bernie Harrison, Billy Bennett, T. DeWitt Bittenbender, Jack Mullane and Charles Rosenthal.

Owners Aiding Defense

The Independent Motion Picture Theatre Owners Association of Delaware and the Eastern Shore of Maryland met at Harrington, Del., and appointed a committee of three theatremen to comprise the motion picture committee for national defense. The committee includes, A. Joseph DeFiore, manager of the Park Theater, Wilmington, chairman; Mayor Edward C. Evans of Milford, Del., manager of Schine's Plaza Theatre, and Herman Hanloff of Newark, Del., manager of the Capitol Theatre.

Of more than the ninety buildings now being erected at Sunset Aviation Field in Spokane, Wash., one will be a modern theatre that will seat 700. The building will be of frame construction but will be especially insulated for fire protection. The initial work is being carried on by Harry Lytle, WPA regional engineer.

The first of the army's motion picture theatres for the selectees opened at Fort Dix, N. J., amid the fanfare which has always been associated with a Hollywood premiere. Few of the new house's 1,038 seats were vacant on the opening night.

The new house will be known as War Department Theatre No. 1. Its opening marks abandonment of the huge tent which since the beginning of training in September housed much of the picture entertainment for the 44th division.

PRINTING CRAFTS STRIKE AT F-M AS NEW LOCAL ADVERTISING MEDIUM

Allied Trades Association Urges Check on Advertising Time Claims New Medium Will Cut Local Newspaper Revenue

A drive seeking curbs on commercial radio especially aimed at FM broadasting, whose local advertising possibilities "strike to the heart of newspaper advertising," was launched this week in Miami by the International Allied Printing Trades Association, an organization of printing unions claiming a membership of 200,000.

John B. Haggerty, chairman of the board of governors of the printing unions' association, announced last week-end that Congress would be asked to restrict to 25 per cent the amount of air time which may be sold and to tax heavily broadcasting income. FM was singled out for particular attention because it is local in coverage and, say the unionists, 8,000 stations may be erected in the United States, as compared with the present total of less than 1,000 regular radio stations.

Theatre Use Seen

Potential uses of FM broadcasting for theatre and other local advertising were reported by Motion Picture Herald on December 9, 1939, on page 29, and, again, on page 37 of the following issue, December 16th.

At that time Major Edwin H. Armstrong, developer of wide-band frequency modulation, which is now coming into general use, observed that, "Showmen will especially welcome the new FM system because they will find that dramatic effects can be achieved in the new method of broadcasting that are now impossible. Even a whisper is received with unbelievable reality."

It was also pointed out then that FM stations will give excellent local coverage. In regular broadcasting a station's signal must be 30 or 40 times stronger than any interference to be well received by the listener; FM stations easily overcome interference and they can be located about every 100 miles or so on the same wavelength. Regular stations hundreds and sometimes thousands of miles away, when on the same wavelength, can cause noise and static. FM is also expected to bring good radio broadcasting to sections of the country that do not now enjoy good reception, it was said.

Over a year ago radio experts predicted that FM would affect the radio industry in much the same way as the advent of sound changed motion pictures. At the conclusion of the article it was pointed out that the Armstrong FM system was expected to make radio much better and hence stronger competition to the motion picture and to the newspaper, and perhaps hasten the day when television and facsimile would become competition, according to the men familiar with FM and competent to gauge its future.

The members of the International Allied Printing Trades Association feel that FM will further cut employment because even more advertising revenue will be diverted from newspapers and magazines to radio. It was estimated that 25,000 printers have already lost their jobs on account of radio and 50,000 more may lose employment. Broadcasters, however, assert that the radio industry has made about 25,000 positions.

At present 40 per cent of all available air time is sold for commercial programs, according to the printers unions. It is claimed that this figure should be cut to 25 per cent by Government regulation. It was also suggested that ownership of radio stations, as television stations, be restricted. Under present rules a company can own not more than three television stations.

Mr. Haggerty said, "In 1929 radio took two cents out of the advertising dollar. Today it takes 35 cents out of every advertising dollar. This gain for radio was due to the diversion of advertising from newspapers, magazines and the printed page to radio." The five unions had studied the problem of radio vs. printed page for five years, he added.

The printers plan to ask their 1,800 local unions and some 15,000 publishers to support their program for legislative curbs on radio. Manufacturers of equipment used by printers also would be asked to cooperate in the drive.

Advertising agencies favor radio over newspapers, Mr. Haggerty asserted, because they receive commissions not only from the sponsors but also from the participants on the programs.

FM will have particular effect on local advertising, Mr. Haggerty said, pointing out that the method of broadcasting was limited to about 100 miles from the station. He also said that a large number of department stores had applied for FM licenses and if these were granted, the stores would reduce advertising in local newspapers.

(Another indication of diversion of local advertising from newspapers to FM stations is the fact that three newspapers have received construction permits for FM stations and 13 applications by newspapers are pending, including one from the New York *Daily News,* the first entry of that publication into the broadcasting field.)

Mr. Haggerty proposed a 25 per cent tax on stations having a gross income of over $500,000; a tax of 15 per cent on grosses over $250,000 and 10 per cent on grosses over $100,000. Such a tax would net the Government $12,000,000 per year, it was said. To show profit of radio networks Mr. Haggerty said, "The Columbia Broadcasting System, with an initial investment of $1,600,000, paid dividends of more than $3,000,000 a year for five years. The National Broadcasting Company, with an original investment of $3,300,000, has paid back to its parent company, the Radio Corporation of America, $22,319,000."

The printers also will propose local ownership of radio stations on the claim that such a policy would "best serve the public interests."

The Trades Association includes the following: the International Typographical Union, the International Printing Pressmen and Assistants Union of North America, the International Photo-Engravers Union and Electrotypers Union of North America and the International Brotherhood of Bookbinders.

WHEELER ATTACKS NEWS PROGRAMS

Senator Burton K. Wheeler last week sent letters of protest to the major networks charging that news commentators were editorializing on the news and spreading British war propaganda. Broadcast representatives denied the charges.

Samuel R. Rosenbaum, president of WFIL, Philadelphia, chairman of the Independent Radio Network Affiliates said, the smaller stations always carried both sides of controversial questions. CBS said it had maintained "a strict impartiality" on questions like the lease-lend bill and that opponents had had more time than those in favor of the bill so far on the network. It agreed however to furnish Senator Wheeler with any scripts he wanted. Frank M. Russell, NBC vice-president in charge of the Washington office said that the information requested had been given to the Senator. Officials of the FCC said that there had been no flood of protests against the news broadcasts which have been attacked.

MGM Seeks FM License For West Coast Station

Metro-Goldwyn-Mayer Studios, Inc., has asked the Federal Communications Commission for permission to build an FM station in Los Angeles to operate on the 45.5 megacycle band and to cover 7,060 square miles. It was estimated that there were 2,468,178 persons in the area.

WHN, Loew radio station in New York City, has already received a FM license. Herbert L. Pettey, WHN director and the man who prepared the FM application for the Los Angeles station, is among those interested in plans for the eventual formation of a FM network. It was reported that MGM's reason for applying for a permit in Los Angeles might be related to future network plans as well as a medium for local advertising and publicity in that particular area.

With the applications for FM stations on both Coasts MGM becomes the motion picture company with the greatest direct interest in radio. Warner Brothers on the West Coast operate radio station KFWB but thus far have made no applications for FM stations. RKO through RCA has an indirect interest in radio.

MGM and the Echo Park Evangelistic Association have both requested the same FM band for Los Angeles, 45.5. When acting on applications the FCC does not necessarily give the channel requested. The only FM station now licensed for Los Angeles is being constructed by the Don Lee Broadcasting System to operate on 44.5 mc. and cover 6,944 square miles with an estimated population of 2,600,000. In keeping with the FCC's FM policy MGM, presumably, will have to cover the same number of square miles with its FM station, if application is granted. Cost of an FM station is estimated at between $75,000 and $100,000 and more.

Other recent FM permits granted include the following: Pennsylvania Broadcasting Company, Philadelphia, 44.7 mc., to cover 9,300 square miles, with a population of 4,500,000; John Lord Booth, Detroit, 44.9 mc., 6,800 square miles with a population of 2,900,000; *South Bend Tribune,* South Bend, Indiana, 47.1 mc., 4,300 square miles with a population of 448,000 and WFIL Broadcasting Corporation, Philadelphia, 45.3 mc., to cover 9,300 square miles with a population of 3,850,000.

Applications filed in the past two weeks include Knickerbocker Broadcasting Company, New York City, 48.3 mc., 8,550 square miles, 10,817,455 population; The Yankee Network, New York City, 44.7 mc., 8,500 square miles, 11,298,250 population; *Courier-Journal* and *Louisville Times,* Louisville 45.7 mc., 13,200 square miles with over a million population.

IN COURTS

Martina Complaint Filed By Bankruptcy Trustee

Charles V. Martina, operator of several theatres in western and central New York, was cited in a complaint filed in federal court in Buffalo, N. Y., by Jacob Ark, his trustee in bankruptcy. Also named is Mr. Martina's wife, Sara C. Martina, Wilfred Robinson and Harry Panepinto.

Mr. Ark alleges that Mr. Martina turned over to his wife certain leases and properties, giving her preference over creditors. The complaint asks that all these property transfers be adjudged fraudulent and void, vacated and set aside and also that Mrs. Martina be required to account for all transfers made to her by her husband.

Universal Would Block Examination

Universal Pictures Corp., on Friday, February 14th, filed notice of appeal in the New York supreme court for an order which directs ten company officials to testify before trial in reference to the director's suit of Samuel I. Posen against the company. Complaint claims incompetency and waste on the part of officers and directors of Universal.

RKO Suit Notice Filed

RKO filed notice in the New York federal court Monday that Helen Twelvetrees, plaintiff in an action for $100,000 against the company, would be examined February 24th. The actress claimed to have been libeled in the film, "I'm Still Alive," and that she had been unable to get employment.

Ermolieff Wins RKO Suit

Ruling RKO had breached a contract with Joseph N. Ermolieff, European producer, Judge J. F. T. O'Connor of the Los Angeles federal court on Friday, February 14th, granted a judgment for $7,000. Mr. Ermolieff had sued for $1,042,000, claiming that the company had broken its promise to have him produce a motion picture.

Dismisses Fox Suit

Stating that similarity in the title and mutual appropriateness as a medium for a screen star is not sufficient factual basis for a plagiarism suit, Justice Peter Schmuck of the New York supreme court Tuesday dismissed the suit of Stephen Tamas against Twentieth Century-Fox. The suit involved the claim that the plaintiff's story "Stowaway," written in Hungarian, was pirated by the defendant's film of the same title.

Deny Retrial Action

Retrial for damage action in its breach of contract suit against the Hagenbeck-Wallace Show Co., was denied Fanchon & Marco, Inc. The original suit was a result of the ill-fated Great American Circus venture in 1939. Hagenbeck-Wallace maintained that Fanchon & Marco had arranged a five-week tour and after one bad week at Inglewood, Cal., returned all equipment and animals to the circus. Judgment was given against Fanchon & Marco.

Injury Suit Filed

William Andrews and Comerford Theatres, Inc., of Scranton, Pa., were named as defendants in a $50,000 trespass action filed in the Lackawanna County Court by John Fenton, Jr., and John Fenton, Sr., of Scranton. They seek to recover for injuries suffered by the younger Fenton when he was hit by a truck driven by Mr. Andrews and owned by the theatre company.

Decision Reserved in Film Delivery Hearing

Public Service Commission held a public hearing in Albany Monday on charges that the State Film Delivery had operated its trucks beyond limits set in its franchise as a motor carrier.

State Film Delivery contended that it was forced to extend operations because Smith and Howell Delivery discontinued part of its service. Testimony of George E. Thornton, Saugerties exhibitor, was introduced in this phase.

Smith and Howell alleged that several companies which formerly used their shipping facilities now are with State Film Delivery.

Decision was reserved. The case includes the situation in July, 1940, when State Film Delivery took over territory at the behest of exhibitors when Smith and Howell was having labor trouble.

Theatre Property Acquired

Berk and Krumgold, theatre real estate specialists, New York City, have announced that they have sold in conjunction with the Wood, Dolson Co., the southwest corner of Eighth Avenue and 19th Street, New York, for the Mutual Life Insurance Co. The property will be improved with a 1,000-seat theatre and stores. The new owners are Bliss Properties, Inc., Morris Johnson, president. The theatre will be affiliated with the Consolidated Amusement Enterprises, Inc., in its operation.

West Sells Screeno Company

George West, owner of the screeno rights in the New York territory and head of the Eastern Screeno Co., has sold the company to Irving and David Dietz who also purchased the screeno rights. Mr. West will devote all his time to the operation of his three Monogram exchanges in Kansas City, St. Louis and Cincinnati.

Form New Distributing Firm

Ted Toddy of Dixie National Pictures and John Jenkins of Million Dollar Pictures have organized the Consolidated National Film Exchanges to release colored cast pictures in Atlanta, Ga. Other exchanges will be opened in New York, Chicago and on the west coast. Offices have also been established in Dallas, Tex.

Films Barred in Taverns

The License Commission in Worcester has ruled that exhibition of motion pictures in establishments serving liquor is illegal. Chairman Roland S. G. Frodigh has pointed out that regulations provide that liquor emporiums must be well lighted and that this rule cannot be adhered to during the showing of films.

Schenck Suit Postponed

Acting United States Attorney Matthias F. Correa on Monday obtained a postponement of the Government's suit against Joseph M. Schenck and Joseph Moskowitz until March 3rd.

Saenger-Ehrlich in Merger

Filed in court at Shreveport, Louisiana, last week were papers to accomplish the merger of the Suburban Theatre Corporation with the Saenger-Ehrich Enterprises, Inc.

OBITUARIES

John J. Sullivan, 56, Dies in California

John J. Sullivan, 56, vice-president and film buyer for National Theatres died in Los Angeles, Friday, February 14th, after an illness of nearly a year.

Mr. Sullivan had been associated with the Fox organization during his entire career in the film industry, spanning nearly 25 years. He formerly had been in the distribution end, taking the Nation Theatres post while heading the Fox exchange in Los Angeles. He is survived by his wife, two sons, two daughters and two grandchildren. Interment took place in Los Angeles.

Louis Stern

Louis Stern, character actor who has appeared in silent and talking motion pictures over a period of twenty-three years, died Sunday after a long illness at the age of 81. Mr. Stern also appeared for a number of years in vaudeville. He leaves a widow, Peggy Ward Stern, an actress.

Frank P. Kunkel

Frank P. Kunkel, motion picture theatre manager for many years, died February 13th, at his home in Pittsburgh, Pa., at the age of 54. Surviving are a son, two brothers and a sister.

Fred Jordan

Fred Jordan, 60, press representative for Oscar Hammerstein for many years, died in Somers, N. Y., Friday, February 14th. More recently he represented the Shuberts, and at various times handled publicity for Olga Petrova, Fanny Ward and others.

John J. Ryan

John J. Ryan, former manager of the Hogan Opera House, now the Town theatre, of Shenandoah, Pa., died recently in that city. He had retired last summer from theatre business.

Fay Courtney

Mrs. Fay Courtney MacNicol died Friday in New York at her home. With her sister, Florence, she formerly was in vaudeville in an act known as the "Courtney Sisters."

Selby C. Oppenheimer

Selby C. Oppenheimer, nationally-known impressario and importer to San Francisco of stage, concert, opera and musical attractions for many years, died in that city after a brief illness.

Mrs. Viola Pennell

Mrs. Viola Pennell, formerly secretary at the Twentieth Century-Fox exchange in Los Angeles, died last week from injuries received when she and a horse she was riding was struck by an automobile. She was riding with a troop of Victor McLaglen's Light Horse Cavalry when the accident occurred.

Robert E. Gumm

Robert E. Gumm, 58, died in Los Angeles last week following a prolonged illness. Mr. Gumm formerly operated the Brea theatre in Brea, Cal. He was an uncle of Judy Garland, who, before she became a film star, often served as cashier in his theatre. He is survived by a widow.

Mrs. Fred Phipps

Mrs. Fred Phipps, mother of John W. Hicks, Paramount vice-president and foreign manager, who died late last week at her home in Sedalia, Mo., was buried there Monday. Mr. Hicks attended the services in that city.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

Columbia

BLONDIE HAS SERVANT TROUBLE: Penny Singleton, Arthur Lake, Larry Simms—Played with "It All Came True." We used this double feature show for New Year's Eve and New Year's Day and it pleased our customers and the receipts pleased us. They are both swell pictures for popular appeal.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LONE WOLF MEETS A LADY, THE: Warren William, Jean Muir, Victor Jory—Played it Foto-Nite to excellent business. Doubt if it would do business alone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Excellent Pictures

HELL'S ANGELS (Reissue): Jean Harlow, Ben Lyon, James Hall—This old war picture, while some things in it are outdated, there are still plenty of thrills in it for present day theatre goers who want to see war picturers. We did a fair average business on this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

First National

EAST OF THE RIVER: John Garfield, Brenda Marshall, Marjorie Rambeau—I ran this picture with "A Little Bit of Heaven" on a double bill and did a very good business. Both are good, entertaining pictures.—Lionel F. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LETTER, THE: Bette Davis, Herbert Marshall, Gale Sondergaard, James Stephenson—One of the good pictures of the year but no business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale—A fine picture that every one should see. Did business and pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien, Helen Vinson—This was the worst we have shown of Cagney. Nothing to the yarn. We think that Cagney should stay with gangster yarns. Played December 24-25.—Legion Theatre, Bienfait, Saskatchewan, Can. Cosmopolitan patronage.

Metro-Goldwyn-Mayer

COMRADE X: Clark Gable, Hedy Lamarr—Not up to the Gable standard but it's fairly good comedy and draws average at the box office. Played February 2-4.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

ESCAPE: Norma Shearer, Robert Taylor, Nazimova—Good picture, but poor business. This is another Nazi prison camp story, of which we have already had too many. Running time, 104 minutes. Played February 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ESCAPE: Robert Taylor, Norma Shearer, Nazimova, Conrad Veidt—Here is a picture that your patronage would like and it has top stars. It's swell show so give it your best days. Running time, 120 minutes. Played February 1-3.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

GALLANT SONS: Jackie Cooper, Gene Reynolds—This is an extra good class B picture. It's not big but will give splendid satisfaction if you can get them in. Played February 7-8.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, June Preisser, Paul Whiteman and Orchestra—Swell show but not much drawing. Running time, 120 minutes. Played January 26-27.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

WYOMING: Wallace Beery, Leo Carrillo, Ann Rutherford, Marjorie Main—Played this late but it still brought them in. Beery right on top. Let's call him Dr. Beery because he will help cure the sick box office from the cold weather and the war jitters. Thanks, Metro, and let's have more of Marjorie Main with Wally. Running time, 88 minutes. Played February 5-6.—H. E. Schwocho, Lake Theatre, Rib Lake, Wis. Small town patronage.

Monogram

HEROES IN BLUE: Dick Purcell, Charles Quigley—Fair. Might pass for filler elsewhere but not here. Conditions fair. Running time, 60 minutes. Played January 26-29.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Paramount

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel—This silly production broke all house records for us due, no doubt, to the radio stars, but to all the people I talked to, they would not care to see another one like it. If you haven't played it, by all means book it and get ready to lift the mortgage. Running time, 63 minutes. Played December 28-29.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

I WANT A DIVORCE: Joan Blondell, Dick Powell—A well made picture which did better than average business. Running time, 92 minutes. Played January 11-12.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

LIFE WITH HENRY: Jackie Cooper—Good family picture.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, "Rochester"—This combination radio team will please all radio fans, and will draw radio fans that have been staying home. Your regular patrons will somewhat forsake you for this show, but your "seldom go" patrons will give you a good gross. Preferred time and plenty of ballyhoo will make profit for this one. Running time, 82 minutes. Played February 2-5.—D. E. Burnett, State Theatre, Larned, Kan. Small town and rural patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—This is not a bad picture, but it did not go for us. Lamour seems to be slipping. Running time, 76 minutes. Played January 25-26.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

NIGHT AT EARL CARROLL'S, A: Ken Murray, Rose Hobart—Suitable for double billing on week-end in small town. Don't look for a crowd or profit on this one. Running time, 63 minutes.—D. E. Burnett, State Theatre, Larned, Kan. Small town and rural patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster—"NWMP" is a well made picture and the color is marvelous. Play this one preferred time, it will please all your patrons. Profit for the exhibitor. Running time, 125 minutes. Played January 26.—D. E. Burnett, State Theatre, Larned, Kan. Small town and rural patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster—For an outdoor picture they don't come any better than this one. I think that it will be tops of anything this year. De Mille can certainly turn out one of these epics and make the public like it. Cast is great, and so is the scenario. It just keeps moving along from one climax to another.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster—Broke all house records in five years at advanced prices. Get regularly 30c including tax, raised to 40c including tax. No kicks; lots of good comments. Played February 2-4.—C. P. Merwin, Diablo Theatre, Burlington, Wash. Farming community patronage.

SAFARI: Madeleine Carroll, Douglas Fairbanks, Jr.—"Safari" is a very satisfactory picture, a deep into Africa picture and with the showing of many wild animals and seen in their natural elements. Madeleine Carroll and Douglas Fairbanks, Jr., were excellent and the entire cast a good one. And, of course, the hero and heroine were married and live very happily ever afterwards. The picture should please most all audiences seeing it. Running time, 86 minutes. Played January 29-31.—William Noble, Rialto Theatre, Oklahoma City, Okla. General patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard—This is a good picture, but business fell off badly the second night. Will appeal mostly to the jitterbug trade. Running time, 88 minutes. Played February 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Stirling Hayden, Helen Broderick, Carolyn Lee, Marie Wilson—"Virginia" has every element of grand entertainment and one of Paramount's best pictures and 1941's battlefield of love. Miss Carroll was marvelous in her beauty and excellent acting and, although a Yankee girl, quickly assimilated herself into a real Virginia southerner and her invasion of the South was a decided success and while submitting to Stirling Hayden's kisses, although loving Fred MacMurray, and would even have gone through a marriage ceremony with Hayden, Hayden's chivalrous nature coming to the front realized that he was marrying a loveless bride, refused to go on with the wedding, which resulted in Virginia and MacMurray marrying and in their marriage the North and South were united, never to be torn asunder. Helen Broderick and her lover were excellent and little Carolyn Lee was magnificent and stole the hearts of the entire audience.. The Standard Theatres and W. C. (Lew) Lewellen are to be congratulated upon their bringing this truly magnificent picture to the Criterion Theatre. Running time, 112 minutes. Played February 11-12.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Republic

ARKANSAS JUDGE: Weaver Brothers and Elviry, Roy Rogers—Good picture. All of Republic's pictures are good. Never "great," but your customers leave satisfied, if you have any. We have two towns with a combined population of 6,000; and 5,000 of them are "star crazy," so how can you get a good crowd on a Republic picture when three other theatres have on a half dozen of the best stars? Our opposition has all of the first run major product which puts us on a spot, but it's a good spot and getting better all the time, so why worry over competition? Played February 9-11.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Mostly rural and general patronage.

BARNYARD FOLLIES: Mary Lee, Rufe Davis, June Storey—Mary Lee is second only to Judy Garland and the only difference is the size of the studios backing them. We played this the week after "Strike Up the Band" and for entertainment, it was just as good. Next to Gene Autry, Mary Lee is the best bet Republic has and they should do something about it. Played January 15-16.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Mostly rural and general patronage.

EARL OF PUDDLESTONE: James, Lucile and Russell Gleason—"Higgins Family" series. Made a good picture on the second half of the program.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FRIENDLY NEIGHBORS: Weaver Brothers and Elviry—The Weavers have considerable drawing power here. The picture is nothing to rave about (rather crude) but it will please small town audiences. Played

(*Continued on following page*)

(*Continued from preceding page*)

February 7-8.—N. E. Frank, Wayland Theatre, Wayland Theatre, Wayland, Mich. Small town patronage.

HIT PARADE OF 1941, THE: Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland, Ann Miller, Patsy Kelly, Borrah Minevitch and His Harmonica Rascals—My patrons were very disappointed in this feature production. While it was good in spots and entertaining, it just hasn't got what it takes at the box office. The Harmonica Rascals can play but why all the pushing around which is not even funny. The singing and dancing acts were good but the final scenes when Kenny Baker sang the old favorites just a few bars, what would have been done for a grand finale to have him sing one good song through. I cannot recommend this as good entertainment. Saturday's business, when the farmer trade comes to town, was at a very low level indeed and weather exceptionally good for the winter season. Running time, 88 minutes. Played January 30.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MEET THE MISSUS: Roscoe Karns, Ruth Donnelly—The new "Higgins Family" can't compare with the old one. At least, this picture is far below the standard set in previous "Higgins Family" pictures. Played February 5-6.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller, Barbara Allen (Vera Vague)—Good old Gene. What a man at the box office. He sure gives it oomph. He is an exhibitor's dream at the box office. We tied up with Wrigley's chewing gum and "Melody Ranch" program on radio, and did real nice business. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee, Carol Adams—Good picture and good business. The music, dancing, and show boat background will please all. Running time, 80 minutes. Played February 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee, Carol Adams—Thanks to Mary Lee, this is one of the best Autrys to date. Although it will not do as good at the box office as "South of the Border," in my opinion, it is a better picture.—Raymon Paul, Seabreeze Theatre, Beaufort, N. C. Mostly rural and general patronage.

SING, DANCE, PLENTY HOT: Johnny Downs, Ruth Terry—The title of this is correct. It is plenty hot, especially the last number, "Tequila," which is more suitable for a burlesque house, the way it was performed and dressed. This number was out of place, considering it was used for a benefit show. Aside from that, it is a peppy, snappy picture moving with speed and comic capers. Johnny Downs does work in this that should receive recognition. There should be a prominent place for him for his dancing ability, his likeable personality and the pep that he puts into a picture. This picture just barely did average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WAGONS WESTWARD: Anita Louise, Chester Morris, Buck Jones, George "Gabby" Hayes, Ona Munson—A real westerner, full of thrills and adventure and the two twin brothers, one good and one bad, and the two sisters that loved 'em. Bad men, good men, a fake telegram, government wagon train robbery, a fair sheriff, saloon brawls and liquor drinking, Chester and Anita getting married with the whole town celebrating makes up one of Republic's worthwhile pictures and a picture good to see. Running time, 89 minutes. Played January 29-31.—William Noble, Rialto Theatre, Oklahoma City, Okla. General patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon—Real good. Well worth playing. Did nice business Foto-Nite.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

DREAMING OUT LOUD: Lum and Abner, Frances Langford—Not a big picture but it's the first thing we have from RKO this year that made any money. Running time, 81 minutes. Played January 17-19.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—An excellent picture but needed stronger box office names. Played in fair weather. Running time, 75 minutes. Played January 30-February 1.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

LET'S MAKE MUSIC: Jean Rogers, Bob Crosby—Here is a small musical that will surprise you. Has plenty of comedy to please anyone. Was well received by those who we could get in. Weak drawing power. I think Bob Crosby will do O.K. in pictures; think he is a little camera shy. Played with Dionne Quintuplets in "Growing Up" with this feature, which made up a nice program. Push this picture and you'll get the business. Running time, 84 minutes.—H. E. Schwocho, Lake Theatre, Rib Lake, Wis. Small town patronage.

LI'L ABNER: Granville Owen, Martha O'Driscoll, Mona Ray, Johnnie Morris—A very crude picture but how it did business and a Saturday night knockout for small situation and they loved it. Play it and go after it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LI'L ABNER: Granville Owen, Martha O'Driscoll, Mona Ray—Here's a freak that does fairly well. The kids go for it plenty, and the grown-ups can get plenty laughs out of it.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

LITTLE MEN: Kay Francis, Jack Oakie, George Bancroft, Jimmy Lydon—Fair little picture that did average business. Without Oakie, this picture would have been a flop. Exploiting "Elsie," the cow, may bring extra business in rural communities. Running time, 84 minutes. Played February 1-2.—H. E. Schwocho, Lake Theatre, Rib Lake, Wis. Small town patronage.

LUCKY PARTNERS: Ronald Colman, Ginger Rogers—This picture pleased very much. You could hardly class this as a real life drama but then people come to the movies to get away from real life. It is a very pleasant tale, quite romantic with a good many laughs. We should like to have more pictures as pleasant as this. The stars in this can take a bow and that goes for the others who had a hand in making this. It was doubled with "When the Daltons Rode," which is the limit in outlaw westerns. We did above average on this program. The third day of the showing was extra good so there must have been some word of mouth praise for this program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MEXICAN SPITFIRE OUT WEST: Lupe Velez, Leon Errol—Dandy business when doubled with "They Knew What They Wanted." After a slow start, this turns into a very good comedy of errors. The audience laughed itself sick while this was on the screen. Running time, 76 minutes. Played February 7-8.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

THEY KNEW WHAT THEY WANTED: Charles Laughton, Carole Lombard—Business is going to be spotty with this one. Thank goodness, it hit a bright spot in this town and we did excellently with it. Doubled with "Mexican Spitfire Out West." The first of this film is mainly whimsical comedy, while the last half is intensely dramatic. The acting by everyone in the cast is excellent. It will appeal mostly to class audiences. It is a nice feeling to do more business than you expect. It happens so rarely. As I stood outside watching them reach for their wallets, they knew what I wanted. Running time, 94 minutes. Played February 7-8.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Sonja Henie's best by far. Patrons pleased. A combination of skating, etc. Weather good. Running time, 77 minutes. Played February 2-5.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—This is the first picture of hers I have liked. Very good entertainment in every respect. Weather cold. Patrons well pleased. Running time, 74 minutes. Played February 6-8.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

JENNIE: Virginia Gilmore, William Henry—Good picture, but no star power and consequently, no business. Better run a good comedy with it. Running time, 78 minutes. Played February 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell—Tyrone does a good job of this famous old Fairbanks story. There is lots of action and comedy. A good crowd enjoyed it. A tremendous number of students told me the same joke so many times that I was ready to scream. Each one thought it was original. They said, "Oh, you must have dated this picture just when grades came out on purpose, you know, "The Mark of Zero!" That began to hurt after the tenth time, but it helped advertise by word of mouth, so I can't complain. Running time, 94 minutes. Played February 6.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MURDER OVER NEW YORK: Sidney Toler, Marjorie Weaver—Very weak. "Charlie Chan" pictures have slipped so badly they are just about finished. Played February 5-6.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

PIER 13: Lynn Bari, Llyod Nolan—Fair picture; entirely too short. Good for double only.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

SMILING ALONG: Gracie Fields—In spite of cold weather, we had a swell turnout. In this district are many of Gracie's country people, and they sure turned out to see her. They were not disappointed and it was one of our best. Running time, 93 minutes. Played January 10-11.—Legion Theatre, Bienfait, Saskatchewan, Can. Cosmopolitan patronage.

STREET OF MEMORIES: Lynne Roberts, Guy Kibbee—A fair picture, with a good story, but too short. Good for double billing.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—This is one of the best pictures of the year. I would have done very good business on this, except of bad weather. It was good from the beginning to end.—Lionel F. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

BLACKOUT: Conrad Veidt, Valerie Hobson—A British produced feature that the critics acclaimed as good. I wouldn't know, and neither did the audience. The recording was terrible, volume up and down, many parts unintelligible. I will defy any sound outfit to bring it in. Just one of the things that the audience has no knowledge of, bad recording, and your outfit gets a black eye.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CAPTAIN CAUTION: Victor Mature, Louise Platt, Leo Carrillo—It's not a big picture but it will pass on Friday and Saturday date. Good action and there is a few laughs so play this for your action fans. Played January 20.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

CHEERS FOR MISS BISHOP (Advance Preview): Martha Scott, William Gargan—I saw this at a special preview showing for exhibitors and, folks, let me tell you that here you have a picture. It is a female "Mr. Chips." If "Goodbye, Mr. Chips" did well for you, this ought to do better. This has more of the woman's angle than "Mr. Chips" had. Where "Mr. Chips" ended on a death scene of "Mr. Chips," this ends with a wallop on a far more cheerful note. I am glad to have this under contract.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CHUMP AT OXFORD, A: Laurel and Hardy—The age for their kind of comedy seems to have passed. They may go for them in a two reeler, but 63 minutes is too much to ask of any intelligent crowd. I would not play another one if they gave me the film and paid me to run it. Running time, 63 minutes. Played January 18-19.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

LONG VOYAGE HOME, THE: John Wayne, Thomas Mitchell, Ian Hunter—This was one of the worst pictures of the year. I ran this picture on a two day program. People will recall the song "All Alone." Well, that's the way I was the second night I ran "Long Voyage Home."—Lionel F. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ONE MILLION B. C.: Carole Landis, Lon Chaney, Jr., John Hubbard, Victor Mature—Here is a great novelty production that compares most favorably to those past box office winners, "The Lost World" and "King Kong." We used these lines in our ads "Do you remember 'The Lost World' or 'King Kong.' This has them beat." The battle of the giant prehistoric beasts, the earthquake and volcanic eruption scenes are breathtaking; the portrayal of life of the humans of that era are also interesting. Considering the stormy weather we had during the showing of this, business was satisfactory.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

OUR TOWN: William Holden, Martha Scott, Fay Bainter, Beulah Bondi—For some reason U. A. pictures do not click for us and this was no exception. "Our Town" was a well produced picture, but it lacked something to make people part with cash to see it. The first day was O.K., but the second day you had to look a long time to find a seat which was occupied. Running time, 90 minutes. Played February 1-2.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

PASTOR HALL: Nova Pilbeam, Sir Seymour Hicks—Most timely, especially in Canada, while we are having war savings drive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

REBECCA: Laurence Olivier, Joan Fontaine, Judith Anderson—This is wonderful acting and compares with "Wuthering Heights." United Artists excel in this class of picture, and though it is not the sort of picture that a foreign-born patronage get much out of, it went big for us. Running time, 130 minutes. Played January 31-February 1.—Legion Theatre, Bienfait, Saskatchewan, Can. Cosmopolitan patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Edward Arnold—We were surprised with this one. Expected a flop, but booked as O'Brien pulls here. Just the sort of yarn and good photography to appeal to all classes. Running time, 85 minutes. Played November 22-23.—Legion Theatre, Bienfait, Saskatchewan, Can. Cosmopolitan patronage.

SOUTH OF PAGO PAGO: Victor McLaglen, Jon Hall, Frances Farmer—This went the same as all U. A. pictures. No business. Running time, 98 minutes. Played February 8-9.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

Universal

ALL QUIET ON THE WESTERN FRONT (Reissue): Lew Ayres, Louis Wolheim, Slim Summerville—A picture which every theatre should show again. Weather cold. Patrons well pleased. Running time, 91 minutes. Played February 6-8.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

LITTLE BIT OF HEAVEN, A: Gloria Jean, Robert Stack, Hugh Herbert—I ran this picture with "East of the River" on a double bill, and did a very good business. Both are good, entertaining pictures.—Lionel F. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUTINY ON THE BLACKHAWK: Richard Arlen, Andy Devine—A very good picture. Played it for a second but good enough for a first. Weather good. Running time, 66 minutes. Played February 2-5.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

SEVEN SINNERS: Marlene Dietrich, John Wayne, Mischa Auer, Broderick Crawford, Albert Dekker, Oscar Homolka, Anna Lee—A good action picture but no business. Can it be that Marlene's legs are slipping as they did not draw this time and there was plenty of them. Women just do not go for her pictures and they are the show goers.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHEN THE DALTONS RODE: Kay Francis, Randolph Scott, Brian Donlevy—Doubled with "Lucky Partners," this is the limit in outlaw westerns. We did above average in this program. The third day of the showing was extra good so there must have been some word of mouth praise for this program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Warner Brothers

FOUR MOTHERS: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains, May Robson, Frank McHugh, Dick Foran—A fine, clean, high type picture that pleased all. Business fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOUR MOTHERS: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains, May Robson, Frank McHugh, Dick Foran—The Lane Sisters are swell and this feature is O. K. in any spot you put it. It's a good family picture so boost it all you can and you won't hurt yourself. Running time, 88 minutes. Played January 29-30.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

HONEYMOON FOR THREE: Ann Sheridan, George Brent, Jane Wyman—An exceedingly pleasing picture and also very funny. Complications galore but the boss's secretary, Ann Sheridan, saved the day on numerous occasions for her boss (George Brent) and a small, wee baby served ably to help reunite the boss and secretary and the secretary married her boss and they lived happily ever afterwards. Most all the folks seeing this picture will like it. Running time, 77 minutes. Played February 13-18. — William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

IT ALL CAME TRUE: Ann Sheridan, Humphrey Bogart, Jeffrey Lynn, Zasu Pitts—Played with "Blondie Has Servant Trouble." We used this double feature show for New Year's Eve and New Year's Day and it pleased our customers and the receipts pleased us. They are both swell pictures for popular appeal.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Regan—Thoroughly enjoyed by everyone. Business excellent.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart—A very good western, but did not have quite the take that "Dodge City" had. One of Flynn's best westerns. Bad weather spoiled the attendance, but figure it is a natural for rural patronage. Running time, 121 minutes. Played January 24-25.—Legion Theatre, Bienfait, Saskatchewan, Can. Cosmopolitan patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn Roland Young, Fay Bainter, May Robson—Very comical and entertaining picture. Patrons well pleased. Running time, 85 minutes. Played January 26-29.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Short Features

Columbia

ALI, THE GIANT KILLER: World of Sport Series—Real good wrestling picture. Lots of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

COMMUNITY SING, NO. 2: Popular Love Songs—A number of very pleasing group singing. The songs were pleasing and the singers very clever. Running time, nine minutes.—William Noble, Rialto Theatre, Oklahoma City, Okla. General patronage.

CUCKOO CAVALIERS: Three Stooges—A show in themselves. Very popular here. Columbia have the comedies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NICE WORK, IF YOU CAN DO IT: Cinescopes—This shows artists, camera fans and artificial flowers. It is expertly produced and much more interesting than usual reels of this type. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PARK YOUR BABY: Fable Cartoons—Most amusing cartoon.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

SAVOY IN THE ALPS: Columbia Tours—Real good. Nice filler.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 1—Very good. Well received.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

THREE LITTLE SEW AND SEWS: Three Stooges—Our folks like these.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WISE OWL: Color Rhapsodies—Just a filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

King of Comedy

PAPER HANGER, THE: Charlie Chaplin reissue—A well preserved negative and normal action makes this good entertainment. This is the second of these Charlie Chaplin revivals that I have run. My crowd likes them and says so. I am waiting for the next one to be issued. This one is definitely funny in its own right and additionally amusing because of its age. I know for a fact that I have had some customers that came simply because of these comedies. Running time, 17 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

GALLOPIN' GALS: Cartoons (Color)—Very clever color cartoon showing what the horses talk about before the race. The voices are those of well-known radio and movie actresses. It will be liked anywhere. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HAPPIEST MAN ON EARTH, THE: Miniatures—Good one-reel drama, from the O. Henry Memorial Award-winning short story of the same name by Albert Maltz. Pleased all. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LONESOME STRANGER: Technicolor Cartoons—Good cartoon in color, burlesquing "Lone Ranger." Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LONESOME STRANGER: Technicolor Cartoons—These Metro cartoons getting better and better and are the class of the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NEWS OF THE DAY: Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

UTOPIA OF DEATH: Passing Parade Series—Fairly good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Paramount

LISTEN TO LARRY: Headliners—Larry Clinton's band was excellent and each and every member was a finished artist. And the dancing and singing fine as silk. All seeing this picture will be sure to like it. Running time, 10 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MOMMY LOVE PUPPY: Animated Antics—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POPEYE PRESENTS EUGENE, THE JEEP: Popeye Cartoons—As a cartoon, a disgrace. These are getting worse and worse and we have to take them off from our good days. Paramount's Popeyes and Color Classics were the class of the cartoons but no more.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

QUIET PLEEZE: Popeye the Sailor—Popeye and his dad have a very exciting time trying to keep things quiet. Very funny and pleasing. Running time, 7 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

WAITING FOR BABY: Benchley Comedies—Just an average comedy about men waiting in the maternity hospital. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BAR BUCKAROOS: Ray Whitley Comedies—We can not understand why these good singing bands think they are actors. Very little music in this. Just

(*Continued on following page*)



"AS FOR ME, I LIKE TO RELAX"

Some folks may enjoy carrying around in their own heads all the worries of the world. Not so, smart showmen. Worries that can be delegated, they delegate—to people willing and able to take responsibility. To keep projection room equipment in the pink of condition, they know they need engineers, so they take Altec service—sound service and booth parts service. Take this time-tested way to relax: save all your energies for the prime job of showmanship. Change to Altec.

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(Continued from preceding page)

poor acting. If they would stick to their music, we could put them over. But no more like this one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GROWING UP: Dionne Quintuplets—A show in itself. The best yet. Reviews their lives of the last six years. Enjoyed immensely by everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GROWING UP: Dionne Quintuplet Special—Played with "Let's Make Music," which made up a nice program.—H. E. Schwocho, Lake Theatre, Rib Lake, Wis. Small town patronage.

MARCH OF TIME, NO. 13: Gateway to Panama—The pick of the short product. Exceptionally good. Played this with "The Hit Parade of 1941." My patrons went to see this reel and some left before the feature started. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

POINTER, THE: Walt Disney Cartoons—Very good Disney cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PLUTO'S PLAYMATE: Walt Disney Cartoons—One of Disney's cutest and best cartoons showing the fun Pluto has with a baby seal and an octopus. Very fast action and one laugh after another. Save it for a good date. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PRAIRIE SPOONERS: Ray Whitley—Ray Whitley and his singing cowboys turn out some swell songs, but the acting and plot had them squirming in their seats. It would have been better as a straight musical reel. Running time, 15 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

MOVIETONE NEWS: Well received. Used it six years.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SWISS SKI YODELERS: Terry-Toons—The yodelers were excellent ski scrapers, that is, snow scrapers, and some of their escapades very exciting and thrilling. All seeing this picture will like it. Running time, 7 minutes.—William Noble, Rialto Theatre, Oklahoma City, Okla. General patronage.

Universal

SWING WITH BING: Special Bing Crosby—A two-reeler sold at advance prices and mostly walking up and down a golf course. No singing by Bing until end. Comedians terrible.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SYNCOPATED SIOUX: Color Cartoons—A very fine cclored cartoon that pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

CALLING DR. PORKY: Looney Tunes Cartoons—Not so good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MALIBU BEACH PARTY: Merrie Melodies—A very good cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MATTY MALNECK AND ORCHESTRA: Melody Masters Bands—Real good. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MEET THE FLEET: Technicolor Specials—A splendid picture showing in detail first induction in the navy to aboard a flagship and a berth in one of Uncle Sam's biggest warships. Of course, there is romance, and where there is a sailor and a woman or women in immediate vicinity, there's romance. Running time, 20 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

OF FOX AND HOUNDS: Merrie Melodies Cartoons—Lots of repetition, but this adds up as one of the cleverest cartoons of the year. The ending really startled and tickled my crowd. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

OF FOX AND HOUNDS: Merrie Melodies—These are the best cartoons made. Some of my patronage has asked me to show these cartoons again. Running time, 7 minutes.—Vic Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

PATIENT PORKY: Looney Tunes—Here is a short that will add to program. Excellent. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

PORKY'S HIRED HAND: Porky, his hired hand and the big, bad wolf had quite a mixup and the stolen chickens had to be returned to the hen house. Most of the patrons will like this one. Running time, seven minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

PORKY'S SNOOZE REEL: Looney Tunes Cartoons—Good black and white cartoon burlesquing Fox and Paramount Newsreels.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SKINNAY ENNIS AND ORCHESTRA: Melody Masters Bands—Average musical reel.—E. M. Freiburger, Paramount Theatre, Dewey. Okla. Small town patronage.

SOUR PUSS: Looney Tunes Cartoons—Satisfactory. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Miscellaneous

LETTERS FROM CAMP BORDEN: Timely and interesting.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.



Serials

Republic

LONE RANGER, THE: Hal Taliaferro, Herman Brix, Lee Powell, Lane Chandler—Very good. Not sure yet if it is bringing us extra businesss. On second chapter. We played this first. If it should click, we play "Lone Ranger Rides Again."—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Universal

JUNIOR G-MEN: "Dead End Kids," "Little Tough Guys"—Just finished this serial and it is unquestionably the best serial we have had since the "Lone Ranger." Not so scary for the kids and they love to see the "Junior G-Men" to the rescue. Play it by all means.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JUNIOR G-MEN: "Dead End Kids"—One of the best serials I have played. Should go where serials are liked.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Keegan Joins United

Jack Keegan, for many years with Warners, and most recently Warner theatres district manager in Milwaukee, from which post he resigned several months ago, will become head of film buying for the United Detroit Theatres on February 14th. The appointment was made by Earl J. Hudson, head of the circuit.

Helen Hughes Named Chairman

Mrs. Eugene I. Breen, who, before her marriage was Helen E. Hughes, formerly secretary and director of Universal Pictures under the Laemmle-Cochrane regime, has been appointed National Chairman of the Alumnae Committee on Secondary School Relations by Elmira College.

Isaacs Reelected Treasurer

Sid W. Isaacs, treasurer of the Portland, Ore., Civic Auditorium under the George L. Baker administration and for many years connected with the Calvin Kelig theatre enterprises in that city, has again taken the same position for 1941 according to an announcement of the city commissioner, Kenneth L. Cooper.

William Doyle Transferred

William J. Doyle, Columbia Pictures salesman in Philadelphia, who has covered the upstate Harrisburg territory for many years, has been transferred to the New Jersey and delaware territory with Wilbur Grant taking over the vacated position in Philadelphia.

Big "U" Elections Held

Harry Fellerman has been elected president of the Big U Club, an organization of employes at the Universal exchange in New York. He succeeds Leo Simon. Other officers elected are: Fred Mayer, vice-president; James Davidson, treasurer; Rose Youngfield, secretary, and Thomas Goff. sergeant-at-arms.

Lewin Extends Lexture Tour

Continuing his lecture tour of eastern universities, Albert Lewin, co-producer with David L. Loew of "So Ends Our Night," delivered an address recently on the problems and technique of modern motion pictures before the combined classes of Brown University and Pembroke College in Providence, R. I. He recently lectured at the Yale University Drama School. Last week Mr. Lewin lectured at Harvard University.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

"MOSTEST, FASTEST"

This has to do with showmanship rather than the showmen concerned because showmanship is what this business is. It isn't sitting on the pants taking bows for the pushovers. Nor is it playing dead when the going gets over on the tough side.

Showmanship is identifying the theatre with whatever happens to be in the headlines; with whatever the public goes for mostest the fastest.

Told about on a following page, the work of Round Tablers Neisse-Quinn, King and Blieden currently are cases in point. In the first, the members, refusing to become intimidated by the tremendous opposition of the Sonja Henie Ice Revue, adroitly turned it to advantage by a promotion of an early Henie picture.

* * *

In the second instance, King manoeuvered his operation right into the groove of an important factory amateur show and, further, into the goodwill of some 2,000 employees and regular theatregoers. Blieden earned his chevrons by booking "Our Town" to sell his "B" operation to the town's socialites engaged upon a little-theatre presentation of the stage play of the same name. From the entering wedge so secured, he confidently expects to tap this new source of patronage hitherto difficult to achieve.

* * *

Thus, these examples are among the many to disprove there is any definite horizon to showmanship, especially pointed to the manager who depends entirely upon what may be termed the technical appeal of his attractions to bring 'em in. It is to be noted that the theatreman who does so, limits himself unduly in exploring the latent possibilities of what he has to sell.

▽ ▽ ▽

HE SWITCHED THE PITCH

Can't remember the exact copy of a recent newspaper ad by Scwab & Beatty, New York advertising agency. The pitch, however, had to do with the times of the fabulous Beau Brummel and a reception at Court. The best-dressers (male) sat up nights to dope out costumes that would take the spot away from the champ clothes-horse. At the levee, the dudes turned out fit-to-kill, in every combination color and cut there ever was. Then, in walked Beau in a simple, black-and-white outfit that stopped the show, complete and cold.

The agency ad recurred to us last week while leafing through amusement sections of newspapers from here and there. Most of the pages were almost solid black. You never did see so many reverses.

What to do about the small budget and how to obtain wide coverage with it, might be answered in the note by Bill Johnson which accompanies some of his promotions from the Smalley, in Dolgeville, N. Y. Says the Round Tabler:

"I am enclosing several samples of the BB shot that has to serve for heavy advertising ammunition in the small-budget theatres. I'll have to admit, though, that even BB shot can bring down a lot of game if you use enough of it and aim it for the right spot!"

▽ ▽ ▽

PLAYING A BIGGER PART

What happens when theatremen break out with a photography department, darkroom and all, to prospect successfully in unexploited advertising terrain, is related in this section about Ben Cohn and John Pival, of the Detroit Senate circuit. The project has now developed so that window cards, fronts, enlargements and other display needs now bear the home-made label—a professional and inexpensive one, too, according to the evidence at hand. Comments Pival:

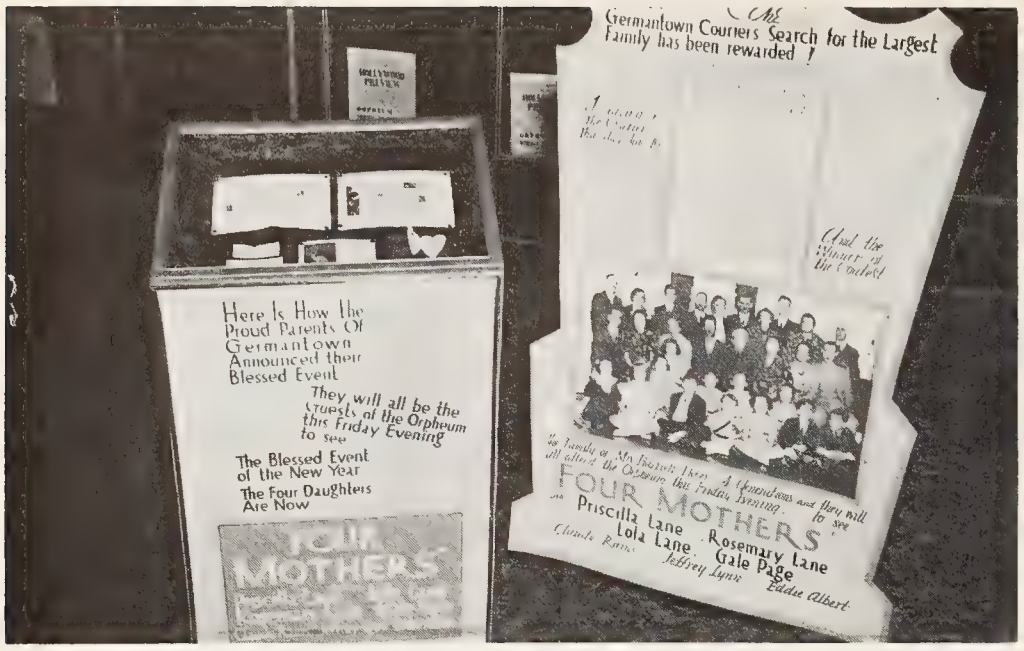
"Photography, I believe, is playing a bigger and bigger part in showbusiness, and Mr. Cohn deserves credit, in my opinion, for seeing this so clearly that the photo department means as much in our business today as the sign shop. . . . "

▽ ▽ ▽

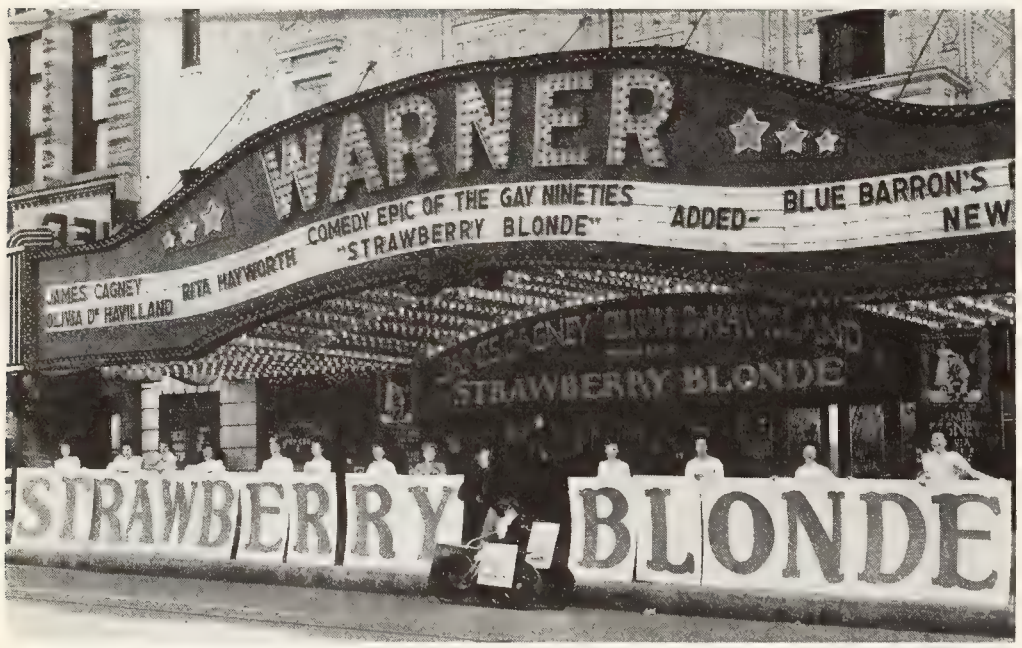
Arrangements for presentation of the 1940 Quigley Grand Awards may now be announced. The Big Event takes place on Tuesday, March 18th, in Hollywood. Further details in next week's Round Table.

A-Mike Vogel

Round Table In Pictures



Advertising ahead of date on "Four Mothers" at the Orpheum, Philadelphia, Lee Kline appealed for novel birth announcements, which were used for lobby display. Contest to find largest family was also planted in local dailies.



Consistency was the keynote of A. B. Morrison's street bally for advance on "Strawberry Blonde" at the Warner, in Memphis. 16 gals with that color tresses carried individual letters spelling out picture title.

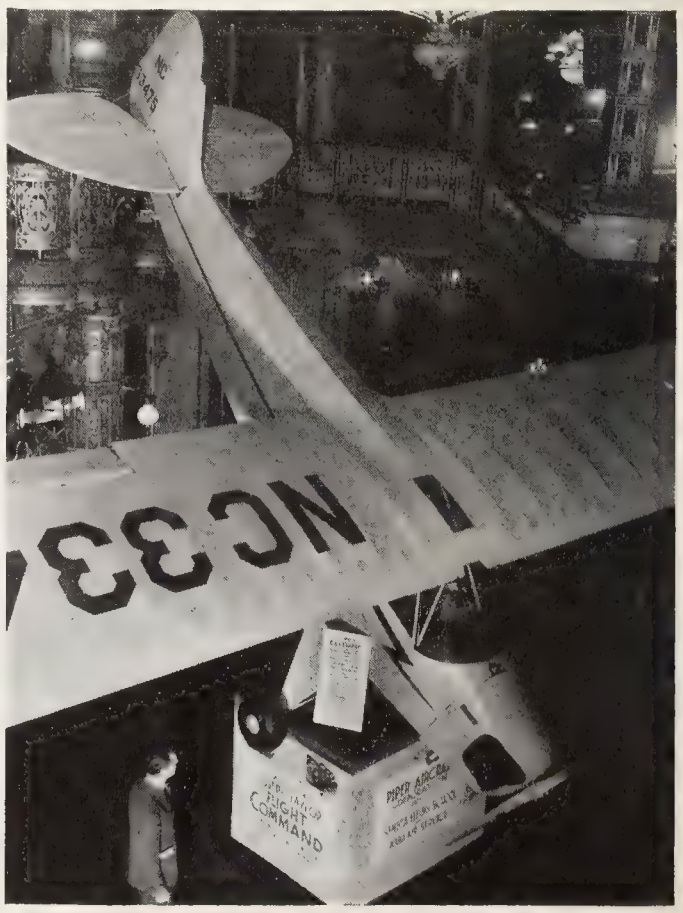


Tony Masella, assistant at Loew's Poli-Globe, in Bridgeport, Conn. for "Sandy Gets Her Man" located a Sandy double and took the child to meet the newly appointed Fire Chief Martin Hayden. Youngster presented chief and his staff with an invitation to see the picture. Stunt broke Sunday paper with photo and picture plug.

For lobby display on "Back Street" at the Lafayette, Buffalo, Dick Walsh arranged for the retouching of 24-sheet to resemble an original painting. Portrait was then placed in gold frame which extended one foot from the painting.



Cub trainer plane mounted at 45-degree angle in crash position was planted in lobby of Loew's State, Syracuse, by Frank Murphy for advance on "Flight Command." Display was backed up by motor displays and miniature silver planes.



'Wampum' Money Given on "Bay"

It was "wampum" that Harold Thomas used for his campaign on "Hudson's Bay," when the manager of the Malco Fulton, in Fulton, Ky., in keeping with the medium of exchange in that picture arranged a title hunt with leading merchants of the city. In 10 of the downtown windows were placed letters spelling out the title. Each merchant was given "wampum" cards carrying the same single letters as in his window and contestants were given these upon request. The first 10 collecting the entire set were asked to bring them to the theatre to be "bartered" for guest tickets.

Local papers cooperated by spreading the word about it in page one stories ahead with followup stories each day up to opening. Teaser copy was also run in the form of silhouette of Muni dressed in character as he appeared in the film, with copy underneath reading: "Who is this man?"

Letters were addressed to superintendents of all rural schools and arrangements made to transport kids in busses from outlying districts. "Wampum" cards were distributed at all schools and also house to house. In this connection, each card bore a title letter and to those submitting complete sets spelling out "Hudson's Bay," guest tickets were awarded.

"LET'S HEAR FROM YOU"

Holds Screening for Smiths On "Mr. and Mrs. Smith" Date

Alvin Hendricks of the Varsity Theatre, Lincoln, Neb., stressed the Smith clan in his campaign for "Mr. and Mrs. Smith," highlighted by a special screening for some 200 Smiths, which the local newspapers covered.

The Daily Nebraskan of the University of Nebraska conducted a contest through which any male student by the name of Smith who found a co-ed with the same name and took her to the theatre would be admitted free. An ad in the personal columns of the Journal and Star carried the name of a local Smith with address and guest tickets awaiting finder.

Teaser cards were distributed in downtown streets and offices by a young man and woman. The man's card read: "I'm looking for my wife Ann Smith—she walked out on me—claimed we weren't legally married. If you see her or want further particulars, call me at (theatre number)—David Smith." The wording on the other card was: "Will you please help me find my husband—David Smith. If you see him or want further particulars call me at (theatre number)—Ann Smith." The girl distributed the cards to men and the man gave them out to women.

"LET'S HEAR FROM YOU"

Attracts Best Guessers

To cash in on the recent attention given to the Bowl Games, J. R. MacEachron at the Paramount Theatre, in Jackson, Tenn., ran a contest in his local daily which included box listing each of the teams playing in the five bowl games. Guest tickets went to those coming closest to guessing winners in each case.

Theatremen of Indiana and Ohio Tie Up With Outside Attractions

How the recent Sonja Henie Ice Revue date at the 8,000-seat Coliseum in Indianapolis was utilized to stimulate grosses at Carl Niesse's Vogue in that spot, is reported by Forrest Quinn, the theatremen working up their own Henie show with a simultaneous showing of the star's three-year old "Happy Landings". Booked well ahead, the re-booking ran for the first three days of the Ice Revue and was widely publicized.

Publicity was arranged through a telegram to Miss Henie inviting the star and her troupe to a special matinee of the feature, the wire stressing that since the picture was one of her best, "no doubt you and your troupe will like to see it again". The wire hit all the dailies prominently and, although Miss Henie wired her regrets, quite a number of the troupe accepted.

Results of the campaign raised grosses considerably, Quinn reports, and also brought additional publicity on behalf of further Henie releases, while overcoming any losses in business that might be expected in view of this outstanding attraction.

The 2,000 employees of the Owens Corning Glass Co., of Newark, Ohio, put on an annual amateur "Follies" show—a tremendous local entertainment event. Taking no chances of having this "opposition" presented elsewhere, Round Tabler Frank V. King, who stages county fairs in his theatres, maneuvered to have the performance staged at his Auditorium, on a profitable rental basis. King contributed his services as advisor and at the dinner given the cast by the company, was a special invited guest.

As an extra bow to King's professional handling of the event, the issue of the company's widely circulated house organ following the show, ran a shot of the theatre front as a complete front cover.

The Little Theatre group, of LaPorte, Ind., composed of the local socialites and not counted among the patrons of the Fox, the Indiana-Illinois "B" house, is currently in rehearsal of the stage play "Our Town". Booking in the picture for a three-day date at the time, Manager Mel Blieden invited the entire cast of the play for the opening, the resultant word-of-mouth and newspaper publicity giving the Manta-man an effective lift for the engagement. In addition, Blieden found that the invitation has opened up a new source of patronage from the theatre group, through the contacts made in course of the promotion.

Anderson Offers Hay Rides For "Barnyard Follies"

Clyde Anderson, manager of the American Theatre, in Butte, Mont., used the 4-H Club tieup for his run on "Barnyard Follies." Letters were sent to all teachers in the county week in advance stressing the Club's activities in the picture and asking them to notify their students about the opening. Usherettes and cashiers were dressed in short gingham kiddie dresses with back banners opening day and for his street bally, Clyde engaged several hay-racks, which carried signs to the effect that all patrons who called the theatre would be given a free ride to the house.

"LET'S HEAR FROM YOU"

Boy Asks for Rochester's Job On "Love Thy Neighbor" Date

A guessing contest highlighted the campaign of Syd Poppay, manager of Warners' Majestic Theatre, Gettysburg, Pa., for "Love Thy Neighbor." Tieing in with a local grocery store, contestants were invited to guess the number of Jello packages piled in the store window. He also used an old car out front Saturday afternoon, done up to look like Jack Benny's old Maxwell, and applied chalk catchlines to attract attention.

Further, a colored boy carried a sign around the square, yelling: "Fred Allen steals Rochester away from Jack Benny in 'Love Thy Neighbor'—I'm hurrying to the Majestic Theatre to apply for the job." Playdates were plugged on 25 Jello signs in and outside the city with plenty of publicity outlets in all newspapers, college papers, radio stations, music store tie-ups and the many groceries around town in connection with Jello. As a gesture of neighborly good-will, Poppay entertained the entire staffs of the nearby Strand Theatre and his own Majestic on Sunday night.

"LET'S HEAR FROM YOU"

Coast 'Phone Tiein on "Love"

Highlight of the campaign on "This Thing Called Love" at the E. M. Loew Theatre, in Hartford, featured Rosalind Russell, star of the film, being interviewed by long distance from stage, by Julian Tuthill, motion picture editor of the Hartford Times. Through special connection, the star's mother, local resident and unable to attend opening due to illness, joined in the conversation.

Circuit Photo Department Taps New Tieup Sources





EXAMPLES OF SENATE THEATRES PHOTOGRAPHIC DISPLAYS

ENCOURAGED by the support of Ben J. Cohn, owner and general manager of the Senate Theatre Co., of Detroit, John J. Pival, circuit publicity head, has been finding new sources of promotion through a photo department complete with dark-room and other equipment to develop special window cards and material for contests and other tieups.

Above, left, is reproduced one of the swank 11 by 14 swank window cards, black-and-white, used widely in advance of "Mummy's Hand" at the Kramer. The same idea for other attractions has been adopted, with neat credit strips attached, since Pival reports no difficulty in getting these striking shots placed in the best neighborhood windows for dates at both the Kramer and Senate.

The second reproduction, above, is an elaboration of the photo service in an unsual contest planted by the Round Tabler on "Wyoming" with his neighborhood paper. First, Pival went out and shot a number of location scenes in the immediate area. Then, he silhouetted character shots of the players from the scene stills, superimposed them upon the neighborhood shots and photographed the composites, as illustrated.

These were used as the basis of an identification contest, the paper running cuts and inviting readers to guess the spots shown in the mythical visits of Wally Beery and the cast. With each answer a 10-word statement was required on why the entrant wanted to see the picture. Over 100 prizes were offered, including radios and other valuable gifts. Other prints were placed in a lobby display to tie in, copy headed, "Bad Man Beery Takes West Detroit Over," and announcing that while the photos were faked, they would give patrons an idea of how the picture would look if it were filmed in Detroit. It proved a terrific crowd-stopper, writes John.

The publicity head is branching out with front and lobby material, blowing up photos up to 100 inches for complete fronts at the Senate. He states that plans now are in work to arrange for every manner of display material used by the circuit.

Graver Reports Recent Doings

"Pop" Graver, manager of Warners' Grove, Willow Grove, Pa., sold "Little Nellie Kelly" with a street bally consisting of a gentleman outfitted with high hat and silk tie who strolled the streets in vicinity carrying a banner plugging the film and playdates. For "Dancing on a Dime," "Pop" tied up with a drug-store. Cards were displayed, reading: "After 'Dancing on a Dime' try dining on a dime—try one of our after-theatre specials." To create atmospheric enthusiasm for "Here Comes the Navy," he decorated his lobby with life preservers, pennants and announcement cards.

Art Napkins Distributed By Matthews on "Foyle"

Willard Matthews, manager of the Comerford Strand, in Scranton, Pa., distributed thousands of imprinted "Kitty Foyle" napkins in restaurants and drug stores as advance on that date. In addition to copy reading: "First great romance of the white collar girl from Christopher Morley's sensational best selling novel," napkin carried cut of Ginger Rogers together with a facsimile of the book's cover with playdates.

For his date on "Bitter Sweet," Matthews promoted bars of candy which were distributed with appropriate tiein card.

Smart Ideas Land Features for Dunn

Publicity possibilities of Cab Calloway personal dates were recently seized upon by Ed Dunn at the Tri-States Paramount, in Des Moines, on the arrival of the band leader and his Cotton Club Revue. The first break was obtained when Dunn had the newspapers send reporters and photographers to interview Calloway before debarking from his pullman. Ed followed this up with another break tied into the band's rehearsals, this also being worthy of a photo and story on the human interest angle.

To encourage the great number of local amateur camera fans, Dunn set aside the seven o'clock show on the last night of the date for the candid camera enthusiasts, allowing them to shoot the band from all over the house. Stunt was plugged in the ads in advance and also to members of the local camera clubs, all of which aided in piling up a big final day's gross.

In Rochester, the Calloway date at the RKO Temple was started three weeks ahead by Manager Lou Mayer, featured by Sunday breaks, followed by daily stories and art week ahead. In addition, an ad was run in the University of Rochester Campus paper, as well as in the negro paper. Excellent space was secured through the personal appearance of Cab and his band at local sanitorium, which brought art and stories here also. Radio coverage included plugs over WHEC and WHAM.

"LET'S HEAR FROM YOU"

Newcomers Welcomed To Fulton by Thomas

As a goodwill gesture to new families moving into Fulton, Ky., city manager Harold H. Thomas at the Malco Fulton and Strand Theatres mails each a small neatly printed card of admission accompanied by the following letter addressed to Mr. and Mrs. Newcomer:

It is with much pleasure we add our hearty welcome to that of other residents of Fulton and feel certain you will like your new home. Our business is selling happiness, so when you have that run down or tired feeling and need perfect relaxation, remember the Malco Fulton Theatre beckons you to the finest in movie entertainment.

The attached guest tickets are presented for the purpose of acquainting you with the Malco Fulton Theatre. The management is anxious to meet you and learn the kind of pictures you like best and your favorite stars and in what manner we can best serve you."

"LET'S HEAR FROM YOU"

Jaffa Gives Shamrocks On "Nellie Kelly" Date

Purchasing a supply of "Nellie Kelly" shamrocks, Gary Jaffa at Schine's Avon, in Watertown, N. Y., distributed them to kids at his Saturday matinee; thus his message for opening of that date was brought into the homes of some thousand patrons.

For his date on "Bitter Sweet" two lads carried giant cutouts of Nelson Eddy and Jeanette MacDonald, while others carried placards with title and playdate copy.

Hart Pilots Star On Factory Tour

Visiting at Schine Brothers headquarters in Gloversville, Smiley Burnette, the comic of Gene Autry pictures, expressed a desire to see how gloves were made, so division manager Frank Boucher called in Manager Lou Hart of the Hippodrome to have the Round Tabler conduct the star on a visit of various factories representing the city's main industry. Cameraman was brought along and Hart saw to it that executives and employees at the various plants posed with Burnette, Hart figuring that sooner or later the photos would be used for publicity on the coming Burnette pictures.

The theatreman's conclusions worked out when he played "Ridin' on a Rainbow," landing a three-column cut and story taken from among the shots of the recent tour. In addition, Lou put out a small throwaway in which Burnette was quoted as being highly interested in the efficiency of the local glove factories. By arrangements with the Glove Manufacturers Association, Hart was able to place these in pay envelopes of all glove factories.

So that the star's sudden interest in gloves would not seem far-fetched, the story that ran with the three-column cut made much of the fact that Burnette was building an extensive business property in Hollywood, where space would be provided for a fashion shop in which he was interested. This, of course, led to his eagerness to learn all he could about the best quality of gloves manufactured locally, which he intended to feature on the Coast.

"LET'S HEAR FROM YOU"

Stutenroth Honors Ball Team For "Rockne" Engagement

In view of the fact that the local high school team had won their first five games of the season by impressive scores, Gene Stutenroth at the Fox, in Burlington, N. J., approached the local Kiwanis Club and the Young Men's Club with the idea that a possible championship was in the offing to publicize and honor the youngsters' achievements in the field of sport, and to tie it directly to his date on "Knute Rockne."

To help bring more rural trade into town, Gene persuaded the Mayor and other local prominents to aid in securing a military turnout from nearby Fort Dix. This brought full companies of troops, escorted by fleet of military transports and mobile machine gun units which paraded to theatre opening night. School band furnished the music and eight girl cheer leaders in colorful costumes who performed on stage. High school rally was held in front of theatre. His Honor, the Mayor on hand to present promoted trophy to winning team.

In addition, Kiwanis Club, through influential members, secured the appearance at a testimonial banquet of Colgate's famous football coach, Andy Kerr. His acceptance enabled Stutenroth to secure chief sports editor of the Philadelphia *Inquirer* as toastmaster. Several famous eastern football stars also attended the function, which brought numerous newspaper breaks to the date.

Attention, Please

The 1941 Quigley Awards—as in 1940 and in 1939—are judged on the basis of individual ideas or promotions, and not on complete campaigns. This is emphasized again to clear up any misunderstandings as to eligibility of material entered.

If it so happens that an entire campaign is forwarded for the Awards, the individual idea or promotion considered strongest by the entrant (the "meat" of the campaign) is to be marked distinctly as such.

That "individual promotion", however, may include more than one tieup, providing the tieups spring from one promotion. As a current instance, the entry on "Land of Liberty" by Morris Rosenthal, at Loew's Majestic, Bridgeport, Ct., detailed in last week's issue is cited.

Rosy tied in his date with the prominent patriotic "I Am An American" organization with a membership of 8,000, sponsored by the Chamber of Commerce. Through this one promotion, the Loewman was able to place posters in all factories, to arrange special screening for the committee and factory heads, to arrange letters plugging the date to all members of the Chamber, to speak before special luncheons, to secure approval of the superintendent of schools for announcements on school bulletin boards.

All of this having originated through the organizational tiein is thus considered as an "individual promotion" and as such the different tieins will be considered by the judges.

Professional Whip Cracker Aids Griffith on "Zorro"

Teaser cards with the letter "Z" and chest banners with "Zorro" title were used week ahead of that opening at the Lex, in Chicago, as part of Bob Griffith's campaign. Street bally, which is reported to have attracted considerable attention, was the hiring of a professional whip cracker, who did his stuff, on busy corners snapping cigars and cigarettes from mouths of volunteers for passes. Performer wore back banner appropriately bannered.

In connection with "Too Many Girls," Griffith planted a contest in the University of Chicago newspaper, directed at those most interested in the picture. Guest tickets were awarded submitting correct list of featured players' names which were scrambled in various merchants' ads on a co-op page.

"LET'S HEAR FROM YOU"

Lucky Number Contest Attracts on "Partners"

To attract high school patronage to "Lucky Partners" at the Majestic, Abilene, Tex., Ted Waggoner printed special lucky numbered heralds which were distributed by theatre staff direct to schools. Back cover called attention to free admissions which were available to those finding other students in the school or schools who held number corresponding to that printed on their programs. Announcements in connection with the same were made over a football game broadcast.

Reported as highly successful was the show held by Waggoner in which he ran a reissue of one of Shirley Temple's short subjects. Attractive setpiece out front plugged the event, which went over so well theatreman plans to bring back reissues.

Ruddick Plugs Hits With Lobby Booth

To plug his "Mid Winter Carnival of Hits," part of the current inter-company drive, Joe Ruddick at the Fox Gillioz, in Springfield, Mo., erected a colorful booth in his lobby decorated with pennants, balloons, streamers, etc., to convey the carnival spirit. The banners plugged the "Mid Winter Carnival" and also copy inviting patrons to step up and help themselves to a "list of entertainment happiness." This took the form of heralds plugging the coming attractions, highlighted with face cuts of the stars. The heralds were carried on shelves built into the display and distributed by boys wearing white duck overseas caps.

For "Flight Command," Joe used a shadow box nine-by-12 feet, backed by white satin, most of the display material obtained from the U. S. Naval Recruiting office, including photos of naval activities. This was interspersed with action and star stills from the picture. Tiein was widened by further cooperation of the Navy with notices in post offices, bulletin on boards and other means of distribution.

"LET'S HEAR FROM YOU"

Rouda Fingerprints Kids For "Junior G-Men"

To give his "Junior G-Men" serial a good send-off at the Calumet, in Hammond, Ind., Round Tabler H. M. Rouda set up a finger printing apparatus in his lobby for kids. Each week prints of children are taken on small perforated cards, one half of which is retained by the theatre and the other by the owner. Following week a number of the fingerprints are displayed on lobby easel, and to those identifying their prints, guest tickets are presented for that show.

EXPLOITATION BRIEFS FROM A-FIELD

In advance of "You'll Find Out" at the Jeffery, in Chicago, R. Busch inserted a small metal horseshoe in envelopes with rubber stamped copy: "You'll find out that this is a token of good luck when you see Kay Kyser and his band in," etc. These were distributed at crowded thoroughfares ahead of date.

▽

During the showing of "Santa Fe Trail," Manager Fred Lee of the Capitol Theatre in Wilkes-Barre, Pa., uncovered an original autographed photograph of John Brown, famous abolitionist. The photo was in the family of Seward C. Simons, executive director of the Community Welfare Federation of Wilkes-Barre, for several generations and Lee displayed it in the lobby of the theatre during the picture's run.

▽

Bob Kennedy at the Symphony, in Chicago, planted a small world globe on the table in his lobby with card: "It might be possible to conquer the world, but you can never conquer a man's ambition. See Cagney-Sheridan in 'City for Conquest.'"

▽

Art Peters of the Majestic Theatre, Hornell, N. Y., used pages resembling those from a stenographer's notebook in his campaign on "Kitty Foyle" and distributed them widely. "Kitty Foyle" sundaes and "white collar girl luncheons" were featured by merchants in other tie-ins.

▽

As a buildup for "Brigham Young Frontiersman" at the Palace, in Hamilton, Ontario, A. E. Brown arranged for a squadron of the local Legion of Frontiersmen to march to the theatre opening night in full regalia. Junior band accompanied them on their march from the barracks to theatre, where they gave a brief concert on stage. Stunt was worth story and art in local dailies.

▽

Borrowing equipment and uniform from local high school football team, Arthur Rothafel at the Cove, in Glen Cove, N. Y., used it to dress his theatre staff ahead and during run of "Knute Rockne." Trophies won by the local team were on display in lobby with appropriate credit card.

▽

"I'm not 'Comrade X,' but I'm going to the place where you'll find him," was the copy carried around town by a sandwich man as one of the highlights of the "Comrade X" campaign put over by Louis Guidette, State, Charleroi, Pa. The man passed out numbered heralds, and those whose numbers corresponded with a list displayed in the lobby were awarded guest tickets.

▽

For "Arizona," C. Arnold Skelly at the Arcade, in Newark, Ohio, pasted parking stickers on all cards within theatre radius. Stickers read "You did not overpark. We have just cleaned your windshield so you could see better that 'Arizona' starts," etc. Bottom carried copy to effect that there is no fine for overparking at the Arcade Theatre.

BILL BURKE PROMOTES HOLLYWOOD BROADCAST

Noting the Brantford, Ontario, radio station lacked a Hollywood chatter program, Manager Bill Burke at the Brant Theatre volunteered to supply the omission, putting forth a 10-minute gossip broadcast three times weekly at noon.

The feature took on immediately, Burke supplying material as well as broadcasting it, much of the program being plugs for the Famous Players houses in that situation.

One week in advance, Bert Leighton, manager of Warners' Grand Theatre, Lancaster, Pa., had his cashiers call all women on the house mailing list, inquiring: "Have You Heard About Philadelphia Story. If not, call Katie at 2-1512 and she'll tell you all about." In addition, Leighton's tied up Woolworth's, McCrory's, Grant's and Silver's stores. Each had a picture of one of the stars mounted in an attractive frame and placed on counters throughout the store with theatre credits. He also arranged for 20 window card tie-ups and nap-ad tie-ups with newspapers.

▽

For "Four Wives," Charley Moyer, manager of Warners' State Theatre, Philadelphia, arranged for two girls to visit principal streets in the neighborhood of the house, knock at the doors and ask: "Pardon me, but could you tell me what picture is starting at the State on Friday?" Most people off-hand could not and were told: "I am sorry, if you would have told me that 'Four Wives' was starting there Friday, I would have given you a pass to see it!"

▽

Lee Kline, manager of Warners' Orpheum Theatre, Philadelphia, in co-operation with the "Germantown Courier," weekly neighborhood newspaper, sponsored a contest for "Four Wives" to find the largest family in the area. He incorporated another contest by offering passes to 15 persons who submitted the most novel birth announcement. Kline claims that numerous replies with a batch of "Believe It or Not" entries were received, which he plans to use as a special lobby display. The "largest family" contest alone rated almost three full columns of space in the newspaper.

▽

Roy Robbins, manager of Warners' Karlton Theatre, Philadelphia, for the opening of "Little Men," extended an invitation to all girls and women named Elsie to attend the first evening's performance to see Elsie, the famous cow featured in the picture. The Elsies assembled in the lobby of the theatre with proper identification. In addition, Robbins received plenty of attention for the picture in the newspapers by making a formal presentation of published copies of the Louisa M. Alcott novel to Franklin H. Price, of the city's Free Public Library.

Planted in front of the Hatboro Theatre, in Hatboro, Pa., by Ben Rogers for advance on "Scatterbrain" was a simulated tombstone with copy reading: "Here lies the body of a poor fellow who laughed himself to death when he saw Judy Canova in "Scatterbrain."

▽

Sport's editor of the Guelph *Daily Mercury* came through with a full column on "Knute Rockne" when Stan Andrews at the Capitol Theatre played that picture. Reported as the first time this column was ever cracked for a direct plug, Stan says it helped him considerably on the date.

▽

In advance of "Arizona" at the Dixie Theatre, Brooksville, Fla., Howard Smith distributed small cards attached to which were bright new pennies, change from tax on current admission tickets. Copy on card read: "Save Arizona copper to see Jean Arthur in," etc., etc.

▽

Much gratis publicity was gained by Kent Craig at the Capitol, in St. Catharines, Ontario, in connection with Moft's "Britain's RAF" when he invited a group of students from local elementary flying school to opening night. Air Force officials permitted the boys time off to see the film and photographer from local daily came down to shoot picture of the lads arriving.

▽

A sock herald for "The Letter" did the trick for Tiny Goldsmith, manager of Warners' Cross Keys Theatre, Philadelphia. Eight and one-half by eleven and one-half in size with a one-quarter fold, the herald opens with a double-barrelled message showing Bette Davis with a gun in hand exclaiming: "With All My Heart I Still Love the Man I Killed."

▽

A "What's My Name" contest was conducted among patrons by Joe Nevison, manager of Warners' Bromley Theatre, Philadelphia, for "Go West." All blanks mimeographed, each patron was given a slip with figures of two of the Marx brothers and asked to submit their answers identifying the figures. In addition, he tied up with Western Union for 2,000 telegrams carrying a special endorsement message for the feature and had them delivered to all homes nearby the theatre.

▽

Bob Kessler, manager of Warners' Benn Theatre, Philadelphia, distributed a ruler-blotter herald at all the schools in the vicinity for "Thief of Bagdad." The ruler, designed to draw interest in the film, was approximately nine inches in on one side and in sequence on film-frame layout, presented action scenes from the picture.

▽

A sidewalk radio broadcast interview was arranged by Joe Nevison, manager of Warners' Bromley Theatre, Philadelphia, for "The Long Voyage Home." Questions pertaining to the picture were asked passers-by and the six listeners-in who were the greatest distance from Philadelphia when they heard the broadcast were awarded copies of the Eugene O'Neill sea series.

BLAME PRODUCERS FOR 'COLOSSAL'

GEO. D. BITTINGER, MANAGER, BLOOMSBURG, PA.

Recent editorialising in these pages on superlatives in advertising as analyzed by Mr. W. G. Van Schmus, managing director of the Radio City Music Hall before a meeting of the A.M.P.A., was tossed into the laps of the members with an invitation for readers to discuss the question further in the Round Table.

On this page are set forth the opinions of representative theatremen in various parts. The door is wide open for others who would like to be heard.

—A-MIKE

ADVERTISING COPY UP TO MANAGER

On the editorial in your February first issue, there is no positive answer.

To say that pictures are pre-sold one must group "GWTW" with every Western and "B" made. Yes "GWTW" was pre-sold but it was still a good picture. If not, why spend the money on it that it took. Just sit back and say we have a great title, let's make a "quickie" out of it. Or the showman might say we have a great picture, let's run a listing in the paper. Did they do this? No. Each spot took extra large ads, to tell their town.

But we don't get many GWTW's, so let's take run-of-the-mill pictures. No bad picture was ever made. Some producer thought he had a good idea. If it didn't turn out as well as he planned, then let's look at the record. What was the good he thought was in the picture? The story? The cast? The subject? After we find that, let's sell that for all it's worth. If we can't make money with the show it's better to lose $00 than $000 with it.

Once we grant that the manager doesn't know what is best to sell in each picture in his town or location we don't need managers, we don't need Quigley Awards and all the other things that spell showmanship.

A good ad always has and always will sell a show as long as people want entertainment. Truth in advertising should always be used, but it's still better to say "He's good to his family" than "He doesn't beat his wife or kick his child."—Arnold Stoltz, Manager, Warners' Avon, Utica, N. Y.

▽

FINDS ADJECTIVES NOT ENTIRE POINT

I was interested in your editorial and invitation to discussion on the recent pronouncement of Mr. W. G. Van Schmus regarding the use of superlatives in advertising. But it strikes me that the real point is missed if we narrow down the discussion to adjectives—colossal or otherwise. Isn't the basic idea of good showmanship a matter of keeping one jump ahead of the rest of the boys in reading the public's mind? By this standard, Mr. Van Schmus' departure from the customary forms of advertising stamps him as a great showman. And if enough other theatremen follow his lead, so that in time the public begins to weary of "straight from the shoulder" copy, I have no doubt that Mr. Van Schmus will be among the first to shift his technique.

I also say that phrase of his "in the choicest language we can think of" should be spotlighted. By that subtle device plain facts can be made attractive.

And as for recognizing that the public is increasingly intelligent—I say that any showman who doesn't, has already been outsmarted by a public, intelligent or otherwise.

My personal rules for successful showmanship are (1) Recognize what the public wants. (2) Provide what the public wants. (3) See that the public knows that you have what it wants. All advertising, publicity, exploitation and ballyhoo comes under rule three and like all advertising it must follow its own set of rules—Attract attention, arouse interest, create desire, and impel action. The method of attracting attention and arousing interest may be superlatives on a 24-sheet or it may be choice language on an engraved card. It may be an ad printed in Greek or a bannered cow. It may be a plug, rubber-stamped on a paper bag, or it may be a psychologist's analysis of the Marx Brothers' type of humor.

In any case, the showman who follows Rule One, and recognizes what the public wants will also recognize what form of advertising will get their attention. And if he follows Rule 2 and provides the public with what it wants, he won't have to worry about creating desire or impelling action, because that will take care of itself!

The test of these or any other rules is to be found at the box-office. In the case of Mr. Van Schmus and the honest advertising, the public has been proving him right for eight years. And if the same tactics wouldn't work in all other theatres—well, that just goes to prove there is room for a showman in every situation.—Bill Johnson, Manager, Smalley, Dolgeville, N. Y.

▽

SAYS MANAGERS USE AD COPY, AS IS

Concerning my viewpoints of the comments made by Mr. Van Schmus of the Radio City Music Hall with regard to superlatives in newspaper advertising for theatres, I am in accord with him in most every sense with the exception of the difference in operating a theatre in the largest city in the world and the small town in which we operate. We in a small town must study our problems and advertising according to the likes and dislikes of our patrons whose taste for pictures vary considerably with those in the larger cities.

You will find the evils set forth by Mr. Van Schmus in using superlatives in advertising come not from the theatre managers but right from the producers themselves who sell every picture, good or bad, to both the exhibitor and public before completing the production. They place advertising in all fan magazines and trade papers to watch for such-and-such a picture which tops everything they ever made. They follow it up with a press book campaign that is handed right to the theatre manager with all the exaggerated catch lines incorporated in every piece of advertising with the result that few managers take time to eliminate this copy.

The theatre manager knows better what to use in his copy if he studies his individual situation as he should and I feel that there would be few cases of using superlatives in class houses if it were not handed in mat form on every change of show.

Where I differ in viewpoint with Mr. Van Schmus is that his operation plays only the top bracket of product while here in a small town where for years there was but one theatre, we had to set up our pictures with the thought in mind of pleasing all classes of people by playing "Philadelphia Story" one day and "Gene Autry" the next. This calls for an entirely different type of advertising which can be done without using such words as 'greatest,' 'colossal,' etc. The difference in taste for pictures here often means that class product will not take as well as many pictures which fail to do big in the larger cities. The result is that when we do get a picture that we know is to their liking locally we cannot help but set up our advertising copy in such a way that the public knows we are enthused to present it to them but still stay away from the idea the industry has reached the peak of its success by advertising greatest.

Mr. Van Schmus has brought out a good point that the industry should have realized years ago that the public is intelligent and we had betetr adapt ourselves to the fact which will show results later on.—Geo. D. Bittinger, Manager, Capitol, Bloomsburg, Pa.

▽

RARELY USE THEM, WRITES KALBERER

We feel that the subject is quite difficult and each manager must adapt his advertising, whether newspaper or otherwise to his own particular situation.

The superlatives have a place in our situation in rare instances, but never do we tell them all about the picture. Our approach is through the element of anticipation by use of short and punchy catchlines and teaser copy.—A. J. Kalberer, Manager, Indiana-Liberty Theatres, Washington, Ind.

"LET'S HEAR FROM YOU"

Notaro's "Bagdad" Giveaway

Local utilities company was promoted by Pat Notaro at the Columbia, in Sharon, Pa. for an oven giveaway in connection with opening of "Thief of Bagdad". On display in both theatre and power company was a treasure chest, patrons were supplied with lucky keys. To those who opened the chest at theatre, guest tickets were awarded, while the main prize was available only at the cooperating merchant's, who came through with a full five column ad.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commssion. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. State full details in reply. BOX 1216A, MOTION PICTURE HERALD.

GENTLEMAN WITH CAPITAL WISHES PARTnership in movie theatre. BOX 1373, MOTION PICTURE HERALD.

WANTED, SMALL THEATRE SHOWING profit. BOX 1375, MOTION PICTURE HERALD.

THEATRE, ONLY SHOW IN TOWN OF 8,000. Forty-five miles from Chicago, 1,000 seat house. Long term lease. BOX 1380, MOTION PICTURE HERALD.

POSITIONS WANTED

MOTION PICTURE OPERATOR, COMPETENT and move anywhere. BOX 3664, Highland Park Branch, Detroit, Mich.

PRINTING SERVICE

THEATRE BLOWUPS. BEST PRICES, QUALity service. STITES PORTRAIT CO., Shelbyville, Ind.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SPACE TO LEASE

333 W. 52ND ST., NEW YORK CITY, NEAR 8TH Ave., 15-story Modern building with Film vaults. Now available. Will divide to suit tenant. Rent reasonable. Agent on premises.

USED GENERAL EQUIPMENT

COMPLETE HIGH CLASS EQUIPMENT FOR 500-seat theatre, purchased at auction. For sale cheap. MOVIE SUPPLY COMPANY, 1318 So. Wabash Ave., Chicago, Ill.

GOOD CHAIRS, 75c AMPLIFIERS, SOUNDheads, $9.95; lenses, $2.95; rectifiers, arcs, $24.50; sound projectors, $59.50. S. O. S. CINEMA SUPPLY CORP., New York City.

TWO THOUSAND FOOT SOUND PROJECTORS, portable Holmes, Simplex, $350 up. J. M. BOYD, 2013 So. Vermont, Los Angeles, Calif.

WANTED, 125 USED, UPHOLSTERED THEATRE seats, thirteen each right and left end sections. RECREATION OFFICER, Fort Riley, Kas.

BLOWERS, SLIGHTLY USED, GUARANTEED like new. Ball bearings, new belts and pulleys and variable speed drive. 10,000 cfm, $75. 20,000 cfm, $100. REYNOLDS MANUFACTURING CO., Grand Rapids, Mich.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

TWO POWERS 6B WITH SOUNDHEADS. ALSO two Simplex soundheads. VICTOR THEATRE, 1112 Harrison, Cincinnati, O.

NEW GENERAL EQUIPMENT

LUMILINE CASHIERS SIGNS $2.95; CARBON waste cans, $1.19; nodraft speaking tubes, $5.75; Jensen tweeters, $14.95; ventilating blowers, $24.60; Super Service Jr. vacuum cleaners, $89.50; time payments, too. S. O. S. CINEMA SUPPLY CORP., New York City.

BUY DIRECT FROM FACTORY, SAVE MIDDLEman's profit. Blowers, air washers, variable speed pulleys, air deflectors. CONDITIONAIRE, 145 Walton St., Atlanta, Ga.

HELP WANTED

OPERATORS AND MANAGERS — MOVIE CIRcuits. ROSHON, Fox Theatre Bldg., Philadelphia, Pa.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

JUST PUBLISHED! 1941 EDITION OF FAME. Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SALESMEN WANTED

SALESMEN WANTED. MEN CAPABLE OF introducing and selling a new service to exhibitors in the Atlanta, Chicago, Kansas City, Denver and Detroit film exchange territories. Commission earnings of present sales staff average between $50 and $75 weekly. Automobile essential. Write giving full particulars. BOX 1214A, MOTION PICTURE HERALD.

WANTED, FRANCHISE HOLDERS FOR ROTOSlide Animated Color Projector, now showing Chicago, Oriental Theatre, Edgewater Beach Hotel, and other top spots. It must be good! H & F ENTERPRISES, 845 So. Wabash Ave., Chicago, Ill.

TRAINING INSTITUTE

BETTER POSITIONS AWAIT TRAINED THEAtre employees. Learn Modern Theatre Management and Advertising. Free information. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

(Prior to availability for review)

Synopsis

Cast

Background facts and special data of exploitation value.

THE BRIDE CAME C. O. D. (Warner Brothers)

Comedy-Romance

Executive producer, Hal B. Wallis. Associate producer, William Cagney. Directed by William Keighley.

SYNOPSIS

A crisis confronts Tommy Keenan (Stuart Erwin). In an hour he will go on the air to broadcast news about Hollywood celebrities and there is no news. He drops in at the Club Embassy just as Allan Brice (Jack Carson), the band leader, announces his engagement to Joan Winfield (Bette Davis), heiress of oil tycoon Lucius Winfield (Eugene Pallette). Tommy talks Brice into eloping with Joan that night for the publicity value. They call the airport.

At the airport another young man is facing a crisis. Steve Collins (James Cagney) is about to lose his plane to the finance company. He solaces himself with flirtation while Pee Wee (George Tobias), his mechanic, stalls the collector. Steve agrees to fly the elopers to Las Vegas. Then he gets a call from Winfield, who has learned of the planned elopement. Steve tells Joan's father he will deliver Joan to him in Omaha safe and unwed for a fee.

Steve takes off with Joan but without Brice and Keenan. In the plane, Joan fights Steve, who retaliates by bouncing her around. The plane is forced down in Death Valley, near a ghost town, inhabited only by Pop (Harry Davenport). Learning of the kidnapping by radio he locks Steve in his jail.

Joan flees and gets lost in a mine tunnel. Steve, released from the jail, locates her. Joan, believing the end is near, tells Steve she loves him. When they emerge Keenan, Brice, a sheriff and reporters are there to meet them. Brice and Steve fight. Steve suggests that Joan and Brice wed, knowing the marriage will be illegal because the Justice of the Peace is from Nevada and the ghost town is in California. He keeps them apart after the fake wedding until Winfield arrives. Then he marries Joan while still demanding his fee.

CAST

Joan Winfield	Bette Davis
Steve Collins	James Cagney
Tommy Keenan	Stuart Erwin
Peewee	George Tobias
Lucius Winfield	Eugene Pallette
Allen Brice	Jack Carson
Hinkle	Edward Brophy
Pop Tolliver	Harry Davenport
Judge Sobler	Harry Holman
Sheriff McGee	William Frawley
Hinkle	Edward Brophy
Winfield's Pilot	Peter Ashley
Reporter's Pilot	Saul Goiss
McGee's Pilot	William Newell
Keenan's Pilot	De Wolf Hopper

Complete Index to PRODUCT DIGEST SECTION On Page 72

THE LADY FROM CHEYENNE (Universal)

Historical Western

Producer-director, Frank Lloyd. Associate producer, Jack Skirball.

SYNOPSIS

Jim Cork (Edward Arnold), a crooked politician, and his young hanger-on, Steve Lewis (Robert Preston), a clever but lazy lawyer, are auctioning railroad land in the frontier (about 1870) town of Laraville, Wyoming. They sell the best lots to their henchman but in a burst of gallantry Steve sells one choice lot to Annie Morgan (Loretta Young), a naive schoolteacher just arrived from Philadelphia. This meets the approval of Hank Freeman (Frank Craven), a crusading itinerant editor who knows Cork of old.

Cork builds a saloon and has his henchmen established in public office. They adopt a rule or ruin policy involving high charges for water to the settlers, but find that the lot they sold to Annie makes this impossible. It's the key to their control. Steve tries to buy back the lot and is about to succeed for Annie is very much attracted to him when Hank tells her about Cork's water scheme. She tells Cork and Steve she will never sell them the land.

Annie's schoolhouse is burned down and Hank's newspaper office is wrecked. Annie tries to arouse the townswomen to oust Cork but they have no vote. So Annie goes to Cheyenne, the state capital, to plead her suffrage cause. Also on the train going to Cheyenne is Steve, who has been elected to the legislature.

In Cheyenne, Annie meets Elsie (Gladys George), a cabaret girl. When Annie is tossed out of the legislative assembly, Elsie persuades a legislator friend to introduce the bill. Dressed in finery given her by Elsie, Annie is a sensation at the governor's ball. The bill passes.

Cork sends his men to waylay Annie's train but Steve, who has fallen out with Cork, heads a party of townsmen who drive off the attackers. An all-women jury convicts Cork and his followers.

CAST

Annie Morgan	Loretta Young
Stephen Lewis	Robert Preston
Jim Cork	Edward Arnold
Elsie	Gladys George
Hank Freeman	Frank Craven
Mrs. McGuinness	Jessie Ralph
Governor Howard	Samuel S. Hinds

Release date, March 28, 1941

CITIZEN KANE (RKO Radio)

Portrait of a Newspaper Tycoon

Produced and directed by Orson Welles

There has been considerable discussion of this production in the daily press and in magazines, but withal the picture continues in official mystery. No official synopsis has been issued and, according to Orson Welles' own publicity representative, none has been written for the reason that the story is told by the flashback method, thus calling for a synopsis of great length. Further, the Welles' representative says that it is not a question of legal difficulties, but an esthetic matter and a-looking for publicity. Mr. Welles, however, has told of the picture's highlights in *Friday Magazine,* which will have to serve until, and if, an official synopsis is made available.

The mother of Kane (Orson Welles) ran a boarding house in Colorado. A defaulting boarder left deeds that turned out to be a gold mine worth $60,000,000. W. P. Thatcher (George Coulouris), banker, becomes Kane's guardian. Thatcher acquires a dying metropolitan newspaper and Kane, intrigued by the idea, takes charge of it.

With Jed Leland (Joseph Cotten) and Bernstein (Everett Sloane) business manager, Kane creates a newspaper that becomes the talk of the country. He buys more newspapers, prospers and marries Emily (Ruth Warrick), a niece of the President of the United States. Kane attacks the President, who is on the side of big business, in his newspapers to the consternation of Mrs. Kane.

Kane runs for governor, but James W. Gettys (Ray Collins), reigning political boss, digs up a scandal involving Kane with a singer, Susan (Dorothy Comingore). Kane loses the election. When his wife divorces him he marries the singer and builds her an opera house in Chicago. Kane retires to his estate in Florida.

He continues to direct his newspaper empire, but in the depression loses everything but editorial control of the chain. Thatcher takes charge again. Susan leaves him. Kane remains a prominent figure until his death.

CAST

Kane	Orson Welles
Susan	Dorothy Comingore
Leland	Joseph Cotten
Bernstein	Everett Sloane
Thatcher	George Coulouris
James W. Gettys	Ray Collins
Emily	Ruth Warrick
Mrs. Kane	Agnes Moorehead
Carter	Erskine Sanford

Release date, February 28, 1941

LAS VEGAS NIGHTS (Paramount)

Musical Comedy

Produced by William Le Baron. Directed by Ralph Murphy.

SYNOPSIS

Arrested for importing pigeons into Nevada, four vaudevillians Norma Jennings (Constance Moore); Mildred Jennings (Lillian Cornell); Patsy Lynch (Virginia Dale) and Stu Grant (Bert Wheeler), husband of Patsy, tell the judge that they are in Las Vegas to collect a legacy. Hank Bevis (Hank Ladd), an attoney, asks to represent the defendants. Bevis pleads the quartet guilty and they are fined $150 but the judge lets them go when they go into their stage routine for him.

Inside the Club Nevada, Bill Stevens (Phil Regan), a playboy, is having bad luck playing a slot machine. At the suggestion of a dowager, Bill kisses the first stranger he sees, to change his luck. He kisses Norma just as she pulls the lever of a slot machine and she wins the jackpot. When Bill also hits the jackpot on another machine the two go on a gambling spree and Norma wins $1,500.

Stu, who is entrusted with the money, loses it in a gambling hall. Then the girls learn that the inheritance is not money but a decrepit trading post. They open a night club at the post but Bevis, who is also a loan shark, has the place wrecked. Bill arranges to get them a job with Tommy Dorsey's floor show at the Club Nevada. Norma then learns that Bill's father is trying to buy her property and suspects Bill of doublecrossing her. Bill to show his good faith, gets his father and Bevis to bid against each other for the property and finally sells it to his father for $46,000.

CAST

Norma Jennings.....Constance Moore
Stu Grant.....Bert Wheeler
Bill Stevens.....Phil Regan
Hank Bevis.....Hank Ladd
Mildred Jennings.....Lillian Cornell
Patsy Lynch.....Virginia Dale
Katy.....Betty Brewer
Maitre D'.....Eddie Kane
Hat Check Girl.....Eleanor Stewart
Judge Elkin.....Richard Carle
Tommy Dorsey and his Orchestra

Release date, March 28, 1941

ZIEGFELD GIRL (Metro-Goldwyn-Mayer)

Musical

Produced by Robert Z. Leonard. Directed by Robert Z. Leonard. Musical numbers directed by Busby Berkeley.

SYNOPSIS

Susan Gallagher (Judy Garland), young vaudeville performer; Sheila Regan (Lana Turner), department store elevator operator, and Sandra Kolter (Hedy Lamarr), wife of a penniless musician, Franz Kolter (Philip Dorn), all become glorified Ziegfeld girls.

Susan's father, "Pop" Gallagher (Charles Winninger), sticks to vaudeville; Sheila loses her truck-driver boy friend, Gil Young (James Stewart), who is embittered by her new desire for wealth and the attentions shown her by socialite Geoffrey Collis (Ian Hunter), and Sandra leaves her husband, believing that he does not trust her. Frank Merton (Tony Martin), singing star of the Ziegfeld show, is attracted to Sandra.

Susan rises rapidly from the chorus to a singing specialty and then to stardom. Sheila goes from bad to worse and finally loses her job when she attempts to go on while drunk. Sandra, realizing that she does not love Frank, quits the show and returns to her husband.

"Pop" Gallagher and his partner, Al Shean (himself), are hired by John Slayton (Paul Kelly), Ziegfeld's stage manager, to keep Susan from joining their act. The two prove a smash hit, in the famous "Gallagher and Shean" routine. Sheila, sick, returns to her old Brooklyn home, where Gil finds her. He has been in prison for driving a truck for bootleggers.

Although sick, Sheila attends the opening of the new Ziegfeld show. Sandra and Franz are in a box happily reunited. While Susan is singing, Sheila collapses. Noble Sage (Edward Everett Horton), press agent, and Sandra and Franz come to her aid but it is too late. As Sheila's voice fades into nothingness, the music of the show, and of Susan singing, swells into the finale.

CAST

Gilbert Young.....James Stewart
Susan Gallagher.....Judy Garland
Sandra Kolter.....Hedy Lamarr
Sheila Regan.....Lana Turner
Frank Merton.....Tony Martin
Jerry Regan.....Jackie Cooper
Geoffrey Collis.....Ian Hunter
"Pop" Gallagher.....Charles Winninger
Noble Sage.....Edward Everett Horton
Franz Kolter.....Philip Dorn
John Slayton.....Paul Kelly
Patsy Dixon.....Eve Arden
Jimmy Walters.....Dan Dailey, Jr.
Al.....Al Shean
Mrs. Regan.....Fay Holden
Mischa.....Felix Bressart
Mrs. Merton.....Rose Hobart

SPECIAL REMARKS

The musical numbers include "You Stepped Out of a Dream" and "We Must Have Music" by Nacio Herb Brown and Gus Kahn; "Minnie from Trinidad" by Roger Edens; "Too Beautiful to Last" by Ruth Lowe and Marty Symes; "I'M Always Chasing Rainbows" by Harry Carroll and Joseph McCarthy, and "Caribbean Love Song" by Roger Edens and Ralph Freed.

Release date, March 21, 1941

THE GREAT TRAIN ROBBERY (Republic)

Melodrama

Associate producer-director, Joseph Kane.

SYNOPSIS

The Comanche, crack train carrying a rich shipment of gold, enters Varneyville station. Kay Stevens (Claire Carleton), entertainer in Duke Logan's (Milburn Stone) night club, dashes aboard the moving train. Pierce (Hal Taliaferro), chief of railroad detectives, knows that young Tom Logan (Bob Steele) is aboard the train. He is disturbed because he knows that Tom, newly appointed railroad detective, is a brother of Duke, known to be a crook. Both Tom and Duke are in love with Kay.

The train is held up and the occupants turned loose and ordered to walk back. Somewhere between Coyote Wells and Canyon City, the Comanche seemingly disappears, although actually the train has been run onto a spur between Varneyville and Broken Row, and from there into a tunnel. An old prospector, "Whiskers" (Si Jenks) is a witness to the proceedings and tells Tom, who had been thrown from the train. Tom rescues Kay and traps the hold-up gang.

CAST

Tom Logan.....Bob Steele
Kay Stevens.....Claire Carleton
Duke Logan.....Milburn Stone
Mrs. Logan.....Helen Mackellar
"Whiskers".....Si Jenks
The Super.....Monte Blue
Pierce.....Hal Taliaferro
Jones.....George Guhl
Santos.....Jay Novello
Gorman.....Dick Wessel
Klefner.....Yakima Canutt
Dad Halliday.....Lew Kelly
Barnsdale.....Guy Usher

SPECIAL REMARKS

This production has no connection with the picture of the same name produced by the Edison Company in 1903.

Release date, February 28, 1941

MODEL WIFE (Universal)

Comedy Drama

Produced and directed by Leigh Jason

SYNOPSIS

J. J. Benson (Lucile Watson) is the head of a gown shop—ultra exclusive—and is a generally unpleasant person. J. J. fires one of the shop's models for being married as a sort of Christmas gesture at the employees' meeting. Fred Chambers (Dick Powell), the shop's publicity man, and Gloria (Joan Blondell), stenographer, are married and very worried that J. J. will find out.

Things are further complicated when J. J. puts her incorrigible son, Ralph (Lee Bowman) to work, assigning Gloria as his secretary. He promptly falls for Gloria. When he calls on Gloria at home, Fred balances himself on the window ledge to avoid Ralph.

Ralph proposes and is turned down but when J. J. hears that her son lost out because of Fred she has the publicity man fired. Fred goes out on a bender and loses his bank account. He returns home only to lose his wife. He goes on another bender with Milo (Charles Ruggles), J. J.'s long suffering stooge and secretary. The two of them wreck the gown shop, aided somewhat by the turning loose of a skunk. J. J. decides to turn over a new leaf and starts by bringing Gloria and Fred together again.

CAST

Gloria Chambers.....Joan Blondell
Fred Chambers.....Dick Powell
Milo Everett.....Charles Ruggles
Ralph Benson.....Lee Bowman
J. J. Benson.....Lucile Watson
Mrs. Milo Everett.....Ruth Donnelly

Release date, March 14, 1941

SIGN OF THE WOLF (Monogram)

Dog Story

Produced by Paul Malvern. Directed by Howard Bretherton. From the story "That Spot" by Jack London.

SYNOPSIS

Because of a fight at a dog show between Smoky and Shadow, Alsatian Shepherd dogs, owned and trained by Judy (Grace Bradley), Smoky loses first prize. Judy sells Shadow but Ben (Mantan Moreland), the trainer, smuggles the dog into the plane, with himself, Judy and Smoky to return to their home in Canada. They crash in a snow storm and Smoky escapes. Shadow, with a broken leg, manages to bring help to Judy and Ben who are unconscious.

Rod (Michael Whalen) and Billy (Darryl Hickman) Freeman, owners of a Fox camp, rescue them. Judy offers a reward for Smoky. Mort Gunning (Wade Crosby) and Red Fargo (Tony Paton), highjackers of fox furs find Smoky and train him to steal pelts.

Smoky is stealing furs from the Freemans when Shadow catches him and a fight ensues. Mort and Red separate the two dogs. Rod suspects Mort and Red and goes to their camp. In the fight Mort is knocked out. Red is about to shoot Rod when Shadow shows up and attacks him. The hijackers are imprisoned and Judy gets her two dogs back.

CAST

Rod Freeman.....Michael Whalen
Judy.....Grace Bradley
Billy.....Darryl Hickman
Ben.....Mantan Moreland
Beulah.....Louise Beaver
Gunning.....Wade Crosby
Red.....Tony Paton
Hank.....Joseph Bernard
Jules.....Ed Brady
Smoky.....Himself
Shadow.....Himself

Release date, March 15, 1941

THE DEVIL AND MISS JONES (RKO Radio)

Comedy Drama

A Frank Ross-Norman Krasna Production. Directed by Sam Wood.

SYNOPSIS

John P. Merrick (Charles Coburn), a wealthy bachelor who has managed to keep his picture out of the newspapers for twenty years, is visited by the directors of his various enterprises who are greatly agitated because Merrick has been hung in effigy outside of a department store he owns. Merrick, taking matters into his own hands, obtains a job in the shoe department. He takes a violent dislike to the section manager, Hooper (Edmund Gwenn).

Merrick is so obviously helpless that a salesgirl named Mary Jones (Jean Arthur) takes him in hand. She thinks Merrick is a pathetic old man and stone broke and insists on lending him money to buy lunch. She also throws him together with Elizabeth Ellis (Spring Byington), a woman only a little younger than Merrick.

Mary takes Merrick to a secret meeting of the employees who have organized. He meets Joe O'Brien (Robert Cummings), Mary's boy friend and the man who hung Merrick in effigy. At first Merrick dislikes Joe, but he comes to respect the young man, especially when Joe gets him out of trouble at the police station in Coney Island.

Involved with the other employees in a labor dispute Merrick wins their respect by swallowing a piece of paper containing their names. Then Merrick, his identity still unknown to his new friends, orders widespread changes in the store.

CAST

Mary Jones.....Jean Arthur
Joe O'Brien.....Robert Cummings
John P. Merrick.....Charles Coburn
Hooper.....Edmund Gwenn
Elizabeth.....Spring Byington
George.....S. Z. Sakall
Higgins.....Robert E. Keane
Detective.....William Demarest
Allison.....Walter Kingsford
Harrison.....Montague Love

Release date, April 11, 1941

POT O' GOLD (United Artists)

Music and Comedy

A James Roosevelt production. Directed by George Marshall. Story idea based on the "Pot O' Gold" radio program.

SYNOPSIS

Jimmy Haskel (James Stewart), loves music and runs a small town music store. Jimmy's only relative, Uncle Charley (Charles Winninger), is an industrial tycoon, whose Haskel Health Foods company sponsor the Happiness Hour on the radio. Uncle Charley offers Jimmy a job in the company and Jimmy accepts when the music store folds up. Jimmy walks into the middle of a feud.

Molly McCorkle (Paulette Goddard), is the high-spirited daughter of sharp-tongued, soft hearted Mom McCorkle (Mary Gordon), who runs a boarding house tenanted by Horace Heidt (himself) and the boys of the new band he is organizing. The blasts of the band, rehearsing on the roof of the boarding house across the alley from the Health Food factory, have added fire to the long standing between Haskel and the McCorkles for the possession of the latter's property. Mom won't sell.

Jimmy sides with the McCorkles in a melee in which Uncle Charley is hit with a tomato by his nephew. Not knowing that Jimmy is a Haskel, Molly hides him but Jimmy, nevertheless, is arrested. The judge (Aldrich Bowker), an old friend of Mom's, lets Jimmy off. Incidentally, Uncle Charley doesn't know who threw the tomato.

Uncle Charley goes on vacation and leaves Jimmy in charge of the sickly Haskel radio program. He hires Horace Heidt and his band to play on the program. Then Molly learns that he is a Haskel and to obtain revenge announces during the program that a thousand dollars will be given away every week thereafter. The announcement becomes a national sensation.

The program becomes a great success. Uncle Charley acclaims Jimmy an advertising genius and Molly no longer is allergic to Haskels.

CAST

Jimmy Haskel.....James Stewart
Molly McCorkle.....Paulette Goddard
Uncle Charley Haskel.....Charles Winninger
Mom McCorkle.....Mary Gordon
Jaspar.....Frank Melton
Molly's sister.....Donna Wood
Willie.....Dick Hogan
Judge.....Aldrich Bowker
Lt. Grady.....James Burke
Parkes.....Charles Arnt
Larry.....Larry Cotton
Horace Heidt and His Orchestra

SPECIAL REMARKS

Musical numbers include "A Knife, A Fork and A Spoon" by Dave Franklin; "Hi Cy, What's A-Cookin'" by Lou Forbes and Henry Russell; "Pete the Piper" and "Broadway Caballero" by Henry Russell; "When Johnny Toots His Horn" by Fred Rose and Hy Heath, and "Do You Believe in Fairy Tales" by Vee Lawnhurst and Mack David.

DEAD MEN TELL (20th Century-Fox)

Charlie Chan Mystery

Associate producers, Walter Morosco and Ralph Dietrich. Directed by Harry Lachman. Based on the character created by Earl Derr Biggers.

SYNOPSIS

An expedition is ready to leave in the schooner Suva Star in search of $60,000,000 in bullion believed buried on the Cocos Islands by "Black Hook" Nodbury, 18th century pirate, whose map is in the possession of an antique female descendant, Miss Patience Nodbury (Ethel Griffies). Miss Nodbury reports that her hotel room has been ransacked. She says she has forestalled the thief by dividing the map into four pieces, one of which she has retained and the others has given to three members of the expedition.

That evening, Charlie Chan (Sidney Toler) comes aboard the ship in search of his son, Jimmy Chan (Sen Yung), who plans to make the trip as a stowaway. Summoned to the hold of the ship by a scream emanating from Kate Ransome (Sheila Ryan), Charlie lifts the top of the antique coffin and finds his son Jimmy. Then Miss Nodbury is discovered murdered. Charlie noses about the ship searching for the murderer. By this time all the people making the trip have boarded the boat. An attempt to strangle Charlie is frustrated and Kate is found tied-up.

Charlie deliberately puts himself in the way of danger and the murderer, Thomasson (Don Douglas), appears with intent to kill, but Captain Kane (Truman Bradley) enters the scene and subdues the killer.

CAST

Charlie Chan.....Sidney Toler
Kate Ransome.....Sheila Ryan
Steve Daniels.....Robert Weldon
Jimmy Chan.....Sen Yung
Jed Thomasson.....Don Douglas
Laura Thursday.....Katharine Aldridge
Charles Thursday.....Paul McGrath
Bill Lydig.....George Reeves
Captain Kane.....Truman Bradley
Miss Nodbury.....Ethel Griffies

Release date, March 28, 1941

FREE AND EASY (Metro-Goldwyn-Mayer)

Comedy, Romance

Directed by George Sidney. Based on the play "The Truth Came" by Ivor Novello.

SYNOPSIS

Florian Clemington (Nigel Bruce) and his son, Max (Robert Cummings), are improverished aristocrats. Both seek to marry wealthy socialities. At a concert Florian meets a wealthy noblewoman with a romantic complex, while his son meets Lady Joan Culver (Judith Anderson), the candid daughter of a wealthy duke, (C. Aubrey Smith).

At Lady Joan's home, he is introduced to and falls in love, at first sight, with Martha Gray (Ruth Hussey), who is being courted by Sir George Kelvin (Reginald Owen). Martha, also poor, and Max decide to forget the social whirl and marry. But Florian, Max's father, loses heavily at gambling and Max borrows money from Lady Joan to cover his father's losses. Max plans to go through with a marriage to Lady Joan but she, sensing the love between him and Martha, takes herself out of the picture.

CAST

Max Clemington.....Robert Cummings
Martha Gray.....Ruth Hussey
Lady Joan.....Judith Anderson
The Duke.....C. Aubrey Smith
Florian Clemington.....Nigel Bruce
Sir George Kelvin.....Reginald Owen
Captain Ferris.....Tom Conway
Briggs (Landlord).....Forrester Harvey
Powers.....Charles Coleman
Lady Ridgeway.....Theresa M. Conover
Manager.....Frederick Worlock

Release date, February 28, 1941

AIR DEVILS (Monogram)

Melodrama

Produced by Sam Katzman. Directed by William West.

SYNOPSIS

All the "East Side Kids" except Muggs (Leo Gorcey) are working in Algie Reynolds (Eugene Francis) father's airplane factory. Muggs doesn't want to work anywhere until he accidentally stumbles into a sabotage plot. He overhears Dr. Nagel (George Pembrooke), owner of a hospital plane kept at the airport, planning to take stolen blue prints across the Mexican border.

Mr. Reynolds (Herbert Rawlinson) won't believe that Muggs is guilty, so Muggs sets out with the help of the gang to prove that Nagel is. Learning that Nagel is going to make another flying trip to Mexico with an injured friend, they decide to substitute Danny for the friend and hide in the plane themselves to find out where it goes. They are discovered in the plane but Algie following in another plane arrives at the landing spot in Mexico in time to save the kids. The spies are captured and Muggs takes a job at the factory.

CAST

Muggs.....Leo Gorcey
Danny.....Bobby Jordan
Skinny.....Donald Haines
Peewee.....David Gorcey
Louie.....Bobby Stone
Scruno.....Sunshine Sammy Morrison
Algie.....Eugene Francis
Helen.....Joan Barclay
Mr. Reynolds.....Herbert Rawlinson
Dr. Nagel.....George Pembrooke

SPECIAL REMARKS

This is the fifth in the "East Side Kids" series which Sam Katzman has made for Monogram release.

Release date, March 10, 1941

LONE WOLF TAKES A CHANCE (Columbia)

Detective Story

Directed by Sidney Salkow. Based on the character created by Louis Joseph Vance.

SYNOPSIS

Michael Lanyard (Warren William), more familiarly known as the Lone Wolf, and his man, Jamison (Eric Blore), follow a black cat bearing a string of pearls in its mouth into the foyer of a bank. The cat leaps on the burglar alarm, lowering a grating and trapping the Lone Wolf and Jamison. Inspector Crane (Thurston Hall) arrives, but the presence of the cat substantiates the Lone Wolf's story and he is released, but not before the inspector has made a bet with Jamison that the Lone Wolf cannot stay out of trouble 24 hours.

The Lone Wolf has every intention of staying out of trouble, but he does not bank on the plans of Frank Jordan (Henry Wilcoxon), Vic Hilton (William Forrest) and "Doc" Tupman (Walter Kingsford) to gain possession of valuable United States currency engraving plates that are being shipped to San Francisco in a burglar-proof railroad car, invented by one Johnny Baker (Lloyd Bridges). Baker is lured to the Hotel Bradshaw, through a fake telegram signed by Gloria Foster (June Storey), film star and sweetheart of Baker.

In the melee that follows a man is killed and the Lone Wolf, because he is staying in the hotel, is accused. The Lone Wolf escapes and sets about solving the mystery. The trail leads to the railroad car, where he finds the crooks carting off the engraving plates in an ambulance stretcher. Following the ambulance to a deserted house, he catches the crooks and also saves Baker, trapped in the railroad car.

CAST

Lanyard ..... Warren William
Gloria ..... June Storey
Tupman ..... Walter Kingsford
Baker ..... Lloyd Bridges
Crane ..... Thurston Hall
Dickens ..... Fred Kelsey
Jamison ..... Eric Blore
Hilton ..... William Forrest
Sheriff ..... Don Beddoe
Conductor ..... Ben Taggart
Jordon ..... Henry Wilcoxon

Release date, March 6, 1941

THE MAN WHO LOST HIMSELF (Universal)

Comedy-Drama

Produced by Lawrence Fox. Directed by Edward Ludwig. From the novel by H. De-Vere Stacpoole.

SYNOPSIS

Malcolm Scott (Brian Aherne), present head of the socially prominent Scott family, has not lived up to the family traditions. He is wild and carefree. Scott's wife, Adrienne (Kay Francis), is separated from him. As the story opens Scott has placed himself in a private hospital, following a spree. When partially back to normal he learns that the estate is in a precarious financial condition. He escapes the hospital to keep an appointment with Adrienne.

Waiting for Adrienne in a hotel he meets John Evans (also Brian Aherne), who except for clothes, is Scott's identical twin. Evans, who has just been the recipient of bad news, and Scott proceed to get drunk. When Evans awakes he is in Scott's bed. Paul (S. Z. Sakall), the butler, mistakes Evans for Scott and nothing that Evans says will convince the butler otherwise. Evans decides to stay.

The morning newspaper reports on an accidental death in the subway the night before of John Evans, of Porto Rico. He begins to realize the stranger of the night before may have arranged this coincidence. He meets Adrienne and is attracted to her. Adrienne at first believes he has turned over a new leaf but changes her mind when she sees him being embraced by Mrs. Van Avery (Dorothy Tee), who believes Evans is Scott.

Evans impresses Scott's business managers when he straightens out a serious condition in the Scott Department Store. Adrienne, who is acting as president of the store, is partially impressed. Then two insurance investigators appear on the scene to investigate "Evans" death so Evans decides to tell the truth. Scott's doctors believe that it is another hallucination of their former charge and he is hurried off to the hospital. Adrienne, however, now realizes the truth and helps him escape.

CAST

Malcolm Scott }
John Evans } ..... Brian Aherne
Adrienne Scott ..... Kay Francis
Paul ..... S. Z. Sakall
Mortimer Collins ..... Henry Stephenson
Peter Ransome ..... Nils Asther
Mrs. Van Avery ..... Dorothy Tree
Voles ..... Marc Lawrence

Release date, April 25, 1941

RIDE ON, VAQUERO (20th Century-Fox)

Cisco Kid Western

Executive producer, Sol M. Wurtzel. Directed by Herbert I. Leeds. Suggested by the character "The Cisco Kid" created by O. Henry.

SYNOPSIS

The Territory of Arizona has been plagued with a series of kidnappings, in each case of which huge ransoms have been paid to effect release. The kidnap notes have been signed: "The Cisco Kid." Dolores (Joan Woodbury), a Spanish senorita, informs the colonel commanding the U. S. Cavalry where Cisco (Cesar Romero) can be found. With his pal, Gordito (Chris-Pin Martin), Cisco is taken in custody.

The colonel tells Cisco he will let him escape if he (Cisco) will help apprehend the kidnap ring. Cisco and Gordito ride to the Martinez Ranch near Las Tablas where they learn that Cisco's close friend, Carlos (Robert Lowery), and his wife, Marguerita (Lynne Roberts), have been abducted. Cisco goes to the Las Tablas Crystal Palace saloon where he meets Sally (Mary Beth Hughes), who knows his identity. In a room upstairs are the heads of the kidnapping ring: Clark (Edwin Maxwell), the town banker; Redge (Don Costello), owner of the saloon, and the crooked sheriff, Burns (Arthur Hohl).

Cisco gets hold of the kidnappers' note demanding $50,000 for the release of Carlos. Cisco leaves the money where specified and Carlos is released. He follows the sheriff and Redge backs to town but is recognized. Put in jail he makes his escape when Sally comes to his rescue. He traps the kidnappers in Clark's office and holds them at bay until Sally brings the cavalry.

CAST

Cisco Kid ..... Cesar Romero
Sally ..... Mary Beth Hughes
Marguerita ..... Lynne Roberts
Gordito ..... Chris-Pin Martin
Carlos ..... Robert Lowery
Watchman ..... Ben Carter
Barney ..... William Demarest
Cavalry Officer ..... Robert Shaw
Clark ..... Edwin Maxwell
Sleepy ..... Paul Sutton
Redge ..... Don Costello
Sheriff ..... Arthur Hohl
Colonel ..... Paul Harvey
Dolores ..... Joan Woodbury

Release date, April 18, 1941

THE PENALTY (Metro-Goldwyn-Mayer)

Former Title—Roosty

Melodrama

Produced by Jack Chertok. Directed by Harold S. Bucquet. Based on a play by Martin Berkeley.

SYNOPSIS

Big-time gangster "Stuff" Nelson (Edward Arnold) escapes after robbing a bank but is trailed by the detectives watching for his son Russell, known as "Roosty" (Gene Reynolds), and Julie, a "moll" (Veda Ann Borg). His hideout is surrounded but Roosty manages to smuggle his wounded father out of the place. The gangster escapes but the boy is captured.

Ed McCormick (Robert Sterling) offers to take the lad under parole and have him live at his farm instead of the boy being sent to reform school. McCormick, working with the G-men, believes the gangster will appear at the farm to take his son. Roosty, at first resentful, gradually comes to love "Ma" McCormick (Emma Dunn), "Grandpop" (Lionel Barrymore) and Katherine, Ed's fiancee (Marsha Hunt). The boy also is interested in Katherine's "kid sister" "Gloria De Haven).

Stuff Nelson eventually arrives, via an airplane, to take his son away. Grandpop tries to prevent him and Nelson brutally shoots the aged man. Roosty turns on his father. The gangster tries to leave but the G-men close in. Grandpop recovers from his wound and Roosty is happy on the farm.

CAST

Martin "Stuff" Nelson ..... Edward Arnold
"Grandpop" Logan ..... Lionel Barrymore
Katherine Logan ..... Marsha Hunt
Edward McCormick ..... Robert Sterling
"Roosty" ..... Gene Reynolds
"Ma" McCormick ..... Emma Dunn
Julie ..... Veda Ann Borg
Craig ..... Richard Lane
Anne Logan ..... Gloria DeHaven
Judge ..... Grant Mitchell

Release date, March 14, 1941

THE GREAT SWINDLE (Columbia)

Melodrama

Directed by Lewis D. Collins

SYNOPSIS

Jack Regan (Jack Holt) adjuster for a fire insurance company, and his assistant, Bill Farrow (Don Douglas), are searching the ruins of the fire-destroyed warehouse for evidence of pyromaniac activities. Finding wiring that had been tampered with, they report the evidence to Thomas Marshall, (Boyd Irwin), president of the insurance company.

Mr. Swann (Jonathan Hale), owner of the warehouse, calls for his insurance money. Marshall tells him that Regan has unearthed evidence of a possible criminal nature.

Stewart Cordell (Henry Kolker), president of the Cordell Trust Bank, explains that unless Marshall pays the claim, Swann will be unable to meet his note at the bank.

From here on things happen fast. Cordell tells Regan he suspects Swann of embezzling and asks him to search the house for missing bonds. Then suspicion is definitely fixed on Cordell; a suspicion that's verified when the district attorney's office taps Cordell's phone and listens in on an incriminating conversation.

CAST

Jack Regan ..... Jack Holt
Swann ..... Jonathan Hale
Stewart Cordell ..... Henry Kolker
Margaret Swann ..... Marjorie Reynolds
Bill Farrow ..... Don Douglas
Thomas Marshall ..... Boyd Irwin
Dave Lennox ..... Sidney Blackmer
"Rocky" Andrews ..... Douglas Fowley

Release date, April 3, 1941

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Beyond the Sacramento (Col.)
Release Date November 14, 1940
Production No. 2210
Running Time 58 Minutes
Legion of Decency Rating—Class A-1

Face Behind the Mask, The (Col.)
Release Date January 16, 1941
Production No. 2029
Running Time 69 Minutes
Reviewed February 15, 1941, Page 41
Audience Classificaiton—Adult
Legion of Decency Rating—Class B

Nobody's Children (Col.)
Release Date October 17, 1940
Production No. 2030
Running time 65 Minutes
Legion of Decency Rating—Class A-1

Pinto Kid, The (Col.)
Release Date January 9, 1941
Production No. 2204
Running Time 61 Minutes
Legion of Decency Rating—Class A-1

This Thing Called Love (Col.)
Release Date January 2, 1941
Production No. 2005
Running Time 93 Minutes
Reviewed December 28, 1940, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class C

Trial of Mary Dugan, The (MGM)
Release Date February 14, 1941
Production No. 125
Running Time 90 Minutes
Reviewed February 15, 1941, Page 39
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Wild Man of Borneo (MGM)
Release Date January 24, 1941
Production No. 121
Running Time 78 Minutes
Legion of Decency Rating—Class A-2

Mad Doctor, The (Par.)
Release Date February 14, 1941
Production No. 4018
Running Time 90 Minutes
Reviewed February 8, 1941, Page 36
Audience Classification—Adult

Monster and the Girl, The (Par.)
Release Date May 16, 1941
Production No. 4020
Running Time 63 Minutes
Reviewed February 15, 1941, Page 42
Audience Classification—General

You're the One (Par.)
Release Date February 7, 1941
Production No. 4017
Running Time 81 Minutes
Reviewed February 8, 1941, Page 33
Audience Classification—General
Legion of Decency Rating—Class A-1

Arizona Gang Busters (Prod.)
Release Date September 16, 1940
Production No. 153
Running Time 60 Minutes
Legion of Decency Rating—Class A-1

Billy the Kid in Texas (Prod.)
Release Date September 30, 1940
Production No. 158
Running Time 63 Minutes
Legion of Decency Rating—Class A-1

Lone Rider Rides On, The (Prod.)
Release Date January 10, 1941
Production No. 163
Running Time 64 Minutes
Legion of Decency Rating—Class A-1

Misbehaving Husbands (Prod.)
Release Date December 20, 1940
Production No. 104
Running Time 65 Minutes
Reviewed December 21, 1940, Page 45
Audience Classification—General

Riders of Black Mountain (Prod.)
Release Date November 5, 1940
Production No. 154
Running Time 59 Minutes
Legion of Decency Rating—Class A-1

Secret Evidence (Prod.)
Release Date January 31, 1941
Production No. 106
Running Time 65 Minutes
Reviewed February 8, 1941, Page 33
Audience Classification—General
Legion of Decency Rating—Class A-2

Scattergood Baines (RKO)
Release Date February 21, 1941
Production No. 123
Running Time 69 Minutes
Reviewed February 15, 1941, Page 39
Audience Classification—General

Petticoat Politics (Rep.)
Release Date January 31, 1941
Production No. 020
Running Time 67 Minutes
Reviewed February 15, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

Phantom Cowboy, The (Rep.)
Release Date February 14, 1941
Production No. 075
Running Time 56 Minutes
Reviewed February 15, 1941, Page 41
Audience Classification—General

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in part
Class C	Condemned

Ride Kelly Ride (20th-Fox)
Release Date February 7, 1941
Production No. 129
Running Time 59 Minutes
Reviewed February 15, 1941, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-1

Tin Pan Alley (20th-Fox)
Release Date November 29, 1940
Production No. 120
Running Time 120 Minutes
Reviewed November 23, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Expoilt.—Jan. 25, '41, Page 81

Western Union (20th-Fox)
Release Date February 21, 1941
Production No. 126
Running Time 95 Minutes
Reviewed February 8, 1941, Page 33
Audience Classification—General
Legion of Decency Rating—Class A-1

Road Show (UA)
Release Date January 24, 1941
Hal Roach Production
Running Time 85 Minutes
Reviewed February 15, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploit.—Dec 21, '40, Page 61

Back Street (Univ.)
Release Date February 7, 1941
Production No. 5002
Running Time 89 Minutes
Reviewed February 8, 1941, Page 33
Audience Classification—Adult
Legion of Decency Rating—Class B

Boss of Bullion City (Univ.)
Release Date January 10, 1941
Production No. 5064
Running Time 59 Minutes
Legion of Decency Rating—Class A-1

Lucky Devils (Univ.)
Release Date January 3, 1941
Production No. 5053
Running Time 62 Minutes
Legion of Decency Rating—Class A-1

Where Did You Get That Girl? (Univ.)
Release Date January 3, 1941
Production No. 5030
Running Time 65 Minutes
Reviewed December 21, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-1

Strawberry Blonde (WB-FN)
Release Date February 22, 1941
Production No. 559.
Running Time 97 Minutes
Reviewed February 15, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2

1940-41 FEATURES

In Sequence of Release
With Coming Attractions

COLUMBIA

Prod. No.	Title	Release Date
2201	Durango Kid	Aug. 15,'40
2032	Fugitive From a Prison Camp	Sept. 5,'40
2209	Prairie Schooners	Sept. 30,'40
2018	So You Won't Talk	Oct. 3,'40
2030	Nobody's Children	Oct. 17,'40
2202	West of Abilene	Oct. 21,'40
2038	Girls Under 21	Oct. 24,'40
2016	Blondie Plays Cupid	Oct. 31,'40
2210	Beyond the Sacramento	Nov. 14,'40
2021	The Lone Wolf Keeps a Date	Nov. 23,'40
2012	Escape to Glory	Nov. 28,'40
2024	Ellery Queen	Nov. 30,'40
2203	The Thundering Frontier	Dec. 5,'40
2031	The Great Plane Robbery	Dec. 9,'40
2033	Phantom Submarine	Dec. 20,'40
2101	Arizona	Dec. 25,'40
2211	Wildcat of Tucson	Dec. 31,'40
2005	This Thing Called Love	Jan. 2,'41
2204	The Pinto Kid	Jan. 9,'41
2029	Face Behind the Mask	Jan. 16,'41
2028	The Devil Commands	Feb. 3,'41
2212	Across the Sierras	Feb. 13,'41
....	Adam Had Four Sons	Feb. 18,'41
....	Meet Boston Blackie	Feb. 20,'41
2205	Outlaws of the Panhandle	Feb. 27,'41
2015	Blondie Goes Latin	Feb. 27,'41
2044	Missing Ten Days	Feb. 28,'41
....	Lone Wolf Takes a Chance	Mar. 6,'41
....	Penny Serenade	Mar. 13,'41
....	Ellery Queen's Penthouse Mystery	Mar. 24,'41
2213	North from the Lone Star	Mar. 31,'41
....	The Great Swindle	Apr. 3,'41
....	Fight For Life	
....	Girl's Best Friend Is Wall St.	
....	And Now Good-Bye	
....	Senate Page Boys	
....	They Dare Not Love	
....	Her First Beau	
....	Show Business	
....	Under Age	

M-G-M

Prod. No.	Title	Release Date
111	Gallant Sons	Nov. 15,'40
112	Little Nellie Kelly	Nov. 22,'40
115	Dr. Kildare's Crisis	Nov. 29,'40
114	Go West	Dec. 6,'40
113	Comrade X	Dec. 13,'40
116	Keeping Company	Dec. 27,'40
117	Flight Command	Jan. 3,'41
118	Maisie Was a Lady	Jan. 10,'41
...	Gone With the Wind	Jan. 17,'41
119	Philadelphia Story	Jan. 17,'41
121	Wild Man of Borneo	Jan. 24,'41
120	Land of Liberty	Jan. 24,'41
122	Come Live With Me	Jan. 31,'41
123	Blonde Inspiration	Feb. 7,'41
125	Trial of Mary Dugan	Feb. 14,'41
126	Andy Hardy's Private Secretary	Feb. 21,'41
127	Free and Easy	Feb. 28,'41
...	Rage in Heaven	Mar. 7,'41
...	The Penalty	Mar. 14,'41
...	Ziegfeld Girl	Mar. 21,'41
124	The Bad Man	Mar. 28,'41
...	The Stars Look Down	
...	Billy the Kid	
...	Men of Boys Town	
...	Love Crazy	
...	A Woman's Face	
...	Blossoms in the Dust	
...	Dr. Jekyll and Mr. Hyde	
...	The Uniform	
...	Washington Melodrama	

MONOGRAM

101	Dr. Kildare Goes Home	Sept. 6,'40
102	Wyoming	Sept. 13,'40
104	Haunted Honeymoon	Sept. 20,'40
103	Strike Up the Band	Sept. 27,'40
105	Sky Murder	Sept. 27,'40
106	Dulcy	Oct. 4,'40
107	Third Finger, Left Hand	Oct. 11,'40
109	Hullabaloo	Oct. 25,'40
108	Escape	Nov. 1,'40
110	Bitter Sweet	Nov. 8,'40
....	Range Busters	Aug. 22,'40
....	Outsider, The	Sept. 15,'40
....	That Gang of Mine	Sept. 23,'40
....	Ape, The	Sept. 30,'40
....	Drums of the Desert	Oct. 7,'40
....	Ole Swimmin' Hole	Oct. 21,'40
....	Trailing Double Trouble	Oct. 7,'40
....	Take Me Back to Oklahoma	Nov. 11,'40
....	Phantom of Chinatown	Nov. 18,'40
....	West of Pinto Basin	Nov. 25,'40
....	Pride of the Bowery	Dec. 15,'40
....	Chamber of Horrors	Dec. 20,'40
....	Her First Romance	Dec. 25,'40
....	Trail of the Silver Spurs	Jan. 4,'41
....	Dead Man's Shoes	Jan. 15,'41
....	You're Out of Luck	Jan. 20,'41
....	The Kid's Last Ride	Feb. 10,'41
....	Ridin' The Cherokee Trail	Feb. 25,'41
....	Air Devils	Mar. 10,'41
....	Sign of the Wolf	Mar. 15,'41

PARAMOUNT

Prod. No.	Title	Release Date
4001	Rhythm on the River	Sept. 6,'40
4002	I Want a Divorce	Sept. 20,'40
4003	Rangers of Fortune	Sept. 27,'40
4004	The Quarterback	Oct. 4,'40
4005	Cherokee Strip	Oct. 11,'40
4006	Moon Over Burma	Oct. 18,'40
Spec.	World In Flames	Oct. 25,'40
4007	Christmas In July	Oct. 25,'40
4008	Dancing on a Dime	Nov. 1,'40
4009	Arise My Love	Nov. 8,'40
4050	Three Men From Texas	Nov. 15,'40
4011	A Night at Earl Carroll's	Dec. 6,'40
4012	Texas Rangers Ride Again	Dec. 13,'40
4013	Love Thy Neighbor	Dec. 27,'40
4014	Second Chorus	Jan. 3,'41
4051	Doomed Caravan	Jan. 10,'41
4015	Victory	Jan. 17,'41
4016	Life With Henry	Jan. 24,'41
4017	You're the One	Feb. 7,'41
4018	The Mad Doctor	Feb. 14,'41
4019	Virginia	Feb. 21,'41
4052	In Old Colorado	Feb. 28,'41
4021	Hard Boiled Canary	Mar. 7,'41
4022	Lady Eve	Mar. 21,'41
....	Las Vegas Nights	Mar. 28,'41
4053	Border Vigilantes	Apr. 4,'41
....	Road to Zanzibar	Apr. 11,'41
....	The Round-Up	Apr. 18,'41
....	I Wanted Wings	Apr. 25,'41
....	Reaching for the Sun	May 9,'41
4020	The Monster and the Girl	May 16,'41
....	Caught in the Draft	May 30,'41
....	One Night in Lisbon	June 13,'41
....	Kiss the Boys Goodbye	July 18,'41
....	Pirates on Horseback	June 6,'41
..	Shepherd of the Hills	Aug. 15,'41
....	Men of Action	
....	Power Dive	
....	Skylark	
..	Quiet Wedding	

PRODUCERS REL. CORP.

101	I Take This Oath	May 20,'40
151	Frontier Crusader	June 17,'40
102	Hold That Woman	June 28,'40
157	Billy the Kid Outlawed	July 20,'40
152	Gun Code	Aug. 3,'40
103	Marked Men	Aug. 28,'40
153	Arizona Gang Busters	Sept. 16,'40
158	Billy the Kid in Texas	Sept. 30,'40
154	Riders of Black Mountain	Nov. 5,'40

RKO-RADIO

Prod. No.	Title	Rel. Date	Min.
105	Devil Bat	Dec. 13,'40	
104	Misbehaving Husbands	Dec. 20,'40	
159	Billy the Kid's Gun Justice	Dec. 27,'40	
163	Lone Rider Rides On	Jan. 10,'41	
107	Caught in the Act	Jan. 17,'41	
160	Billy the Kid's Range War	Jan. 24,'41	
106	Secret Evidence	Jan. 31,'41	
164	Lone Rider Crosses the Rio	Feb. 28,'41	
155	Outlaws of the Rio Grande	Mar. 7,'41	
161	Billy the Kid Trails West	Mar. 22,'41	
108	Federal Fugitives	Mar. 29,'41	
109	Emergency Landing		
110	South of Panama		
171	Ramparts We Watch	Aug. 16,'40	
101	Men Against the Sky	Sept. 6,'40	
102	Dreaming Out Loud	Sept. 13,'40	
103	I'm Still Alive	Sept. 27,'40	
181	Wagon Train	Oct. 4,'40	
105	The Villian Still Pursued Her	Oct. 11,'40	
107	Laddie	Oct. 18,'40	
104	They Knew What They Wanted	Oct. 25,'40	
109	Li'l Abner	Nov. 1,'40	
106	Too Many Girls	Nov. 8,'40	
111	Mexican Spitfire Out West	Nov. 15,'40	
108	You'll Find Out	Nov. 22,'40	
113	Remedy for Riches	Nov. 29,'40	
182	The Fargo Kid	Dec. 6,'40	
114	No, No, Nanette	Dec. 20,'40	
112	Kitty Foyle	Dec. 27,'40	
161	Convoy	Jan. 3,'41	
110	Little Men	Jan. 10,'41	
115	Let's Make Music	Jan. 17,'41	
116	The Saint in Palm Springs	Jan. 24,'41	
117	Mr. and Mrs. Smith	Jan. 31,'41	
183	Along the Rio Grande	Feb. 7,'41	
121	Playgirl	Feb. 14,'41	
123	Scattergood Baines	Feb. 21,'41	
118	Citizen Kane	Feb. 28,'41	
120	A Girl, a Guy and a Gob	Mar. 14,'41	
119	Footlight Fever	Mar. 21,'41	
124	Melody for Three	Mar. 28,'41	
125	Repent at Leisure	Apr. 4,'41	
122	The Devil and Miss Jones	Apr. 11,'41	
184	Robbers of the Range	Apr. 18,'41	
128	They Met in Argentina	Apr. 25,'41	
129	Leon Errol Picture	May 2,'41	
126	Tom, Dick and Harry	May 9,'41	
....	Hang Out the Moon		
....	Sunny		
....	Before the Fact		
...	Reluctant Dragon (Disney)		

1940-41 FEATURES

In Sequence of Release
With Coming Attractions

REPUBLIC

Prod. No.	Title	Rel. Date	Min.
071	The Tulsa Kid	Aug. 16,'40	
061	Oklahoma Renegades	Aug. 29,'40	
043	Ride, Tenderfoot, Ride	Sept. 6,'40	
017	Girl from Havana	Sept. 11,'40	
051	Colorado	Sept. 15,'40	
062	Under Texas Skies	Sept. 30,'40	
072	Frontier Vengeance	Oct. 10,'40	
005	Melody and Moonlight	Oct. 11,'40	
001	The Hit Parade of 1941	Oct. 15,'40	
052	Young Bill Hickok	Oct. 21,'40	
006	Who Killed Aunt Maggie	Nov. 1,'40	
007	Friendly Neighbors	Nov. 7,'40	
063	Trail Blazers	Nov. 11,'40	
041	Melody Ranch	Nov. 15,'40	
073	Texas Terrors	Nov. 22,'40	
018	Meet the Missus	Nov. 29,'40	
053	The Border Legion	Dec. 5,'40	
008	Barnyard Follies	Dec. 6,'40	
009	Behind the News	Dec. 20,'40	
064	Lone Star Raiders	Dec. 23,'40	
019	Bowery Boy	Dec. 27,'40	
074	Wyoming Wildcat	Jan. 6,'41	
054	Robin Hood of the Pecos	Jan. 14,'41	
044	Ridin' on the Rainbow	Jan. 24,'41	
010	Arkansas Judge	Jan. 28,'41	
020	Petticoat Politics	Jan. 31,'41	
075	The Phantom Cowboy	Feb. 14,'41	
....	Prairie Pioneers	Feb. 16,'41	
....	A Man Betrayed	Feb. 27,'41	
....	Great Train Robbery	Feb. 28,'41	
....	Mr. District Attorney		
....	Sis Hopkins		
....	Back in the Saddle Again		
....	In Old Cheyenne		

20TH CENTURY-FOX

Prod. No.	Title	Release Date
101	The Man I Married	Aug. 2,'40
104	Girl from Avenue A	Aug. 9,'40
103	Return of Frank James	Aug. 16,'40
106	Pier 13	Aug. 23',40
109	Young People	Aug. 30,'40
110	Charlie Chan at the Wax Museum	Sept. 6,'40
105	Elsa Maxwell's Public Deb No. 1	Sept. 13,'40
116	Yesterday's Heroes	Sept. 20,'40
107	Brigham Young—Frontiersman	Sept. 27,'40
108	The Gay Caballero	Oct. 4,'40
113	Down Argentine Way	Oct. 11,'40
114	Night Train	Oct. 18,'40
111	The Great Profile	Oct. 25,'40
117	The Mark of Zorro	Nov. 8,'40
102	Street of Memories	Nov. 15,'40
119	Youth Will Be Served	Nov. 22,'40
120	Tin Pan Alley	Nov. 29,'40
118	Charter Pilot	Dec. 6,'40
121	Murder Over New York	Dec. 13,'40
122	Jennie	Dec. 20,'40
123	Chad Hanna	Dec. 27,'40
115	Hudson's Bay	Jan. 3,'41
124	Michael Shayne, Private Detective	Jan. 10,'41
125	Romance of the Rio Grande	Jan. 17,'41
128	Tall, Dark and Handsome	Jan. 24,'41
127	Girl in the News	Jan. 31,'41
129	Ride, Kelly, Ride	Feb. 7,'41
130	Golden Hoofs	Feb. 14,'41
126	Western Union	Feb. 21,'41
132	Murder Among Friends	Feb. 28,'41
133	Tobacco Road	Mar. 7,'41
134	Sleepers West	Mar. 14,'41
135	The Outlaw	Mar. 21,'41
136	Dead Men Tell	Mar. 28,'41
131	Scotland Yard	Apr. 4,'41
137	That Night in Rio	Apr. 11,'41
138	Ride on Vaquero	Apr. 18,'41
139	Inspector Hornleigh Goes to It	Apr. 25,'41
....	Great American Broadcast	May 2,'41
....	Man Hunt	May 16,'41
....	Cowboy and the Blonde	May 23,'41
....	Blood and Sand	May 30,'41
....	A Very Young Lady	June 6,'41
....	The Great Commandment	June 13,'41
..	Eagle Flies Again	June 20,'41
....	For Beauty's Sake	June 27,'41
....	Bride Wore Crutches	July 4,'41
....	Belle Starr	July 11,'41
...	Breach of Discipline	July 18,'41

UNITED ARTISTS

Prod. No.	Title	Release Date
....	South of Pago Pago	July 19,'40
....	Captain Caution	Aug. 9,'40
....	Foreign Correspondent	Aug. 16,'40
....	Kit Carson	Aug. 30,'40
....	Pastor Hall	Sept. 13,'40
....	The Westerner	Sept. 20,'40
....	Long Voyage Home	Nov. 22,'40
....	Blackout	Nov. 29,'40
....	Thief of Bagdad	Dec. 25,'40
....	Son of Monte Cristo	Jan. 10,'41
....	Road Show	Jan. 24,'41
....	So Ends Our Night	Feb. 14,'41
...	Cheers for Miss Bishop	Feb. 21,'41
....	The Great Dictator	
....	That Hamilton Woman	
....	Major Barbara	
....	Pot O' Gold	
....	That Uncertain Feeling	
....	Topper Returns	
....	Broadway Limited	
....	New Wine	

UNIVERSAL

Prod. No.	Title	Rel. Date	Min
5013	Argentine Nights	Sept. 6,'40	
5006	Hired Wife	Sept. 13,'40	
5051	Leather Pushers	Sept. 13,'40	
5020	The Mummy's Hand	Sept. 20,'40	
5046	The Fugitive	Sept. 20,'40	
5061	Ragtime Cowboy Joe	Sept. 20,'40	
5001	Spring Parade	Sept. 27,'40	
5019	Diamond Frontier	Oct. 4,'40	
5017	A Little Bit of Heaven	Oct. 11,'40	
5062	Law and Order	Oct. 18,'40	
5024	Slightly Tempted	Oct. 18,'40	
5007	Seven Sinners	Oct. 25,'40	
5052	Devils Pipeline	Nov. 1,'40	
5036	I'm Nobody's Sweetheart Now	Nov. 1,'40	
5063	Pony Post	Nov. 8,'40	
5021	Sandy Gets Her Man	Nov. 8,'40	
5015	One Night in the Tropics	Nov. 15,'40	
5023	Meet the Wildcat	Nov. 22,'40	
5048	Next Time We Love (Re-issue)	Nov. 22'40	
5010	The Bank Dick	Nov. 29,'40	
5026	Margie	Dec. 6,'40	
5008	Trail of the Vigilantes	Dec. 13,'40	
5025	Give Us Wings	Dec. 20,'40	
5018	The Invisible Woman	Dec. 27,'40	
5053	Lucky Devils	Jan. 3,'41	
5030	Where Did You Get That Girl?	Jan. 3,'41	
5064	Boss of Bullion City	Jan. 10,'41	
5027	San Francisco Docks	Jan. 10,'41	
5022	Six Lessons from Madame Lazonga	Jan. 17,'41	
5011	Buck Privates	Jan. 31,'41	
5002	Back Street	Feb. 7,'41	
....	Meet the Chump	Feb. 14,'41	
....	Nice Girl	Feb. 21,'41	
5040	Dark Streets of Cairo	Feb. 28,'41	
....	Mr. Dynamite	Mar. 7,'41	
....	Model Wife	Mar. 14,'41	
5065	Bury Me Not on the Lone Prairie	Mar. 21,'41	
....	Double Date	Mar. 21,'41	
....	Lady from Cheyenne	Mar. 28,'41	
....	Mutiny in the Artic	Apr. 4,'41	
....	Horror Island	Apr. 4,'41	
....	Man Made Monster	Apr. 4,'41	
....	Flame of New Orleans	Apr. 11,'41	
....	Man Who Lost Himself	Apr. 25,'41	
....	Butch Minds the Baby	May 2,'41	
....	Too Many Blondes	May 23,'41	
....	Oh, Charlie	May 30,'41	
....	Men of the Timberlands	June 6,'41	
....	Tight Shoes	June 13,'41	
....	Unfinished Business		
....	A Dangerous Game		

WARNER BROS.

Under 550 WB—Over 550 FN

Prod. No.	Title	Rel. Date	Min.
519	Calling All Husbands	Sept. 7,'40	
554	No Time for Comedy	Sept. 14,'40	
506	City for Conquest	Sept. 21,'40	
502	Knute Rockne—All American	Oct. 5,'40	
569	Father Is a Prince	Oct. 12,'40	
511	Dispatch from Reuter's	Oct. 19,'40	
561	Tugboat Annie Sails Again	Oct. 26,'40	
570	Always a Bride	Nov. 2,'40	
562	East of the River	Nov. 9,'40	
513	South of Suez	Nov. 16,'40	
552	The Letter	Nov. 23,'40	
512	Lady With the Red Hair	Nov. 30,'40	
571	She Couldn't Say No	Dec. 7,'40	
525	Here Comes the Navy	Dec. 21,'40	
551	Santa Fe Trail	Dec. 28,'40	
503	Four Mothers	Jan. 4,'41	
572	Case of the Black Parrot	Jan. 11,'41	
510	Honeymoon for Three	Jan. 18,'41	
556	High Sierra	Jan. 25,'41	
520	Father's Son	Feb. 1,'41	
514	Flight From Destiny	Feb. 8,'41	
515	The Great Mr. Nobody	Feb. 15,'41	
559	Strawberry Blonde	Feb. 22,'41	
...	Shadows on the Stairs	Mar. 1,'41	
509	Footsteps in the Dark	Mar. 8,'41	
...	Here Comes Happiness	Mar. 15,'41	
...	Knockout	Mar. 29,'41	
...	The Sea Wolf	Mar. 22,'41	
...	Meet John Doe		
...	The Wagons Roll at Night		
...	Bride Came C. O. D.		
...	Affectionately Yours		
...	The Great Lie		
...	Kisses for Breakfast		
...	Miss Wheelright Discovers America		
...	No Hard Feelings		
...	Shining Victory		
...	Singapore Woman		
...	Strange Alibi		
...	Sergeant York		
...	Thirty Days Hath September		
...	Bad Men of Missouri		
...	The Gentle People		
...	Three Sons O'Guns		
...	Highway West		
...	The Nurse's Secret		

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

ADVENTURES OF CAPTAIN MARVEL (Republic)

Serial—12 Episodes

The Malcolm Scientific Expedition, seeking knowledge of the ancient Scorpion Dynasty, arrive at a remote section of Siam, zealously guarded by unconquered native tribes. Billy Batson, assistant to the radio expert, is the only one of the party who does not enter a forbidden chamber, for which he is given the power to transform himself into a superman, Captain Marvel, upon uttering the word "Shazam."

Meanwhile, the scientists who have entered the chamber have discovered "The Scorpion," a powerful gold weapon, the potency of which is realized by focusing five peculiar lenses. The scientists divide the lenses among themselves, so that no one will have supernatural power.

A sinister gang, headed by an individual calling himself "The Scorpion" embarks upon a campaign to steal the five lenses. The gang inflicts various tribulations on the scientific party, from which the members are invariably rescued by Billy in the guise of Captain Marvel. The expedition returns to America and eventually "The Scorpion" acquires all of the lenses but one.

Billy is captured by the gang and is bound and gagged so that he cannot utter the magic word "Shazam." Billy, however, tricks the gang into removing the gag and once released he cries "Shazam" and becomes Captain Marvel, the superman. He exposes the "Scorpion" to be Bentley, leader of the expedition.

CAST

Captain Marvel.....Tom Tyler
Billy Batson.....Frank Coghlan, Jr.
Murphy .....William Benedict
Betty Wallace.....Louise Currie
The Scorpion.....The Scorpion
John Malcolm.....Robert Strange
Prof. Bentley.....Harry Worth
Henry Carlyle.....Bryant Washburn
Tal Chotali.....John Davidson
Dr. Stephen Lang.....George Pembroke
Dwight Fisher.....Peter George Lynn
Rahman Bar.....Reed Hadley
Howell .....Jack Mulhall
Barnett .....Kenneth Duncan
Shazam .....Nigel de Brulier
Cowan .....John Bagni
Martin .....Carleton Young
Major Rawley.....Leland Hodgson
Owens .....Stanley Price

SPECIAL REMARKS

Directed by William Witney and John English. The title role is based on the character in *Whiz Comics Magazine.*

CHAPTER TITLES

Episode One—"Curse of the Scorpion"
Episode Two—"The Guillotine"
Episode Three—"Time Bomb"
Episode Four—"Death Takes the Wheel"
Episode Five—"The Scorpion Strikes"
Episode Six—"Lens of Death"
Episode Seven—"Human Targets"
Episode Eight—"Boomerang"
Episode Nine—"Dead Man's Trap"
Episode Ten—"Doom Ship"
Episode Eleven—"Valley of Death"
Episode Twelve—"Captain Marvel's Secret"

Release date, March 28, 1941

Synopses Indexed

Page numbers on short subject synopses published in all the issues of the Product Digest Section to date are listed in the 1940-41 Shorts chart, Product Digest pages 69 and 70 of this issue.

TWO FOR THE ZOO (Par.)

Gabby Cartoon (GO-4)

Gabby insists upon delivering a newly arrived rare baby specimen to the Royal Zoo. Gabby leads the baby Kango to the zoo, unaware that Mama Kango is following him. Mama Kango deposits the baby in her stomach pouch and when Gabby turns about he believes the baby Kango has grown. After some by-play the baby Kango appears again and poor Gabby is utterly confused. Than the transition is accomplished again, and Gabby instead of locking the Kango in the cage locks himself in with a lion. He manages to escape.

Release date, Feb.14, 1941 *7 Minutes*

PENNY TO THE RESCUE (MGM)

Pete Smith Specialty (S-264)

Sally Payne as "Mrs." and Billy Newell as "Mr." get into an argument when "Mr." informs "Mrs." that he has invited the boys of the Poker Club for dinner. "Mrs." puts on her hat and leaves "Mr." the job of preparing dinner. "Mr." is making a mess of things when Prudence Penny comes to the rescue. "Mr." and the audience is treated to a course in how to prepare a meal by an expert.

Release date Jan. 25, 1941 *10 Minutes*

MOUSE TRAPPERS (Univ.)

Color Cartoon (5245)

Andy Panda's Pa loves to tell of his trapping days and in particular of the laughing hyena he caught and mounted. This laughing hyena still laughs when Andy's Pa tells a story. Then Ma Panda appears on the scene and complains about a ferocious mouse loose on the premises. The mouse is a lot smarter than Pa Panda so that when Pa tries to blow the mouse up, it is Pa that hangs from the frame next to the hyena.

Release date Jan. 27, 1941 *7 Minutes*

TRAINING POLICE HORSES (20th-Fox)

Adventures Newscamerman (1202)

The training of police horses and what the horses' duties are when they become members of the force is pictured here. The hero of the film is Fantan, a four year old horse, who is followed by the camera from his selection as a candidate for training until he graduates to active duty in a troop. Directed by Tom Cummiskey. Narrated by Paul Douglas.

Release date, Jan. 17, 1941 *8 Minutes*

INFORMATION PLEASE, No. 6 (RKO)

(14,206)

Jan Struther, whose novel "Mrs. Miniver" is currently on the best-seller lists, abets the regular panel of experts, namely Oscar Levant, John Kieran and Franklin P. Adams. Clifton Fadiman continues to query the experts. Famous kisses of literature, from Georgie Porgie to the Sleeping Beauty, are pantomimed and various types of warships are identified.

Release date Jan. 24, 1941 *11 Minutes*

FAIR TODAY (Univ.)

Color Cartoon (5246)

The country fair is in full swing and all the prize animals strut their stuff for the edification of the audience. A kindly old lady keeps interrupting the narrator to ask if he has seen her little boy. After several interruptions to which the narrator always answers in the negative the old lady disentangles the little boy from voluminous dresses and says "well here he is."

Release date, Feb. 24, 1941 *6 2/3 Minutes*

HAIRLESS HECTOR (20th Cent.-Fox)

Terry-Toon (1507)

Hector, a big, hairy homeless hound, sees a change to improve his fortunes, and taking advantage of that chance finds himself in a luxurious mansion. Hector craves food, shelter and comfort but the butler and a hard-boiled parrot are not partial to the dog's wishes and after submitting the dog to a series of indignities the butler and the parrot remove part of the dog's crowning glory—his mane of hair. The hound has his moment of vengeance.

Release date, Jan. 24, 1941 *7 Minutes*

GOLDEN EGGS (RKO)

Disney Cartoon (14,101)

Donald Duck plans to clean up on a rising egg market. He puts a "hot" record on the henhouse phonograph and the hens turn out peak production. This annoys the Rooster, who chases Don out of the henhouse just as he has collected an enormous basket of eggs. Don disguises himself as a chicken and flirts with the Rooster in an effort to get more eggs. A worm gets in Donald's clothes and his contortions are mistaken by the Rooster for a dance. His clothes fall off but Don manages to outsmart the Rooster and get away with the eggs but then he trips and falls.

Release date, Mar. 7, 1941 *8 Minutes*

CALLING ALL TARS (WB)

Bob Hope Re-issue (6901)

Bob (Bob Hope) and Johnny (Johnny Berkes) visit the city and when they are unable to date any girls, because the fleet is in, they rent sailor outfits. They date two girls and are dancing when a petty officer appears and orders all sailors to their ships. Bob and Johnny are forced to go with the rest of the sailors and find themselves aboard a man-o'-war. Johnny is sent to assist the cook. He puts gun powder in the cake being prepared for the Captain's birthday, and the ship is blown to bits.

Release date, Feb. 1, 1941 *18 Minutes*

(Synopses continued on page 71)

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	26
2425	Blondes and Blunders (Walter Catlett)	11-29-40	26
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boob in Arms (Stooges)	12-27-40	..
2427	The Watchman Takes a Wife (Clyde)	1-10-41	..
2628	Fresh As a Freshman (Glove Singers)	1-29-41	..
2405	So Long Mr. Chumps (Stooges)	2-7-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	11-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	10
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music In Your Hair	3-28-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57
2754	The Streamlined Donkey	1-17-41	..
2755	It Happened to Crusoe	3-4-41	..
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2075	Feathers (Cosmocolor)	1-31-41	..
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	..
2903	No. 3 (United States Naval Academy)	1-3-41	..
2904	No. 4	2-21-41	..
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..

For Synopses of 1940-41 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. The Product Digest Section is published every other week, alternately with the Release Chart.

Prod. No.	Title	Rel. Date	P.D. Page
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5—Fun With Songs (L. White)	2-7-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	26
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	..
2604	Junior I. Q. Parade	3-7-41	..
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
	HAPPY-HOUR (10 Minutes)		
2441	Puss in Boots (Re-issue)	12-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy in the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn in Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	..
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray)	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	..
2856	No. 6	3-14-41	..
	SPORT REELS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	All the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	..
2805	Splits, Spares and Strikes	2-21-41	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	..
P-204	Forbidden Passage	2-8-41	..
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-26-40	..
T-214	Beautiful Ball	11-23-40	26
T-215	Old New Orleans	12-21-40	..
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	..
T-218	Alluring Alaska	3-8-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	..
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	..
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	11-9-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	..
M-234	More About Nostradamus	1-18-41	57
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
	METROSOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-18-41	..
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom in Wild Oysters	2-14-41	..
	UNUSUAL OCCUPATIONS (Color) (9 Minutes)		
LO-1	No. 1	9-27-40	..
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Day	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch.	12-13-40	34
AO-4	Gene Krupa and His Orch	1-31-41	71
	MADCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze	1-17-41	..
UO-2	Dipsy Gypsy	2-28-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Bears	12-27-40	..
VO-4	Red, White and Blue Hawaii	2-28-41	..
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Eugene, the Jeep	12-15-40	41
EO-5	Problem Pappy	1-10-41	51
EO-6	Quiet Pleeze	2-7-41	..
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1	9-8-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	..
	SPORTLIGHTS (9 Minutes)		
RO-1	Diving Demons (Ted Husing)	9-6-40	..
RO-2	Sporting Everglades (Husing)	10-4-40	..
RO-3	Motorcycle Stunting (Husing)	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Aces	2-7-41	..
RO-7	Fishing Fever	2-28-41	..

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (18 Minutes)		
13,801	Growing Up	12-13-40	34
	MARCH OF TIME (Average 20 Min.)		
13,101	On Foreign News Fronts	9-13-40	
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

For Synopses of 1940-41 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. The Product Digest Section is published every other week, alternately with the Release Chart.

Prod. No.	Title	Rel. Date	P.D. Page
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	..
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All!	2-14-41	..
	WALT DISNEY CARTOONS (8 Minutes)		
14,101	No. 1 Golden Eggs	3-7-41	68
	INFORMATION PLEASE (Average 11 Min.)		
14,201	No. 1 Anna Neagle	9-6-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	68
	SPORTSCOPE (Average 9 Min.)		
14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
	PICTURE PEOPLE (10 Minutes)		
14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 6	1-31-41	71
	EDGAR KENNEDY (Average 18 Min.)		
13,401	Sunk by the Census	9-6-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted in the Depot	12-20-40	51
13,404	Mad About Moonshine	2-21-41	..
	LEON ERROL (Average 19 Min.)		
13,701	He Asked For It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	..
	RAY WHITLEY (Average 15 Min.)		
13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71

REPUBLIC

	MEET THE STARS (10 Minutes)		
028-1	Chinese Garden Festival	12-24-40	
028-2	Baby Stars	1-24-41	..
028-3	Variety Reel	2-24-41	..

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
1201	Midget Motor Mania	11-8-40	10
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..
	BELIEVE IT OR NOT (10 Minutes)		
1601	Acquitted By the Sea	9-27-40	10
	LEW LEHR (9 Minutes)		
1401	Grunters and Groaners	8-30-40	..
1402	Tale of Butch the Parrot	2-28-41	..
	FATHER HUBBARD (10 Minutes)		
1101	Eskimo Trails	8-2-40	..
	MAGIC CARPET (9 Minutes)		
1102	Land of Flowers (Tech)	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	26
1105	Spotlight on Indo China	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	..
	SPORTS REVIEWS (8 Minutes)		
1301	Vacation Time (Tech)	8-16-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	..
1306	Symphony in Snow	3-14-41	..
	TERRYTOONS (Tech) (7 Minutes)		
1551	Billy Mouse's Akwakade	8-9-40	..
1552	Lucky Duck	9-6-40	..
1553	How Wet Was My Ocean	10-4-40	10
1554	Landing of the Pilgrims	11-1-40	10
1555	Plane Goofy	11-29-40	26
1556	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	..
	TERRYTOONS (Black & White) (7 Minutes)		
1501	Club Life in Stone Age	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounds	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Do	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	..
1509	When Knights Were Bold	3-21-41	..

UNIVERSAL

	SPECIAL (19 Minutes)		
5110	Swing With Bing	9-4-41	..
	COLOR CARTOON (7 Minutes)		
5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
	STRANGER THAN FICTION (9 Minutes)		
5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5373	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	..
5377	No. 87	3-10-41	..
5378	No. 88	3-24-41	..
	GOING PLACES (9 Minutes)		
5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	..
5358	No. 88	3-31-41	..
	MUSICALS (Average 18 Min.)		
5221	Class in Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	..
5227	Music in the Morgan Manner	3-19-41	..
	COLOR CARTOONS (Re-issues) (Average 8 Min.)		
5261 to 5266	inclusive	6-3-40 to 8-10-40	..

VITAPHONE

	SPECIAL (10 Minutes)		
....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..
	TECHNICOLOR SPECIALS (Average 20 Min.)		
6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	..
	ELSA MAXWELL COMEDIES (19 Minutes)		
6101	Riding Into Society	8-7-40	..
	BROADWAY BREVITIES (20 Minutes)		
6201	Just a Cute Kid	10-5-40	17
6202	Alice in Movieland	11-16-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog in the Orchard	1-25-41	..
	HOLLYWOOD NOVELTIES (10 Minutes)		
6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
	THE SPORTS PARADE (10 Minutes)		
6401	Fly Fishing	9-21-40	..
6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
	MELODY MASTERS BANDS (10 Minutes)		
6501	Matty Malneck & Orch	9-14-40	..
6502	Joe Reichman & Orch	10-26-40	..
6503	Jan Garber & Orch	11-23-40	..
6504	Skinnay Ennis & Orch	1-4-41	41
6505	Henry Busse & Orch	11-30-40	27
	LOONEY TUNES CARTOONS (7 Minutes)		
6601	Calling Dr. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
6605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
	MERRIE MELODIES CARTOONS (Tech) (7 Minutes)		
6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	..
	BOB HOPE RE-ISSUES (Average 18 Min.)		
6901	Calling All Tars	2-1-41	68
6902	Shop Talk	2-22-41	..
6903	Old Grey Mayor	3-15-41	..
6904	Double Exposure	4-5-41	..
6905	Watch the Birdie	4-26-41	..

SERIALS

COLUMBIA

1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (12 Episodes)	1-31-41	41

REPUBLIC

081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
083	Adventure of Captain Marvel (12 Episodes)	3-28-41	68

UNIVERSAL

5681-92	Junior G-Men (12 Episodes)	10-1-40	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	..

INDEX

[Continued from page 72]

Title	Synopsis	Data
Playgirl, RKO	15	32
Pony Post, Univ.	5	32
Pot O' Gold, UA	63	..
Prairie Pioneers, Rep.	47	..
Prairie Schooners, Col.	..	32
Pride of the Bowery, Mono.	23	48
QUARTERBACK, The, Par.	..	7
RAGE in Heaven, MGM	55	..
Ragtime Cowboy Joe, Univ.	..	9
Ramparts We Watch, RKO	..	48
Range Busters, Mono.	..	7
Rangers of Fortune, Par.	..	48
Remedy for Riches, RKO	2	24
Return of Frank James, 20th-Fox	..	9
Rhythm on the River, Par..	..	8
Ride, Kelly, Ride, 20th-Fox	38	65
Ride On, Vaquero, 20th-Fox	64	..
Ride, Tenderfoot, Ride, Rep.	..	8
Riders of Black Mountain, Prod.	..	65
Ridin' on a Rainbow, Rep.	38	56
Road Show, UA	6	65
Robin Hood of the Pecos, Rep.	31	48
Rolling Home to Texas, Mono.	..	56
Romance of the Rio Grande, 20th-Fox	..	40
SAINT in Palm Springs, RKO	31	48
San Francisco Docks, Univ.	..	40
Sandy Gets Her Man, Univ.	..	16
Santa Fe Trail, WB-FN	15	32
Scattergood Baines, RKO	54	65
Second Chorus, Par.	14	32
Secret Evidence, Prod.	..	65
Seven Sinners, Univ.	..	9
Scotland Yard, 20th-Fox	47	..
She Couldn't Say No, WB-FN	..	40
Sign of the Wolf, Mono.	62	..
Six Lessons from Madame La Zonga, Univ.	..	56
Sky Murder, MGM	..	7
Sleepers West, 20th-Fox	54	..
Slightly Tempted, Univ.	..	9
So Ends Our Night, UA	14	56
Son of Monte Cristo, UA	13	25
South of Pago Pago, UA	..	9
South of Suez, WB	5	32
So You Won't Talk, Col.	..	7
Spring Parade, Univ.	..	25
Strawberry Blonde, WB	30	65
Street of Memories, 20th-Fox	..	16
Strike Up the Band, MGM	..	24
TAKE Me Back to Oklahoma, Mono.	..	24
Tall, Dark and Handsome, 20th-Fox	43	56
Texas Rangers Ride Again, Par.	..	24
Texas Terrors, Rep.	..	25
That Gang of Mine, Mono.	..	16
That Hamilton Woman, UA (See Lady Hamilton)	31	..
That Night in Rio, 20th-Fox (See Road to Rio)	45	..
That Uncertain Feeling, UA	46	..
They Knew What They Wanted, RKO	..	8
Thief of Bagdad, UA	..	40
Third Finger, Left Hand, MGM	..	24
This Thing Called Love, Col.	14	65
Three Men From Texas, Par.	..	16
Thundering Frontier, The, Col.	..	24
Tin Pan Alley, 20th-Fox	1	65
Too Many Girls, RKO	..	8
Topper Returns, UA	54	..
Trail Blazers, Rep.	..	16
Trail of the Silver Spurs, Mono.	..	56
Trail of the Vigilantes, Univ.	..	32
Trailing Double Trouble, Mono.	..	7
Trial of Mary Dugan, MGM	53	65
Tulsa Kid, The, Rep.	..	8
Tugboat Annie Sails Again, WB-FN	..	16
UNDER Texas Skies, Rep.	..	16
VICTORY, Par.	13	32
Villain Still Pursued Her, RKO	..	8
Virginia, Par.	38	56
WAGON TRAIN, RKO	..	8
Wagons Roll at Night, The, WB	29	..
Western Union, 20th-Fox	30	65
Westerner, The, UA	..	25
West of Abilene, Col.	..	7
West of Pinto Basin, Mono.	..	24
Where Did You Get That Girl? Univ.	..	65
Who Killed Aunt Maggie, Rep.	..	16
Wild Cat of Tucson, Col.	22	..
Wild Man of Borneo, MGM	39	65
World in Flames, Par.	..	8
Wyoming, MGM	..	7
Wyoming Wildcat, Rep.	..	48
YESTERDAY'S Heroes, 20th-Fox	..	9
You'll Find Out, RKO	2	48
You're the One, Par.	37	65
You're Out of Luck, Mono.	..	48
Young Bill Hickok, Rep.	..	16
Young People, The, 20th-Fox	..	9
Youth Will Be Served, 20th-Fox	..	16
ZIEGFELD Girl, MGM	62	..

[Synopses continued from page 68]

GOING PLACES, No. 86 (Univ.)

(5356)

This issue of the series deals with the towns, farms and people of Chihuahua and Sonora states in Mexico. Chihuahua, a mining and ranching section, is the birthplace of Hidalgo, priest and patriot who gave his life in the 1810 Revolution. Seen are Hidalgo Square, the twin spires of the famous cathedral there and mural tributes to leaders of the 1910 Revolution-Villa, Carranza, Madero and Obregon. Also shown is the big Bustillo Ranch, once a kingdom in itself but today split up into small ranches.

Release date, Feb. 19, 1941 *9 Minutes*

UNUSUAL OCCUPATIONS, No. 3 (Par.)

(Color) (LO-3)

In Hollywood, Alice Daly cuts out ornamental dolls for a living; in Miami, Okla., G. G. Hutton has built a 3,800 pound mechanical elephant; in Salt Lake City, Ab Jenkins is not only mayor of the city but holder of world records for automobile racing; in New York City, Harmon Rumzie earns a living by walking on mattresses; in Chesterton, Ind., William Murray has built a miniature village in his back yard, and in Huntington, Ind., Eiffel G. Plasterer supports his family on bubbles.

Release date, Jan. 24, 1941 *9 Minutes*

FIGHTIN' FOOLS (MGM)

Our Gang Comedy (C-295)

The Our Gang Kids go swimming and when they come out of the water, they find their clothes tied into knots by Slicker and his cronies. Our Gang challenges Slicker and company to a "battle" on a nearby lot. The two "armies" line up and the battle begins. The strategy consists in tossing old vegetables at each other with the aid of a catapult, a tomato-tosser and balloons. Our Gang is victorious. The losers untie the knots.

Release date, Jan. 25, 1941 11 *Minutes*

GENE KRUPA AND ORCHESTRA (Par.)

Headliner (AO-4)

Gene Krupa, the drummer, and his orchestra in this subject play "Jungle Madness," "Hamtramck" (an original Krupa swing novelty), "Perfidia" and "Call of the Canyon." Irene Daye and Howard Dulaney are the vocalists.

Release date, Jan. 31, 1941 11 *Minutes*

NEW YORK PARADE (Col.)

(2951)

This is the first of a series entitled New York Parade. Shown are the contrasts that make New York: tenements and skyscrapers, the simple beauty of a church and the great New York bridges. Produced and directed by B. K. Blake and Andre de la Varre.

Release date Jan. 24, 1941 10 *Minutes*

MISSISSIPPI SWING (20th Cent.-Fox)

Terry-Toon (Color) (1557)

The carefree spirit of the Old South is pictured in this color cartoon and is enlivened by the music of Stephen Foster. Colored folks are shown gathering cotton in the fields and at home and rushing towards the docks when word comes that the Showboat is arriving. Aboard the boat, entertainment is the key word with the old time minstrel show providing most of the fun.

Release date, Feb. 7, 1941 *7 Minutes*

PICTURE PEOPLE, No. 6 (RKO)

(14,406)

Charles Laughton, Elsa Lanchester (Mrs. Laughton) and Arch Oboler of radio fame, contribute the highlight episode in this number of the series with a rehearsal of one of Oboler's radio melodramas. Also seen in the reel are Smiley Burnette, Jerry Colonna and Preston Foster as the "B Bar H Boys"; C. Aubrey Smith, Warren William and Anita Louise.

Release date, Jan. 31, 1941 10 *Minutes*

PRAIRIE SPOONERS (RKO)

Western Musical (13,502)

Ray Whitley and his Six-Bar Cowboys attend a barbecue party. At the party Ray is dancing with Lorraine (Virginia Vale) when her locket falls off. Pop Whitley (Bob McKenzie) picks it up and recognizes the picture in the locket—it is Lorraine's mother. He tells the story, in flash-back. Years before Pop (played by Ray Whitley) accompanied his parents to Texas with a wagon train. He met Matilda (Virginia Vale) and fell in love. They planned to marry but they became separated and never saw each other again.

Release date Jan. 31, 1941 13 *Minutes*

PORKY'S SNOOZE REEL (W.B.)

Looney Tune (6606)

In this Schlesinger cartoon, Porky the pig, imitates well-known commentators' presentation of newsreel events. Porky begins each item with serious commentation and ends with gags.

Release date Jan. 11, 1941 *7 Minutes*

WAITING FOR BABY (Par.)

Benchley Comedy (SO-2)

Robert Benchley in this, his second subject in the new Paramount series, analyzes the stork situation from the male point of view, and shows what a man goes through when he's an expectant father.

Release date, Jan. 24, 1941 10 *Minutes*

A VILLAGE IN INDIA (Par.)

Journey (Color) (MO-3)

This is an excusion into one of India's remote villages where the daily existence of the Indian peasant, his customs and religious rituals are documented by the camera. The highlight of the subject is a marriage ceremony interrupted by a fire which destroys the entire village.

Release date, Jan. 31, 1941 10 Minutes

1940-41 ALPHABETICAL INDEX

For information about features listed in this index turn to Product Digest pages, designated by the numerals following title. The pages are numbered consecutively starting with the first issue of the Digest.

This index is cumulative and covers all issues of PRODUCT DIGEST published to date

Title	Synopsis	Data
ACROSS the Sierras, Col.	25	..
Adam Had Four Sons, Col.	38	..
Ape, The, Mon.	..	7
Air Devils, Mono.	63	..
Along the Rio Grande, RKO	30	56
Always a Bride, WB-FN	..	32
Andy Hardy's Private Secretary, MGM	55	..
Argentine Nights, Univ.	..	25
Arise, My Love, Par.	..	24
Arizona, Col.	..	56
Arizona Gang Busters, Prod.	..	65
Arkansas Judge, Rep.	43	56
BACK Street, Univ.	..	65
Bad Man, The, MGM	47	..
Bank Dick, Univ.	4	32
Barnyard Follies, Rep.	..	24
Behind the News, Rep.	..	32
Beyond the Sacramento, Col.	3	65
Billy the Kid Outlawed, Prod.	..	32
Billy the Kid in Texas, Prod.	..	65
Bitter Sweet, MGM	4	40
Blackout, UA	4	25
Blondie Goes Latin, Col.	46	..
Blonde Inspiration, MGM	45	..
Blondie Plays Cupid, Col.	..	16
Border Legion, The, Rep.	..	25
Boss of Bullion City, Univ.	..	65
Bowery Boy, Rep.	22	40
Bride Came C.O.D., The, WB	61	..
Bride Wore Crutches, The, 20th-Fox	30	..
Brigham Young, 20th-Fox	..	40
Buck Privates, Univ.	..	56
Bury Me Not on the Lone Prairie, Univ.	47	..
CALLING All Husbands, WB	..	9
Captain Caution, UA	..	9
Case of the Black Parrot, WB-FN	..	48
Chad Hanna, 20th-Fox	1	56
Charlie Chan at the Wax Museum, 20th-Fox	..	8
Charter Pilot, 20th-Fox	2	25
Cheers for Miss Bishop, UA	37	56
Cherokee Strip, Par.	..	7
Christmas in July, Par.	..	7
Citizen Kane, RKO	61	..
City for Conquest, WB	..	9
Colorado, Rep.	..	8
Come Live With Me, MGM	39	56
Comrade X, MGM	3	24
Convoy, RKO	..	32
DANCING on a Dime, Par.	..	7
Dangerous Game, A, Univ.	39	..
Dark Streets of Cairo, Univ.	14	40
Dead Men Tell, 20th-Fox	63	..
Devil and Miss Jones, The, RKO	63	..
Devil's Pipeline, Univ.	4	16
Diamond Frontier, Univ.	..	9
Dispatch from Reuters, A, WB	..	40
Dr. Kildare's Crisis, MGM	..	24
Dr. Kildare Goes Home, MGM	..	7
Doomed Caravan, Par.	22	48
Down Argentine Way, 20th-Fox	..	25
Dreaming Out Loud, RKO	..	40
Drums of the Desert, Mono.	..	24
Dulcy, MGM	..	7
Durango Kid, Col.	..	7
EAST of the River, WB-FN	..	16
Ellery Queen—Master Detective, Col.	2	32
Elsa Maxwell's Public Deb. No. 1, 20th-Fox	..	8
Escape, MGM	..	24
Escape to Glory, Col.	6	24
FACE Behind the Mask, The, Col.	..	65
Fantasia, Disney	2	25
Fargo Kid, The, RKO	..	16
Father Is a Prince, WB	..	9
Father's Son, WB	46	..
Flame of New Orleans, Univ.	53	..
Flight Command, MGM	5	56
Flight from Destiny, WB	..	40
Footsteps in the Dark, WB	45	..
Foreign Correspondent, UA	..	9
Four Mothers, WB	21	56
Free and Easy, MGM	63	..
Friendly Neighbors, Rep.	4	16
Frontier Crusader, Prod.	..	16
Frontier Vengeance, Rep.	..	8
Fugitive, The, Univ.	..	9
Fugitive From Prison Camp, Col.	..	7
GALLANT Sons, MGM	6	48
Gay Caballero, The, 20th-Fox	..	8
Girl From Avenue A, 20th-Fox	..	8
Girl From Havana, Rep.	..	8
Girl, a Guy and a Gob, A, RKO	21	..
Girl in the News, 20th-Fox	..	56
Girls Under 21, Col.	..	24
Give Us Wings, Univ.	..	25
Golden Hoofs, 20th-Fox	31	..
Gone With the Wind, MGM	..	24
Go West, MGM	13	56
Great Dictator, The UA	..	25
Great Lie, The, WB	54	..
Great Mr. Nobody, The, WB (See Stuff of Heroes)	39	..
Great Plane Robbery, The, Col.	..	24
Great Train Robbery, Rep.	62	..
Great Profile, The, 20th-Fox	..	8
Great Swindle, The, Col.	64	..
Gun Code, Prod.	..	32
HARD Boiled Canary, The, Par.	46	..
Haunted Honeymoon, MGM	..	7
Her First Romance, Mono.	..	40
Here Comes Happiness, WB	39	..
Here Comes the Navy, WB	..	48
High Sierra, WB-FN	13	56
Hired Wife, Univ.	..	9
Hit Parade of 1941, Rep.	..	8
Hold That Woman, Prod.	..	16
Honeymoon for Three, WB	14	56
Hudson's Bay, 20th-Fox	23	40
Hullabaloo, MGM	..	16
I'M Nobody's Sweetheart Now, Univ.	..	9
I'm Still Alive, RKO	..	40
In Old Colorado, Par.	47	..
Invisible Woman, The, Univ.	23	48
I Take This Oath, Prod.	..	16
I Want a Divorce, Par.	..	40
JENNIE, 20th-Fox	15	25
KEEPING Company, MGM	21	40
Kit Carson, UA	..	9
Kitty Foyle, RKO	5	48
Knockout, WB	55	..
Knute Rockne, WB	..	48
LADDIE, RKO	..	8
Lady Eve, The, Par.	53	..
Lady from Cheyenne, The, Univ.	61	..
Lady With the Red Hair, WB	3	16
Land of Liberty, MGM	..	40
Las Vegas Nights, Par.	62	..
Law and Order, Univ.	..	25
Leather Pushers, Univ.	..	9
Let's Make Music, RKO	1	32
Letter, The, WB	3	48
Life With Henry, Par.	14	48
Li'l' Abner, RKO	..	48
Little Bit of Heaven, A, Univ.	..	40
Little Men, RKO	6	24
Little Nellie Kelly, MGM	2	40
Lone Rider Rides On, The, Prod.	..	65
Lone Wolf Keeps a Date, The, Col.	3	24
Lone Wolf Takes a Chance, The, Col.	64	..
Long Voyage Home, UA	..	48
Love Thy Neighbor, Par.	22	32
Lucky Devils, Univ.	30	65
MAD Doctor, The, Par.	43	65
Maisie Was a Lady, MGM	22	48
Man I Married, The, 20th-Fox	..	8
Man Who Lost Himself, The, Univ.	64	..
Margie, Univ.	..	25
Marked Men, Prod.	..	48
Mark of Zorro, The, 20th-Fox	3	56
Meet Boston Blackie, Col.	54	..
Meet the Chump, Univ.	38	..
Meet the Missus, Rep.	..	25
Meet the Wildcat, Univ.	..	16
Melody and Moonlight, Rep.	..	8
Melody Ranch, Rep.	..	25
Melody for Three, RKO	55	..
Men Against the Sky, RKO	..	8
Men of Boys Town, MGM	37	..
Mexican Spitfire Out West, RKO	..	8
Michael Shayne, Private Detective, 20th-Fox	23	40
Misbehaving Husbands, Prod.	..	65
Model Wife, Univ.	62	..
Moon Over Burma, Par.	..	7
Monster and the Girl, The, Par.	..	65
Mr. and Mrs. Smith, RKO	15	56
Mummy's Hand, Univ.	..	9
Murder Among Friends, 20th-Fox	46	..
Murder Over New York, 20th-Fox	..	25
NICE Girl, Univ.	29	..
Night at Earl Carroll's, A, Par.	4	24
Night Train, 20th-Fox	..	48
Nobody's Children, Col.	..	65
No, No, Nanette, RKO	..	40
No Time for Comedy, WB	..	9
OKLAHOMA Renegades, Rep.	..	8
Ole Swimmin' Hole, Mono.	..	24
One Night in the Tropics, Univ.	5	16
Outlaws of the Panhandle, Col.	55	..
Outsider, Mon.	..	7
PASTOR Hall, UA	..	9
Penalty, The, MGM	64	..
Penny Serenade, Col.	29	..
Petticoat Politics, Rep.	..	65
Pier 13, 20th-Fox	..	8
Phantom of Chinatown, Mono.	..	32
Phantom Cowboy, The, Rep. (Formerly Bad Man from Rio)	55	65
Phantom Submarine, The, Col.	23	..
Philadelphia Story, MGM	..	56
Pinto Kid, The, Col.	31	65

[*Continued on page 71*]

Listing of all 1940-41 Features released to date on page 66

Short subjects, with synopses indexed, are listed on page 69

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